The Pennsylvania State University

The Graduate School

College of Arts and Architecture

**ART MUSEUM TEACHER EDUCATION AND PARTICIPANTS' NEEDS:**
**A CASE STUDY EVALUATING THE VAST (VISUAL ARTS AS RESOURCES**
**FOR TEACHING) PROGRAM AT THE PHILADELPHIA MUSEUM OF ART**

A Dissertation in

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by

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# ABSTRACT

In this evaluation case study, I investigated the effectiveness of the 2007 VAST (Visual Arts as Sources for Teaching) Program at the Philadelphia Museum of Art (PMA) in terms of meeting the program participants' needs. There were 45 participants in the program, and 38 participated in my study.

In order to better understand the content and pedagogy of art museums' summer teacher programs, I first conducted a survey of five major art museums' summer teacher programs in the United States and did a pilot study of the 2006 VAST Program at the PMA. These two studies focused on how art museums develop content and pedagogy for summer teacher programs in terms of meeting their participants' expectations and needs.

My study of the 2007 VAST Program addressed two main questions and two sub-questions:

1. How does the Philadelphia Museum of Art (PMA) execute its summer teacher program, VAST (Visual Arts as Resources for Teaching), to meet its participants' expectations and needs?

    a. How does the PMA develop and execute the VAST Program to meet its mission, the goals of the VAST Program, and its program participants' expectations and needs?

    b. How does the PMA discern the VAST Program participants' expectations and needs?

2. How and to what extent was the 2007 VAST Program effective in meeting the

expectations and needs of the program participants?

 a. What were the participants' expectations and needs?

 b. Was the 2007 VAST Program effective?

For my summative evaluation, I gathered qualitative and quantitative data through

two written questionnaire surveys for the 2007 VAST Program participants (a Beginning

Survey and Ending Survey), documents (such as brochures, a notebook, a teaching

package, application letters, postcards, and audio records), observations of the 2007

VAST Program sessions, and oral interviews with program instructors, museum staff, and

participants. At the outset of the study, I surveyed 38 participants to gain information

about how they wanted to participate in the 2007 VAST Program, namely their needs and

expectations. At the end of the program, I surveyed them again to gain their opinions of

the program. I then analyzed these data and discussed the effectiveness of the 2007

VAST Program from both the institution's and the participants' perspectives in terms of

whether the content and pedagogy that the PMA provided for the participants met their

expectations and needs.

After the study, I found that the program effectiveness was related to fulfilling the

program participants' expectations and diverse needs. I concluded that the 2007 VAST

Program provided the program participants with opportunities to learn something new,

meet art professionals, gain teaching resources, and earn continuing education credits, all

of which met the program participants' expectations and needs. I conclude this

dissertation with recommendations for the PMA and for art museum summer teacher

program development in general.

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**Chapter One**

**INTRODUCTION**

In this introductory chapter, I explain what led to this case study in which I evaluated the 2007 VAST (Visual Arts as Sources for Teaching) Program, a summer teacher education program at the Philadelphia Museum of Art (PMA). I also provide a brief description of the VAST Program, the background and rationale for my study of the Program, as well as an overview of this dissertation. The main purpose of this evaluation study was to provide insight into this art museum summer teacher program in terms of meeting the program participants' expectations and needs.

This chapter also describes my background for the study, which I gained through participating in a teacher program on how to teach traditional Chinese printmaking, which was held at both the Kaohsiung Museum of Fine Arts and the Si-Wei Primary School in Taiwan, and by serving as a summer intern in the museum studies program at the Philadelphia Museum of Art. Other topics in this chapter include the problem statement, the research purposes, the significance of the study, and the definition of key terms used in this dissertation.

**The VAST Program at the PMA**

The VAST Program at the PMA is a two-week summer intensive course for K-12 teachers in any subject area, and other interested persons, "to explore the special nature of

art and its use in their classrooms" (2007 VAST Program application brochure –

Appendix A). The Program offers what its name implies: visual arts as sources for

teaching. The VAST Program gives participants unique opportunities to view and study

the museum's collections with qualified museum educators, both PMA staff and invited

guest speakers. These include lectures, workshops, artists' panel, and gallery talks. The

participants also engage in various interactive offerings, such as studio art (hands-on

projects) and field trips. The teachers receive a variety of resources and are introduced to

new pedagogies for teaching art, whether in art classes or in other subjects.

## Background and Purpose for the Study

There is no doubt that education is one of the most important functions for

museums, especially for art museums (Han, 2006, Lui, 2002; Witmer, Luke, & Adams,

2000). Through museum education, museum visitors can learn about a museum's

collections and exhibitions (Alexander, 1996; Han, 2006; Hein, 2000; Huang, 2006;

Newsom & Silver, 1978). Traditionally speaking, collecting, conservation, research, and

exhibition are the basic tasks for museums. An exhibition is one of the most important

functions of a museum, because visitors go to see it (Alexander, 1996). Museums try to

make sure the exhibitions are appealing to all visitors. Alexander also notes that

collecting, conservation, and research are used primarily to prepare the exhibitions.

Without audience visitations, however, exhibitions cannot be called effective or

successful. Museums want as many visitors as possible to come to the museum to see

their exhibitions. The strategies for attracting visitors to exhibitions have become one of the biggest issues for museum enterprises (Chen, 2002; Dean, 1994; Huang, 1997; Serrell, 1998). Museums do press releases, advertisements, and promotions, and provide tour guides and programs related to the exhibitions to better serve the audiences who visit them. All these efforts are to gain the visitors' attention and to attract more of them to see the exhibitions (Huang, 1997).

Attracting many visitors to see an exhibition, however, is not the only goal for museums, since visitors go to see exhibitions for different reasons. Sometimes they want to learn something about an exhibition, such as what it is about; sometimes they just want to spend leisure time and have fun with their family, friends, or companions (Dean, 1994; Falk & Dierking, 1992, 2000, 2002; Lui, 2002). Hence, educational programming related to exhibitions has emerged. Through such programming, museums can attract more visitors and teach them about the exhibitions. When visitors gain or learn something new and feel comfortable within the museum contexts, they feel satisfied, because the settings and exhibitions meet their needs and expectations.

There is a very close relationship between museum public service and museum educational programming. Hein (2000) thinks that during the 1900s in the United States, the directive to museums to provide public service implied an educational obligation (p. 108). The American Association of Museums (AAM, 1992) underscores a museum's "commitment to education as a center for education and public service" (p. 3). Collecting is one of the methods to achieve these main goals. However, collecting in and of itself is no longer the main purpose for a museum (Solinger, 1990).

In the United States, the education division is one of the most important divisions within the museum system. After World War II, the educational role of the museum and the professional museum educator matured into an acknowledged profession (Hein, 2006). By providing diverse museum education programs, museums effectively attract diverse audiences. With rare exceptions, U.S. cultural institutions, such as museums, historical sites, science centers, aquariums, zoos, and recreational sites, offer different educational programming to a variety of audiences (Smithsonian Institution, 2004).

Educational programming is also very common for museums in the United States. In 1992, the American Association of Museums published *Excellence and Equity: Education and the Public Dimension of Museums*, one of AAM's major reports on the educational role of museums, to address the importance of educational functions and to embrace culturally diverse audiences. Educating audiences and attracting visitors had already become part of the museum's mission. Jeffers (2003) observes that currently the art museum's mission typically is concerned with the processes of acquisition, preservation, exhibition, and education (p. 107).

So how do museums provide better public service and educational programs to meet their visitors' and program participants' expectations and needs? How do museums discern their audiences' expectations and needs? What are the visitors' and program participants' needs? Why do people want to participate in museum educational programs? How do museum visitors feel when they participate in these programs? How does a museum design an effective program for its participants? These have become important issues for the museum education professionals and questions this study hoped

to answer. Therefore, the purpose of this evaluation study was to provide insight into art museum summer teacher education in terms of meeting the program participants' expectations and needs.

## Development of This Study

Prior to my case study evaluating the 2007 VAST Program at the Philadelphia Art Museum, I had several experiences of museum education, beginning with a teacher workshop in Chinese printmaking at the Kaohsiung Museum of Fine Arts. Later, during an internship, I was a museum educator at a summer camp of the Philadelphia Art Museum in 2005. The summer of 2006, I first surveyed summer teacher programs at five U.S. art museums, then I did a case study of the 2004-2006 VAST programs as a pilot study for my main study of the 2007 VAST Program. My experiences emphasized the need for museum education and preparation of teachers through museum education for teaching art, but also the need for a means of evaluating the teacher programs effectively so that they serve their purpose.

### *Printmaking Workshop at the Kaohsiung Museum of Fine Arts*

In 2002, I was appointed to participate in a pilot teacher printmaking workshop at the Kaohsiung Museum of Fine Arts in Taiwan to learn how to teach school students traditional Chinese printmaking, both in school and in the art museum setting. After I finished the workshop, I taught K-12 students and art teachers traditional Chinese

printmaking and the teachers how to teach it. The workshop was a month-long, annual summer teacher program, free for the participants (K-12 public school art teachers), and included free daily lunch. There were 30 participants in the program. As one of them, I gained a basic knowledge of the traditional Chinese printmaking process, its history and techniques. The workshop was held during the weekend from nine o'clock in the morning until four o'clock in the afternoon on Saturday and Sunday, for a total of 56 hours. During the program, the teachers had to finish two projects, a lesson plan, and one screen-printing. The lecturers of the program were artists, studio art professors, local art historians, a museum educator, and teachers from other cultural institutions. The content of the program included art creation, lectures, films, and gallery talks.

Although I was appointed to participate in the workshop as a school educator, I was already fully motivated to participate in the program. Free lunch, free materials for creating art in the museum printmaking studio, the opportunity to learn something new, a chance to meet different art teachers from different schools and to use professional printmaking facilities, and to gain 56 hours teacher continuing education hours made the program irresistible. According to requirements of the Department of Education in the Kaohsiung City government, K-12 teachers must have 98 continuing education hours every five years. All of these benefits motivated teachers to participate in the printmaking program.

In this program, artists talked about how to create modern and traditional prints, explained the differences between traditional and modern methods for printmaking, and shared their studio printmaking experiences with us. Studio art professors and art

historians did demonstrations of Chinese traditional printmaking and gave brief lectures on the history of traditional Chinese printmaking. These gave the participants a basic knowledge for understanding Chinese prints. In this part of the program, we saw the complete processes for making traditional prints by hands. Some of the participants joined the demonstrations as this section of the program combined hands-on activities and group discussion of shared experiences.

The whole program was held in the museum printmaking workshop, which is separate from the main museum building and combines several art classrooms for K-12 students to learn sculpture, drawing, and printmaking. The printmaking studios at the Kaohsiung museum also have different kinds of printmaking facilities, such as professional equipment for using light sensitive materials, silkscreen printmaking support, and professional paint for traditional Chinese printmaking. The museum staff informed the participants that all the facilities are available for school students and teachers to use, if the teachers fill out an application one month in advance.

At the end of the program, all the teachers submitted one of their favorite projects for the museum exhibition and turned in a lesson plan for teaching traditional Chinese printmaking in the school setting. Lecturers and instructors gave us handouts, and the museum staff gave us the information and application forms for making reservations at the museum printmaking studios.

Basically, the teacher program at the Kaohsiung Museum of Fine Arts was both lecture-based and studio-oriented. Teachers learned how to create different types of

traditional Chinese prints in a museum setting where museum facilities are always available for them to use for their students to learn and experience art.

After I finished the teacher program, I knew how to teach traditional Chinese printmaking, what the history of traditional Chinese printmaking included, and how to integrate printmaking into an art class. However, after I finished the program, I did not apply to use the museum facilities or the studio classrooms, although I talked to a museum staff person who was in charge of the application procedure about how often schoolteachers use the museum printmaking facilities. The answer surprised me very much, because most of the time the museum facilities and studios are not booked. From my experience, most art teachers don't like to teach printmaking at school because of the limitations of the facilities within their schools, such as not having a light-exposure machine, which would be too expensive for a school budget. Now the Kaohsiung Museum of Fine Arts recognizes this situation and tries to provide professional facilities for schoolteachers and students. If museum education volunteers are available, teachers can also book museum volunteer-led classes for students to do hands-on printmaking activities. But still, not many schoolteachers book the museum facility. Why? What keeps schoolteachers from utilizing the museum's professional facilities? The question is, what additional measures could the Kaohsiung Museum of Arts take to promote teachers' teaching and students' learning of traditional Chinese printmaking beyond providing professional teacher programs and opening professional facilities for the schools to use. These questions have motivated me to pursue my understandings of the content and pedagogies of art museums' summer teacher programs.

*Internship at the Philadelphia Museum of Art*

In the summer of 2005, I interned under the Division of Education at the Philadelphia Museum of Art as a museum educator for the summer camp "A is for Architecture." It was an annual program for K-12 students from the greater Philadelphia area and southern New Jersey. It was the first time that I had taught English-speaking students in a museum context. As a gallery talk and art studio educator, I had to prepare the lesson plans, create teaching kits, teach museum collections, and assist students with making art projects. With my prior teaching skills and experiences, I could understand the differences between teaching within schools and within museums.

During my teaching in the museum, I helped prepare materials for the 2005 VAST Program, such as finding information on the museum collections, making worksheets for teachers and students, setting up program schedules, making teaching kits, flyers, and program evaluation forms. I did not participate in the whole program though. However, I saw the museum educators teaching the participants in the galleries and studios. They carefully wrote notes, frequently asked questions, and interacted with the program instructors, when they were in the program sessions. Close to the end of the 2005 VAST Program, I also saw the participants turn in their assignments, lesson plans and evaluation form, and the museum staff distribute teaching kits, three kits on Asian arts including slides, videotape, DVD, posters, and samples of lesson plans. I could tell that they felt satisfied with the 2005 VAST Program from their facial expressions and the comments they made, such as "Thank you (PMA and PMA staff) all for the wonderful

experiences." "See you next year in VAST." It was the first time that I had known about the VAST Program at the Philadelphia Museum of Art. However, similar to my concern at the Kaohsiung Museum of Fine Arts, I wondered what the teachers had learned from the teacher program and whether they would utilize what they had learned in the museum in their school teaching? Did the museum teacher program provide what the teachers needed for their future teaching, such as museum collection information, teaching materials, or support?

These experiences and the questions that were generated - when I was a schoolteacher, museum educator, teacher program participant, and educational program designer - motivated me to conduct evaluation of teacher programs within art museum contexts.

Because of my participation in the 2005 summer internship at the Philadelphia Museum of Art, I knew most of the museum staff working under the Division of Education. By the end of 2005, I decided to conduct an evaluation research on the VAST Program for my dissertation. During the summer of 2006, I had an opportunity to work in the East Asian Art Department at the Philadelphia Museum of Art as a research assistant. I was also able to participate in the 2006 VAST Program as a non-participant researcher. I informed the Philadelphia Museum of Art about my pilot study and about my interest in doing a research study of the 2007 VAST Program for my dissertation. They were very happy to assist me by providing all the necessary information and the data I requested for the research.

*Conducting a Case Study of the 2006 VAST Program at the PMA*

Before conducting a study of the 2007 VAST Program, I conducted a pilot case study of the program during the summer of 2006. I designed a survey (Ending Survey) for the 2004 and 2005 VAST Program participants regarding what they thought about participating in the program. I also conducted an on-site case study of the 2006 VAST Program. My 2006 study included two questionnaire surveys (Beginning Survey and Ending Survey, Appendixes B & C – these two revised surveys were also used for the 2007 study), on-site and off-site observations, and informal interviews with twenty 2006 VAST Program participants and 2 PMA staff. From this case study, I found that the teachers participated in the VAST Program for different reasons, such as learning how to teach art, meeting their old friends, getting continuous in-service teacher educational credits, taking a learning vacation (the VAST Program provided field trips to different cultural institutions during the program), and having conversations with contemporary artists or art historians.

During my observations of the 2006 VAST Program, I saw teachers asking questions of the program instructors. With these questions I felt they were bringing their expectations to the program. The questions they asked also reflected what their expectations and needs were, such as what to know about the art or artists, how to teach art in school, and how to integrate art into their lesson plans for teaching different subjects.

From my interviews with the participants, I also understood their opinions about participating in the 2006 VAST Program. They told me what they thought about the

program, what new concepts or issues should be included in the VAST Program, and how

to make the program more effective in terms of meeting the participants' expectations

and needs. They talked about what their expectations and needs were, and why they were

in the program. In order to gain more information from them, I designed the Beginning

and Ending surveys for the 2006 case study as a pilot study for my study of the 2007

VAST Program. The participants' responses during the pilot study gave me constructive

feedback for revising two written questionnaires, designing observation protocols, and

planning face-to-face interview protocols as well.

**Table 1.1**

***Overview of Preparation and Research for Evaluation Study of 2007 VAST Program***

| 2002 | Summer 2005 | Summer 2006 | Summer 2007 |
|------|-------------|-------------|-------------|
| Participant in pilot teacher printmaking workshop, Kaoshiung Museum of Fine Arts. | Internship as museum educator at PMA; helped select 2005 VAST Program materials. | *Pilot study:* Conducted pilot study of 2006 VAST Program prior to evaluation case study of 2007 VAST Program. | *Main study:* Conducted evaluation case study of 2007 VAST Program. |
| Learned and taught traditional Chinese printmaking during 1-month summer teacher program at the museum. | Informally observed 2005 VAST Program. | Designed and administered 2 written survey questionnaires (Beginning and Ending Survey) to the 2006 VAST participants (also surveyed 2004-2005 program participants – 133 returned). | Administered 2 survey questionnaires (Beginning and Ending Survey) to 38 of the forty-five 2007 VAST participants. |
| Participated in lecture and studio activities, learning Chinese | Made decision to conduct evaluation study of VAST Program at the PMA | Participated in 2006 VAST Program as non-participant observer; observed | Interviewed 23 VAST participants, 16 program instructors; 2 |

| printmaking hands-on and made lesson plans for teaching this art at the museum. | for dissertation research. | program and interviewed 12 participants and 2 staff. | museum staff; observed various activities and took fieldnotes; gathered numerous other data. |
|---|---|---|---|
| | | Conducted survey of 5 major U.S. art museums' summer teacher programs online and by telephone interviews. | |

**Main Study** 2007 VAST Program
1. Written questionnaires.
 - 38 Participants
 (Beginning and Ending Surveys)
2. Face-to-face interviews.
 - 16 program instructors
 - 23 program participants
 - 2 museum staff.
3. On-site and off-site observations.

2007

**Pilot Study**
1. 2006 VAST Program:
 - Beginning Survey and Ending Survey
 - Face-to-face interviews with
 12 participants and 2 museum staff
 - On-site and off-site observations
2. 2004 -2005 VAST Program
 - Ending Survey

2006

**Experiences and Survey Study**
1. Elementary school fine art teacher.
2. Museum educator of Chinese print-making.
3. Museum studies intern at the Philadelphia Museum of Art.
4. Survey study of U.S. 5 major art museums' summer teacher programs/Institutes

2000-2005

**Education in U.S. Art Museums**

This section presents background on art museum education in the United States, especially the role of these museums in offering teacher education programs. Also the section addresses the need for evaluation of these teacher programs, and briefly discusses evaluation of the summer teacher education program at the Philadelphia Museum of Art.

*Educational Challenges in U.S. Art Museum Education*

As a non-profit educational institution, an art museum's educational function is of primary importance. However, people frequently prefer to go to a science museum rather than to an art museum, probably because they think that art is too difficult to understand or because they cannot connect with art, thinking it is too far beyond their understanding (Personal conversation with Curator of Education at the PMA).

In science museums, however, visitors can interact more easily with the exhibits and use multiple senses, for example by operating machines to understand how a pilot flies an airplane, watching demonstrations to understand how chemicals work, or listening to a recorded sound of a whale to understand what it would be like to be a whale. Therefore, visitors may gain satisfaction and enjoyment from such interactive experiences. Science museums provide many different means for visitors to explore their knowledge of science, such as hands-on activities, observational activities, and meaning-making games. However, in an art museum, visitors rarely have such interactions with the exhibited objects and sometimes find that the art is too esoteric for them to understand. Therefore, many people tend to think that science museums are more

interesting than art museums, at least in Taiwan (Huang, 2006; Zhang, 2000), if not in most places.

I learned from the conversations I had with 2005 VAST Program participants (six general school teachers) that they took their students to a science museum more often than to an art museum for two reasons: first, their students like to go to a science museum rather than an art museum, because they can have hands-on experiences and fun interacting with the exhibits. Second, the teachers told me that although they like art and are willing to bring their students to an art museum, they don't have the knowledge to teach them about art. The second reason had motivated the teachers to participate in the 2005 VAST Program. In the United States, art museum professionals have recognized and tried to improve this situation by adapting exhibition design strategies from science museums, including those related to educational activities. The Philadelphia Museum of Art, for example, provides touch-screen computers to allow visitors to see the exhibits, listen to recordings, and interact with the exhibitions.

### *Art Museum Teacher Programs*

In Wetterlund and Sayre's 2003 Art Museum Education Program Survey, 85 art museums across the United States completed an online survey regarding the principal types of programs currently undertaken by their education departments. The results show that there were seven areas of educational programming: tour programs; informal gallery learning programs; community, adult and family programs; classes and other public

programs; partnerships with other organizations; and school programs and online educational programs (p. 2).

A teacher program, one of the components of museum education, is prepared for schoolteachers to learn about an art museum's permanent collections or special exhibitions. Art museum education departments that provide teacher programming are very common in the United States (Witmer, Luke, & Adams, 2000). Teacher programs are one of the focuses for the promotion of museum education. By learning about art, teachers who participate in a museum education program can bring the art museum to their students in the classrooms (Lui, 2002; Stone, 2001). Buffington (2007) concludes "through these [teacher education] programs and others, museums help teachers learn way to integrate museum experiences into their classroom teaching" (p. 15). Currently, many art museums provide diverse programs or workshops for classroom teachers, to enable them to integrate art into their teaching. According to Wetterlund and Sayre's (2003) survey,

> Ninety-one percent of art museums [in the United States] surveyed offer
> some type of teacher training program. In addition to traditional
> professional development for teachers, many museums offer a special
> annual event to showcase their educational resources just for teachers. (p.
> 6)

The art museum teacher programs include single or multiple-day seminars in either studio art or lecture in art history, single or multiple-year partnerships, and summer teacher institutes.

There are normally two main purposes for providing a teacher program. First, art museums believe that through participating in a teacher program, teachers can learn about museum collections and take what they have learned back to their students. Second, art museums want teachers to use the museum as one of the educational resources for teaching art or learning about art. Hence, the teacher becomes the medium for spreading the knowledge of art to the students.

### The Need for Art Museum Teacher Program Evaluation

In the United States, workshops for students, families, and adults, and summer teacher programs are parts of the main educational programs provided by art museums. However, there is no evidence or report to support these programs' effectiveness in terms of meeting program participants' needs and expectations. It has been my experience, as a public school art teacher who has attended art museum summer teacher programs, as a gallery director who developed educational materials for teachers, and as an art museum educator who taught art in an art museum, that art museum teacher programs have not been adequately evaluated. Although these teacher programs are well prepared for school teachers to learn about art and how to teach art, the art museum staff cannot be sure the programs fit the teachers' needs and therefore are unable to determine the effectiveness of the programs (Telephone interviews with six summer teacher program coordinators at the Brooklyn Museum of Art in New York; National Gallery of Art in Washington D.C.; the High Museum of Art in Atlanta: the Art Institute of Chicago in Chicago; the Seattle

Art Museum in Seattle; and the PMA.) So it is clear that there is a need to conduct effective summer teacher program evaluations.

*Visitor Studies and Participants' Needs*

Art museum visitor studies have a very close relationship to art museum education programming and exhibition design (Korn, 2007). Art museums want to find out what visitors think and how they feel about their visits or their participation in the museum programs. Museums try to understand their audiences to provide better services and educational programs for the public. Therefore, the best way to understand what visitors think about the museum services is through visitor studies. Through these studies, art museums not only can understand their visitors' thoughts but also can reflect on the museum's roles (Hein, 1998; Hooper-Greenhill, 2006; Kotler & Kotler, 1998; Reeve & Woollard, 2006). Hooper-Greenhill believes that "visitor studies raise vital philosophical questions about the place and purpose of museums, which can only be answered if and when museums broaden their perspectives to include the views of their audiences" (p. 362).

Grinder and McCoy (1985) and Hooper-Greenhill (2006) point out that museum visitors have been surveyed and investigated with increasing intensity in the United States for several years and that visitor studies is a dynamic field. Also, museums are trying to identify their audiences, which enables them to plan programs and exhibitions to better serve the public (Dean, 1994; Grinder & McCoy, 1985; Pitman & Hirzy, 2004). In recent years, the interest in visitor studies has gone deeply into how museum audiences

learn (Falk & Dierking, 2000; Huang, 2006; Lui, 2002). Because museums try to satisfy their program participants, knowing who the audiences are and what the museum audience learning styles and interests are, could help museums design more effective educational programs. Currently, there are many different educational programs for different groups of audiences in the United States, such as those for family, school children, college students, and teachers.

Although many museum education programs are provided for teachers, evaluations of these programs still need to be executed well to ensure that they are effectively addressing the expectations and needs of the teachers and the museums' educational interests. In other words, although visitor studies are rapidly evolving in the United States, evaluations of art museum teacher programs are not being conducted effectively. Museums must understand why teachers are willing to pay tuition to participate in teacher workshops or summer teacher programs, what their motivations are, what teachers want to gain from the programs, what teachers have learned from the programs, and what kind of teaching strategies and knowledge about teaching art they have acquired from the programs. In other words, do teachers gain new knowledge about art and effective art teaching strategies from museum educators and invited program instructors? Therefore, one of the main questions in evaluating a teacher program at an art museum is, "How can an art museum develop an effective teacher program to meet program participants' expectations and needs?"

***Evaluation of the Summer Teacher Program at the PMA***

Through my experience of conducting preliminary teacher program surveys of five large art museums in the United States in 2006 and my summer teacher program evaluation case study at the Philadelphia Museum of Art from 2004 to 2006, I found that art museum teacher programs play a very important role in art education at a museum and are the main focus of art museum teacher education programming. However, when I asked the program coordinators at the Philadelphia Museum of Art whether they provide what teachers want from summer teacher programs, they could not be sure (Interviews, Curator of School and Teacher Program and the Coordinator of the VAST Program). And when I asked them whether they thought their programs met participants' expectations and needs and whether the programs were effective, again they were not sure. They could only say that the program is popular in terms of the number of teachers who enroll. When I asked how they evaluated the summer teacher programs, they replied, "through informal written questionnaire surveys" (see Category D, Appendix C for original PMA survey question). Apparently, the program coordinator of the VAST Program has not made sure that the surveys are effective or that they are a full reflection of the participants' opinions of the VAST Program (Interview, the Coordinator of the VAST Program). She also told me that their demanding work schedule does not allow enough time for museum educators to design or conduct effective program evaluations.

**Statement of the Problem and Research Questions**

With the increasing number of diverse educational programs provided by art museums for schoolteachers in the United States, particularly in larger art museums, there is a critical need to determine whether these programs are effective in meeting the participants' needs. Although many informal evaluation surveys of art museum education programs are conducted nationally (Smithsonian Institution, 2004; Wetterlund & Sayre, 2003), numerous questions are still unanswered, such as how can an art museum develop an effective summer teacher program and how can it ensures that the program meets the program participants' expectations and needs.

This study was designed to provide insight into the nature of U.S. art museum teacher programs as it sought to investigate how and to what extent a particular summer teacher program (the VAST Program) at the Philadelphia Museum of Art meets the participants' needs. I am not solely concerned with how American art museums execute summer teacher programs to meet participants' expectations, but rather with what the program participants' needs truly are. The research questions for this investigation were as follows:

*1. How does the Philadelphia Museum of Art (PMA) execute its summer teacher program, VAST (Visual Arts as Resources for Teaching), to meet its participants' expectations and needs?*

*a. How does the PMA develop and execute the VAST Program to meet its mission, the goals of the VAST Program, and its program participants' expectations and needs?*

*b. How does the PMA discern the VAST Program participants' expectations and needs?*

*2. How and to what extent was the 2007 VAST Program effective in meeting the needs of the program participants?*

*a. What were the participants' expectations and needs?*

*b. Was the 2007 VAST Program effective?*

This study was designed to advance knowledge in the field of art museum teacher education programming as it relates to program effectiveness in terms of meeting the participants' expectations and needs. Additionally, it was intended that a study of the teacher programming strategies of American art museums would contribute to the development of increasingly effective teacher programming for art museums in the United States.

**The Significance of the Study**

This study was designed to gain insight into the major art museums' summer teacher program development in the United States, and specifically investigated the content and pedagogy of the summer teacher program at the Philadelphia Museum of Art, known as the VAST (Visual Arts as Sources for Teaching) Program. From the results of

my study, I expected to provide positive suggestions for future improvement of art

museums' summer teacher program development in the United States. The results of this

study may be especially beneficial to the Division of Education at the Philadelphia

Museum of Art as it provides valuable information concerning the nature of its summer

teacher program development. The findings may also help identify areas where

improvements in programming for the art museum summer teacher program are needed

and suggest ways to maximize program effectiveness in terms of meeting program

participants' expectations and needs.

My study may also be generally applicable to other art museums in the United

States as they develop their summer teacher programs. Through the insights gained from

this study, they can understand what their target participants really want and how to meet

their needs. The findings of this study are expected to advance knowledge in the field of

art museum teacher education as it relates to the participants' expectations, needs,

motivations, satisfaction, and program effectiveness.

**Definition of Key Terms**

To clarify the key terms used in this study and help readers who are unfamiliar

with art education or art museum teacher programs to understand the meaning of certain

professional terms, I define and explain the terms that I used in this study.

*Teacher Program and Teacher Institute*

Two common terms are used for naming teacher education within art museum contexts in the United States: teacher program and teacher institute. Although the PMA staff did not think there are differences between these two terms (Curator of Education, telephone interview), the term "institute" usually refers to an organization that focuses on a particular type of research for higher education purposes, whereas program refers to a plan or series of different activities for specific goals. Additionally, institute usually refers to a larger framework that might cover several programs. Some art museums use the term "institute" to name their teacher program, whereas some use "program." The PMA used the term "institute" for the VAST Program during the eighties (Berkowitz, 1984; Katz, 1985). In this study, I used the term program for the VAST at the Philadelphia Museum of Art for the following reasons: first, after having two telephone interviews with the Curator of Education at the PMA regarding the mixed use of these two terms on the museum's official Web site and on the teacher program application form, she told me that "the PMA used the word 'program' to replace the word 'institute' years ago because 'institute' is too academic and might scare applicants away from participating in the VAST Program." She also explained that they [the Division of Education at the PMA] did not put the term "institute" onto the PMA's Web site, but the museum's Web team did (Curator of Education at the PMA, telephone interview). Second, the PMA also used the term "program" in its 2007 application form. Based on these rationales, I decided to use the term "program" in my study. However, teacher

program and teacher institute are more likely to mean the same things in current museum

education.

### *Program Participant, Program Instructor, and PMA Staff*

Three different groups of people are discussed in the study. "Program participant"

or "participants" in this study means those who participated both in the 2007 VAST

Program at the Philadelphia Museum of Art and this study (thirty-eight 2007 VAST

Program participants). Second, "program instructors" means those who were invited by

the 2007 VAST Program to give the program lectures, gallery talks, class demonstrations,

or to guide field trips. I put 16 PMA museum educators into this group because they

taught program participants during the 2007 VAST Program as gallery talk instructors.

Third, "PMA staff" means the two people who are in charge of the VAST Program,

which includes the Curator of Education at the PMA and the 2007 VAST Program

Coordinator. Their responsibilities were to oversee the 2007 VAST Program

development, design the content of the program, and evaluate the program. The PMA

museum educators all participated in teaching the VAST Program, including the Curator

of Education.

### Overview of the Dissertation

The second chapter of this dissertation contains my online review of five major

U.S. art museums' summer teacher programs and a description of my pilot study

evaluating the 2006 VAST Program at the PMA. I discuss summer teacher programs provided by the five art museums that were on a scale similar to that of the PMA. First, I review the data I collected from my telephone interviews and online research of these museums. After that, I conducted a pilot study evaluating the 2006 VAST Program. This pilot study included two written questionnaire surveys (Beginning and Ending surveys), face-to-face interviews, and both on-site and off-site observations. After reviewing these data, I discuss the content and pedagogies used by these five art museums and the PMA to develop and execute their 2006 summer teacher programs. This review gave me background knowledge for designing and conducting this evaluation study of the 2007 VAST Program.

The third chapter addresses the research methodology I used to evaluate the 2007 VAST Program at the PMA. I describe the pros and cons of using a mixed-methodology (qualitative and quantitative approaches) research design in this program evaluation study. There are three sections in the third chapter. First, I discuss the research methods I used for the study, including the methods that I developed and modified after my pilot study prior to my study of the 2007 VAST Program. Second, I present the research procedures, including the steps I used in this study. Then I address how I designed and conducted the written questionnaire surveys, face-to-face interviews, and observation protocols in order to evaluate the 2007 VAST Program. In the last section, I present the data analysis methods I used in this study.

In the fourth chapter, I discuss the findings from my data analysis, including my analysis of the participants' written questionnaires and face-to-face interviews,

observations of the 2007 VAST Program, and interviews with museum staff and program instructors, in terms of both the institutional (PMA's) perspective and the participants' perspective of whether the 2007 Program met the participants' expectations and needs.

In the fifth chapter, based on the findings from my data analysis, I discuss my conclusions and the implications of these findings for art museum education. I also offer recommendations for future improvement of the VAST Program at the Philadelphia Museum of Art and for future, related research.

**Chapter Two**

**CONTEXT FOR THE STUDY: REVIEW OF THE CONTENT AND PEDAGOGY**

**OF ART MUSEUMS' SUMMER TEACHER PROGRAMS**

The investigation for this case study began with an electronic database search of literature related to art museum teacher education, art museum teacher programming, summer teacher programs, summer teacher institutes, and art museum teacher program evaluation. There is plenty of literature related to art museum education and learning theories within museum contexts (Borun, 2002; Chang, 2006; Chen, 2002; Csikszentimihalyi & Hermanson, 2004; Dean, 1994; Falk & Dierking, 1992, 2000, 2002; Grinder & McCoy, 1985; Hein, 1998, 2006; Hooper-Greenhill, 2006; Huang, 2006). However, except for a few general articles on the PMA's summer teacher institute (Berkowitz, 1984; Katz, 1985) and one article about the Summer Institute for Teachers at the Tate Modern in England (Charmin & Ross, 2006), there was not much literature relevant to this evaluation study.

In the first part of this chapter I review the content and pedagogies of five major United States art museums' summer teacher programs (or institutes) and discuss these five museums' challenges and opportunities in providing effective teacher programs to meet their participants' needs. From this review, which was a preliminary survey to my study, I share what I learned about how other museums design and execute their summer teacher programs. Moreover, I share assumptions made by the five museums as to what content and pedagogies would meet the program participants' needs and expectations.

Also in this chapter I discuss my findings regarding content, pedagogies, and the museums' perceptions of their teacher program participants' needs.

This review of other museum programs provided me with a fundamental background for conducting my pilot study of the 2006 VAST Program and my evaluation case study of the 2007 VAST Program. First, reviewing similar art museums' summer teacher programs gave me an overview of the content and pedagogies of summer teacher programs and offered me some techniques and research strategies with which to examine the 2006 VAST Program at the PMA. In order to better understand the content and pedagogy of summer teacher programs, I selected five major art museums in the United States and conducted online research of the data that museums post on their official Web sites, did telephone interviews with the summer teacher program coordinators, and analyzed these online and interview data in the summer of 2006. By doing so, I understood how art museums structure the content of their summer teacher programs from the museums' perspective. Second, after reviewing these related summer teacher programs, the knowledge that I gained assisted me in examining the basic structures of the 2006 VAST Program at the PMA, such as the program length, types of sessions, and the program goals and content, as well as how other art museums structure and execute their summer teacher programs.

After reviewing the teacher programs of these five major art museums in the United States, I conducted a case study to evaluate the 2006 VAST Program at the PMA. I also designed and administered written questionnaire surveys of the 2004, 2005, and 2006 VAST Program participants (an Ending Survey of participants for all three years

and a Beginning Survey for the 2006 VAST Program participants). Additionally, I

conducted interviews with twelve 2006 VAST Program participants and two museum

staff, and performed on-site and off-site observations during the 2006 VAST Program. I

also looked at the content and pedagogies of the 2006 Program. The benefits of my pilot

case study of the 2006 Program were: gaining historical aspects for this evaluation case

study in terms of the methods, purposes, and concepts with which the PMA structured,

designed, and executed the 2007 VAST Program. The written questionnaire survey

feedback from the 2004, 2005, and 2006 program participants assisted me in designing

more reliable written survey questionnaires and face-to-face interview protocols for the

2007 VAST Program participants, museum staff, and program instructors in terms of

examining the expectations and needs of the participants.

**Five Art Museums' Content and Pedagogies for Summer Teacher Programs**

Social and educational functions are considered an important purpose of art

museums, such as service to the community, society, and public (Boylan, 2006; Crooke,

2006). Most art museums across the United States have educational divisions and/or

educational programs. As mentioned in Chapter 1, Wetterlund and Sayre's (2003) survey

indicates not only a high percentage of art museums as providing teacher training

programs but also traditional professional development for teachers, and that many art

museums offer a special annual event just for teachers to showcase their educational

resources. Based on Wetterlund and Sayre's survey, I initially selected 10 art museums

(The Art Institute of Chicago; The Cleveland Museum of Art; High Museum of Art in Atlanta; The J. Paul Getty Museum in Los Angeles; Los Angeles County Museum of Art; Brooklyn Museum of Art in New York City; The Minneapolis Institute of Art in New York City; Museum of Fine Arts, Boston; National Gallery of Art in Washington, D.C., and The Seattle Art Museum), all of which are well known across the United States for their educational programs. I then went online and did deeper research on their teacher programs. In the end, I selected five of the art museums for comparison by examining their summer teacher programs online and talking by phone with their coordinators. In order to consider how local customs affect teacher programming, I selected two art museums from the East Coast, one from the Southeast, one from the Midwest, and one from the West Coast.

The five art museums that I selected for comparison were the following:

1. East Coast: The Brooklyn Museum of Art in New York City.

2. East Coast: The National Gallery of Art in Washington, D.C.

3. Southeast: The High Museum of Art in Atlanta.

4. Midwest: The Art Institute of Chicago.

5. West Coast: The Seattle Art Museum.

The criteria for selecting these five museums were as follows:

1. The teacher programs had to be held during the summer, because summer programs allow program participants to have enough time to engage, learn, and digest the knowledge of teaching art either in the school setting or in the art

museum setting. The museums had to design sequential activities or a series of sessions for the summer teacher program for the participants.

2. The museums had to have diverse collections for teachers to learn different types of art, such as American art, Asian art, European art, or Indian art. In other words, the art museums had to have collections other than just American art.

3. The goals of the teacher program had to focus on teaching teachers how to teach art through the museum collections and providing useful teaching resources for the program participants.

4. The programs could not be free. The participants needed to pay a participation fee. The advantage of this is that the participants would have higher expectations and be more likely to want to gain (or learn) something from the art museum's summer teacher program.

5. The total hours of the program could not be fewer than 15 contact hours, no matter how many days the program lasted. In other words, the program had to be designed as a series of different activities or sections.

I chose these five criteria for reviewing these major U.S. art museum teacher programs (institutes) because: first, the PMA has diverse collections, not just American art; second, the VAST Program focuses on teaching teachers how to teach art in their classrooms; third, providing supportive teaching resources for them; fourth, the VAST Program participants need to pay a participation fee; and fifth, the VAST Program is more than 15 hours long.

Based on my analysis, the following were the main characteristics of the five museums' teacher programs, including their goals for the teacher program, content and pedagogies of the program, participation requirements, program length, program teaching strategies, resources for the teachers, and program evaluation methods. Mainly these data were found on the museum's Web site, with follow-up and clarification by phone interviews with museum staff.

### *Goals of the Summer Teacher Programs*

After reviewing the goals of these five art museums' summer teacher program (institute) online, I discovered that they had these five in common:

#### *Connecting museum collections to students' daily lives.*

Hooper-Greenhill (2004b) not only points out that "many non-art museums are beginning to find ways of linking their collections with everyday life," but also how important it is to design their exhibitions and educational program to make them relevant to visitors' daily lives (p. 262). She adds, "Museum programs must relate to the life-experiences of the audiences they seek to motivate and engage" (p. 110). All five museums' summer teacher programs that I compared emphasized the importance of connections between art and daily life, not only in the museum mission but also in their summer teacher program goals. The theme at The Art Institute of Chicago focused on public art both as museum collections or as installations located in the city of Chicago, because people encounter such art every day. The idea of this theme was to help schoolteachers appreciate the public art that is around them in their everyday lives.

Museum programs also wanted to teach schoolteachers to teach their students how to look at public art.

Some people do not go to an art museum because they think art is too abstract to understand or is too hard to connect with. Thus, they don't know that art exists in their daily lives. In order to encourage people to visit an art museum, teaching teachers to teach students that art is part of their lives is the core task. Schoolteachers can bring what they have learned from the summer teacher program back to the school, to their students. This is what is called "multi-effects" (Dean, 1994). Teachers influence students about art, and students influence their friends, family, and relatives. Just as the mission of The Seattle Art Museum states, "SAM connects art to life", other museums try to "connect people with art and to consider its relationship to their lives." By connecting art to daily life, people can understand art more easily, because they view it in a meaningful context. Hence, providing useful teaching strategies and teaching methods for schoolteachers to teach their students how to connect art to their daily lives is very important for the summer teacher programs, because this might be what teachers' need to know and learn.

### *Teaching museum collections in schools.*

All these five museums put their teacher program into the context of collections and special exhibitions. The High Museum of Art in Atlanta focused on future collaborative exhibitions with the Louvre in Paris. Because the partnership was to last three years from late 2006, the topics of the teacher program would remain essentially unchanged for the next two years. The High Museum of Art wanted teachers to both teach the collections to their students and bring their students back to the exhibitions. The

Brooklyn Museum of Art was focusing on its collection of American art, not only teaching it but also using it to teach history of art. This goal could be seen as the integration of history and art. The National Gallery of Art focusing on Dutch art shared the same purpose, because the National Gallery has rich collections of Dutch art and wanted to teach teachers how to appreciate and teach it to their students.

For their summer teacher program participants, these five art museums were all providing information and knowledge on museum collections. They thought it would be helpful for schoolteachers to have this information and knowledge to teach in the schools.

### *Integrating different art forms into the school curricula.*

Providing connections between daily life and art and integrating different subject areas, such as history, science, and language into art—collaborating or integrating different forms of art is a new trend in art museum education (Schmid, 2007). Garoian (2001) asserts that the art museum could be a space for visitors to perform their narratives or even compare artists' narratives through using their body language. As informal educational institutions, art museums sometimes integrate performance arts, including music into their educational programs. The summer teacher program in The Seattle Art Museum included teaching schoolteachers to appreciate the performance arts and to write lesson plans to integrate performance arts into their school art lessons. Four other art museums scheduled related activities to let program participants have a chance to appreciate performances or concerts. However, they were not as specific as those of The Seattle Art Museum's program.

Although these programs valued the importance of integrating different art forms into art, the real meaning of integrating these three forms (visual arts, music, and performance) into one is often not easily understood by the program participants. Since there are performance centers for music and other performance arts, it is a good idea for art museums to work with other cultural institutions to provide program participants with opportunities to understand different art forms. From my online study of these five art museums, I found that they provide different art forms in their summer teacher programs. However, they only invited performers to the programs to perform. They did not teach schoolteachers strategies for integrating different art forms into the art classroom. In my opinion, the inter-institutional collaboration will probably be a new direction not only for integrating three different art forms but also for integrating other subjects, as Stone (2001) suggests. Through the inter-institutional cooperation, educators from different institutes can teach schoolteachers to understand the relationships and connections between these three art forms and other subjects—not just watch the performances, see the films, and listen to the music. Through such collaboration, each institute can promote not only its ability to provide public service but also to fulfill its own mission (American Association of Museums' *Excellence and Equity*, 1992). Chesebrough (1998) also believes that through inter-institutional collaboration, museums can more effectively achieve their educational goals.

### *Bringing students to the museum.*

All five museums in my survey wanted the teachers to bring the knowledge of museum collections back to their schools and to teach students for two reasons. First,

teachers can teach their students about museum collections. After that, the students would probably go to visit museums with their families or friends. Because students would already have learned about the collections in class, they would either feel comfortable (because they can understand the art) or excited to see the works of art in person. Second, after the lesson, the teachers might conduct either museum educator-led or teacher-led field trips to the art museum for students to learn about the collections that were covered in the summer teacher program. These teachers are the medium for developing students' knowledge of art, which is one of the main purposes of providing teacher programs. One teacher might bring hundreds of students back to the museum. Those students might bring thousands more visitors to the museum, such as their parents and relatives. This is what Lui (2002) calls the strategy of "developing potential museum audiences" or multi-effects mentioned earlier in the chapter. Most children's parents care about their education. Through museum education, their parents will start to know about art museums and their related educational programs. After involvement in art museum education programs, they will support art museums (Chesebrough, 1998).

### *Providing strategies for teaching art.*

All five art museums' online information and their application forms about the summer teacher institutes or programs indicated that they provide teaching strategies for the teachers to teach art. Through the content of the teacher program, teachers not only can refresh their knowledge of art but can also learn useful teaching methods for teaching art in school or in a museum. Most general teachers do not know how to teach art, even studio art. Even art teachers do not know how to interpret specific works of art. Through

summer teacher programs, teachers from different subject areas can learn about teaching art by participating in lectures, gallery talks, field trips, and studio art activities. The ways of looking at art, the means of reading art, the strategies for asking questions, the methods of creating art will be transferred from the program instructors to the participants. By combining this training with their past experiences, program participants can generate their own specific teaching methods for teaching art.

***Registration Requirements and Participants' Personal Statements***

The summer teacher programs (or institutes) of these five art museums are very popular and are held annually. All of them provide easy access for potential program participants to register by fax, telephone, mail, and online. The application forms also ask the program applicants to submit a letter with a personal statement or purposes for participation in the program. For example, The Brooklyn Museum of Art and The National Gallery of Art both asked all applicants for a personal statement about what they would like to learn during the program. The personal goals or statements could be seen as a front-end evaluation for structuring the summer teacher program. Diamond (1999) and Bull (2004) believe that the front-end evaluation provides background information for future program planning. When the museum staff or the program coordinators receive the applications, they will know what teachers want to learn, what their expectations of the program are, and what background experiences the teachers already have. Although most of the content is already set, this information will allow the program coordinators to make

some small adjustments or change the future development of the programs to meet the teachers' expectations and needs.

All five museums require a registration fee for participation in their summer teacher program. Depending on whether the participants already had a museum membership and whether they wanted to earn credits from a specific university, the fees ranged from US$ 120 to US$300. Except for The High Museum of Art, the museums provided continuing education credits or graduate credits for the program participants. Providing these credits for the teachers is one way to motivate their participation (Telephone interviews with five museums' teacher program coordinators).

Although most teachers have to pay for their participation, The National Gallery of Art provided nationwide funding (fellowships) for the participants. This funding attracted many applicants from different states (Program coordinator, interview).

However, I think it is better to ask participants to state what they expect to learn during the summer teacher programs. People have a better learning experience when they have goals, motivations, expectations, and directions to follow. In regard to their findings on "intrinsic and extrinsic motivation," Falk and Dierking (2000) assert, "Either people learned when they felt they wanted to or they learned because they felt they had to. The outcomes of learning, it seemed, differed significantly depending upon whether the motivation was intrinsic or extrinsic" (p. 19). These authors believe that intrinsic motivation has a stronger impact on people's learning than extrinsic motivation. However, teachers' motivations for participation in the museums' summer teacher

programs are very different. All five museums tried to gain this information by asking program applicants to submit a personal statement with their application.

### *Lengths of the Summer Teacher Programs*

The time issue is one of the important facets of the summer teacher program. According to a report conducted by The National Gallery of Art in 1992, 35% of 285 art museums provide a teacher education program, and these programs have been held for more than five years. Sixty-five percent are a one-day program whereas the others are three to four weeks. Of these five museums, only The National Gallery of Art had a six-day program; the others finished the program within five days.

The daily closing time for each was 3:30 p.m., mainly to provide enough time for all the participants to travel home and avoid traffic; and most of the program participants had to pick up their children from summer activities. Due to the collaboration between museums, state educational institutes, and universities, the hours of the program should be equivalent to the credit hours of a university or state educational institute. Providing graduate level credits from a university or from a state educational institute can promote and encourage teachers' participation in the summer programs. Except for The High Museum of Art, the museums provided different options for teachers to receive higher education credits.

In the schedule, most of the program sections were divided into two categories: static activity and hands-on activity (Lui, 2002). Lectures, gallery talks, and film were static activities that were usually scheduled in the morning while studio art, group

discussion, and writing lesson plans were hands-on activities that were scheduled in the afternoon. At The Art Institute of Chicago, the field trip was scheduled in the middle of the program as a one-day trip.

Between morning and afternoon, the art museums provided a group lunch time for informal socializing. Participants could get to know each other and exchange their teaching experiences, thoughts, and ideas during this time. This is what Falk and Dierking (2000) call the "socio-cultural context," one of the three contexts that influence museum learning. Program participants can interact with other program participants, program instructors, and museum staff. Jensen (2004) and Falk and Dierking all point out that interaction with other people in the museum setting is the most powerful mode of learning.

Museums provided different activities, depending on the length of the program. All of the programs provided lectures, gallery talks, and studio art.

*Assignment for the Program Participants*

All five art museums required their participants to complete a final project before the program ended. Lesson plans were the most common type of project for the summer teacher program participants. Depending on the content or themes of the summer program, the participants were asked to finish at least one lesson plan either in a small group or as individuals. The contents had to be related to the objects or themes taught during the summer teacher program. The Seattle Art Museum even asked the participants

to finish four lesson plans during the program (Cordinator of the teacher program, telephone interview); and then the museums assessed the participants' lesson plans.

The purpose of asking the participants to create a new lesson plan was to prepare them to teach what they had learned to their students, either in a museum setting or in a classroom. When the teachers were asked to write lesson plans, they formulated their educational goals, selected the art objects that they wanted to teach about, and the types of teaching strategies they would employ. As for the content of the lesson plan, two of the art museums addressed the importance of integrating visual arts, music, and performance art in their mission statement.

### Program Activities

The most common activities of the museum summer teacher program are lectures, gallery talks, writing workshops, films, and group activities (Lui, 2002; Stone, 2001). From the Web site information, all five summer teacher programs examined shared these types of activities. Based on the theme, different related lectures or activities are held for the participants. The lecture is speech-based. During the lecture, the participants listen to the instructor's interpretations as it is one-way information delivery. The speakers always provide scholar-oriented, art history-based, and in-depth interpretations. If time allows, there is a short time for the participants to ask questions after the lecture, usually 5 to 15 minutes. Due to the passive format, the lectures are always scheduled in the morning. As for gallery talks, they are usually scheduled either in the morning or in the afternoon sessions. Gallery talks are the best form for museum educators to teach participants art

teaching methods, that is, by looking at the works of art in person (Coordinators of museum teacher programs, telephone interviews). By listening to a gallery talk, the participants learn how museum educators interpret works of art and the teaching strategies that museum educators and program instructors use to teach art so that the schoolteachers can adapt the program instructors' strategies for teaching art. This is the process of "modeling" teaching (Grinder & McCoy, 1985).

Gallery talks sometimes combine group activities such as group discussion, group exploring, worksheet activities, or writing workshops. The writing workshop is held to support the program participant's final assignment, which is lesson plan development. The Seattle Art Museum and The Art Institute of Chicago gave participants a couple of hours to design their own lesson plans. However, most teachers had to use their own time outside the program to finish the required projects.

Due to the limitations of program hours and funding, only The Art Institute of Chicago provided a field trip for its participants. In a telephone interview, the program coordinator told me that, although they did have a field trip, they only did an in-city field trip. Because the topic was Public Art in Chicago, they took all of the participants on a walking tour to see the public art in downtown Chicago.

Hands-on activity is one of the participants' favorite forms of learning and participation in the program, and it is always scheduled in the afternoon. Moreover, the hands-on activity is always related to studio art during the program. After the lectures and instructions of specific topics, the teachers can practice what they have learned. Hands-on activity can enhance the learner's learning (Caulton, 1998; Falk & Dierking, 2000).

Surprisingly, only three of the five museums provided a "behind-the-scenes/meeting with museum staff." Due to the limited time of the program and the topic, The Art Institute of Chicago did not schedule this activity. The Seattle Art Museum did not provide this activity either, because the program was held off-site and was run by a private institute which has a partnership with the museum. This is also why their summer teacher program did not have a gallery talk and behind-the-scene activities.

### *Museum Educators' and Program Instructors' Teaching Strategies*

The main purposes for providing teacher programs are to encourage teachers to bring their students to visit the museum, to help them teach the museum collections in their classrooms, and to integrate museum collections into their school curricula (Telephone interview with 5 teacher program coordinators). Most of the schoolteachers who participate in the museum programs don't know how to integrate art into their classroom lessons, especially general teachers or teachers from different subject areas (Telephone interviews with coordinators of teacher program at the Brooklyn Museum of Art in New York City and the High Museum of Art in Atlanta). From the lectures of the museum teacher program, the teachers might learn in-depth knowledge about art. They might also learn scholars' perspectives for interpreting art. The National Gallery of Art's summer teacher institute wanted to teach "techniques for studying and interpreting Dutch art that may be used in the classroom and adapted for different grade levels" (www.nga.gov/education/teacinst.shtm). From the gallery talks with museum educators and group discussions, the teachers will learn how museum educators teach. Through

discussion and teaching by the museum educators and the lectures of guest speakers, the teachers will learn different ways to interpret art for their students. Each reflected the common teaching strategies that the museum educators used for teaching teacher program participants: asking questions, telling stories, sharing experiences, having group discussions, comparing different objects, and making observations. The Arts Impact Program instructors' teaching strategies included modeling "instructional strategies, classroom management techniques, and a variety of performance based assessment strategies in the arts at the Seattle Art Museum" (www.arts-impact.org/training/components.cfm).

### *Resources and Supports for Teachers*

All of the summer teacher programs of these five art museums provided free teaching materials or teaching kits for the program participants, including lesson plans samples, DVD or video tape sets, posters, slides, museum collection information, and online resources. As a resource for teaching art, these five art museums (or most of the art museums across the United States) try their best to make their educational materials accessible for teachers to use in teaching art. Buffington (2007) points out that "most museums dedicated more resources than ever before to meet teacher's need" (p. 15).

Realistically speaking, not every school classroom has what we call "high-tech" equipment, such as image projectors, DVD players, and object-projectors. Also not every art teacher has his/her own art classroom; hence some art teachers have to transport all of their materials and equipment from classroom to classroom, which makes posters the

most popular format for teacher program participants. First, the schoolteachers can use them when they teach works of art. Second, after teaching, if the art teacher has his/her own classroom, he/she can put them on the board for students. To make the museum's teaching materials accessible for every teacher and school, all five museums surveyed provide diverse materials for their program participants. And, most participants want to have something they can take back to school, either for personal purposes or educational purposes.

Art museums want to provide as much teaching support for the summer program participants as possible in order to meet the participants' needs. However, this is still top-to-bottom thinking. Without hearing the program participants' voices, art museums may never know whether they provide enough of the right kind of support for their participants.

### *Program Evaluation Methods*

There are three types of evaluation methods for programming and exhibition designing: front-end evaluation, formative evaluation, and summative evaluation (Bull, 2004; Diamond, 1999). Bull believes that the earlier the evaluation takes place, the more cost effective it is likely to be. Actually, none of the five museums did front-end evaluations for planning their programs. However, The Brooklyn Museum of Art and The National Gallery of Art require applicants to indicate what they expect to learn in their programs. Their personal statements could therefore be seen as front-end analysis. This analysis will not change the program content much, but it could allow museum staff to

adjust the content a little bit to fit the participants' expectations and needs. Summative

evaluation takes place after the program. Bull asserts that summative evaluation is

usually too late to be used for alteration (p. 296), but the summative evaluation is the

common type used by all five art museums to evaluate their summer teacher institutes.

Through the summative evaluation, they can know what the participants think about the

program. The common method of evaluating the summer teacher program is a written

survey questionnaire. Bull says that most of the summative evaluation takes the form of

visitor surveys conducted by questionnaires (p. 297).

All five art museums conducted post-evaluations right at the end of the teacher

programs. One- to two-page written questionnaire surveys with five-point Likert-type

scale checklists and open-ended written questions were the most common means for the

participants' evaluation. Both the personal statement on the application and the post-

evaluation will give program developers feedback for future program design.

## A Pilot Study of the 2006 VAST Program

After reviewing the online information about the five major art museums'

summer teacher programs (or institutes) in the United States and interviewing their

program coordinators, I had a better idea of how these major art museums developed,

structured, and executed their summer teacher programs in terms of the content and

pedagogies, and how they met the program participants' expectations and needs.

However, without an in-person experience of evaluating one specific teacher program at

an art museum, I could not develop effective evaluation methods for art museum summer teacher programs. Thus, I conducted a pilot case study evaluating the 2006 VAST Program at the Philadelphia Museum of Art on site during the program. By doing so, I better understood the content and pedagogies of the 2006 Program. Hein (2004b) thinks that "evaluation is contextual: it [happens] in a setting" (p. 308). Thus, it seemed a good idea to conduct a formative case study of the 2006 Program on site, so that I could revise and design effective research methodologies, for my main study of the 2007 Program, as suggested by Diamond (1999).

In this section, I describe the content and pedagogies of the 2006 VAST Program and the PMA's perceptions of the program participants' needs. The data for the pilot study included these documents: the two written survey questionnaires, program flyers, notebooks, interviews, and observations. I designed a Beginning Survey and an Ending Survey for the 2006 VAST Program participants regarding their expectations and needs in the program and how they felt about participating in it. Through examining these two written questionnaires completed by the participants, I had some knowledge of their backgrounds, the reasons they were participating in the 2006 VAST Program (motivations and expectations), and what they felt the program should have done differently. The feedback from these surveys reflected the 2006 VAST Program participants' needs and expectations.

In his 1985 article, "A Post-program Report of the Summer Teacher Program at the Philadelphia Museum of Art [This was the previous name of the VAST Program.]," Katz points out the importance of the personal and social needs of the participant for

future teacher program development. He says, ". . . the planners of the institute [program] became more finely tuned to the teacher's personal, social, and professional needs" (p.18). Falk and Dierking (2000), in their Contextual Model of Learning in museum education, further explain that various contexts influence how people learn in the museum: "The Contextual Model posits that all learning is situated within a series of contexts . . . . The Contextual Model involves three overlapping contexts: the personal, the socio-cultural, and the physical. [Museum] learning is the process/product of the interactions between these three contexts" (p. 10).

The 2006 VAST Program participants came to the PMA to learn something new. According to the information I gathered with my Beginning Survey and my face-to face interviews with twelve 2006 VAST Program participants, they had joined the summer teacher program for the following three reasons: first, professional development (i.e., to gain new knowledge, get continuing education credits, make some art, and be a learner); second, social opportunities (i.e., to interact with other people, have conversation with other professionals, have a short vacation, and be in an art museum to see the collections); and third, to acquire teaching resources and materials (i.e., support for their future teaching of art). (Interviews and responses on two written questionnaires of the 2006 VAST Program participants).

### *2006 VAST Participants' Needs for Professional Development*

The 2006 VAST Program participants' expectations and needs for participation were all different, according to their personal reasons. This category encompassed

anything related to the participants' points of view, thoughts, feelings, motivations, needs, and expectations. Falk and Dierking (2000) indicate that the personal context that influences people's learning in a museum includes appropriate motivation, emotional cues, personal interest, prior experiences, and background knowledge. Katz (1985) believes that the participants' needs for professional development are also an important factor for planning the summer teacher program. The results of my Ending Surveys of the 2004-2006 VAST Program participants indicated that they want to learn the strategies of teaching art, the ways of looking at art, the methods of integrating art into their teaching, and getting free teaching materials or teaching kits (Ending survey of 2006 VAST Program).

Because the program participants were schoolteachers, school administrators, librarians, and even new teachers, they brought their own personal and professional contexts to the program. In my informal interviews of the 2006 Program participants, some of them told me that certain lecturers needed to be more focused. Others told me that the gallery talks were too simple. They needed something more specific than an overview. One of the participants told me that certain art historians' lectures were too hard to follow due to their highly academic vocabularies. Several mentioned that the program needed to mention diversity in terms of African American artists, women artists, and local crafts people. From all the feedback I got, I believe that I had a greater understanding of what the VAST Program participants wanted and the reasons associated with their expectations and needs. For one thing, the program participants deal with students, so that they know what would be useful for their own teaching and students'

learning. From their personal and professional experiences with teaching, they felt they needed to take something back to their schools for their teaching or for their own personal good.

Teacher professional development is another reason for which the program participants joined the VAST Program (Katz, 1985). Because the participants were schoolteachers, professional development is one of the expectations they had of the VAST Program. There are many characteristics of a good teacher's professional development, such as learning effective teaching strategies. From my observations of and questionnaire surveys of the 2006 VAST Program participants, I learned that learning the teaching strategies of asking questions and ways of reading art from program instructors and museum educators were very helpful to them. Therefore, I explain the program participants' needs by examining the instructors' teaching strategies in the next section.

### *VAST Program Instructors' Teaching Strategies*

Based on my observations, written questionnaire surveys, and interviews data of the 2006 VAST Program, more than 73% of the participants' expectations of the program were learning how to read and teach art, and how to interpret art as well. According to Burton's (2001), Barrett's (2003, 2008), and Grinder and McCoy's (1985) definitions of the types of strategies in teaching and reading art, the program participants' responses fell into two categories: learning how to ask students questions about works of art, or

questioning strategy, and learning how to facilitate the interpretation of works of art with their students, or skills and techniques for interpreting of works of art. Based on these two categories, I concluded that they were these two main teaching strategies that had been used by the museum educators and the 2006 VAST Program instructors. They had apparently used the questioning strategy and the interpretive technique, as discussed further.

### *Questioning strategy.*

The questioning strategy was used either in the lectures or in the gallery talks. The 2006 VAST Program instructors asked open-ended, easy-to-answer, fun, interesting, and humorous questions, based on program participants' responses. "What do you see?" was always the first question for the program participants (observations).

Many people feel that art is difficult to understand because it is hard to read. The question "What do you see?" is not a deep question, but one that can easily generate diverse answers and requires participants to observe the works or art (Interview with PMA staff).

From the participants' responses, the 2006 VAST Program instructors (usually museum staff) asked deeper questions, whereas guest speakers directly gave detailed information and explanations of the works of art. The other benefit in using the sample question, such as what do you see, was to encourage the learners to do deep observation of the objects, which was a very good starting point for learners or children, according to the Curator of Education at the PMA (from observation and an informal interview).

When the learners answered the question, they had already made an overall observation of the objects.

The program instructors also used "role-play" strategies with the questioning strategies, as suggested by Grinder and McCoy's (1985) question, "Why do you think the artist used these methods to make the object?" (p. 78). This question asks the learners to pretend they are the artist and to think in the artist's way. Since the question generated an answer, conversation was involved; since conversation was involved, different interpretations were generated among the participants.

From my observation of all the gallery talks, neither the museum program instructors nor the 2006 VAST Program instructors rejected the teachers' answers, not once. Because the questions were open-ended, there were no right or wrong answers. Therefore, the effective museum staff must be good at asking questions and embracing all kinds of answers (Talboys, 2000). In my opinion, the 2006 VAST Program instructors were very good at this.

The questions were not only to ask the learner to answer verbally, but also visually and aurally. As the Curator of Education at the PMA told me, "Learners want to do something, hear something, and see something in the museum." A good question made learners observe and construct their own meanings for interpreting objects.

Moreover, when the 2006 VAST Program instructors asked questions of the teachers, they did not rush them to respond. The staff always gave the teachers enough time to think about their answers. As I observed, the longest time for waiting on a response from the audience was 11 seconds. In fact, 89% of the 2006 VAST Program

participants liked the gallery sessions because they thought they learned something from the questioning strategy of the program instructors and that they could apply this strategy to their future art teaching.

### *Interpretive techniques.*

The teachers did not use just one teaching strategy to teach their whole class. They used multiple methods for teaching, as effective teachers tend to do (Burton, 2001; Campbell, Kyriakides, Muijs, & Robinson, 2004; Chuang, 2005). In the museum setting, learning and interpretation surround the objects (museum collections). In order to understand the objects, all activities are related to the interpretations of the works of art. I concluded that the 2006 VAST Program instructors used three main interpretive techniques in the gallery and on field trips, based on Grinder and McCoy's (1985) definition: the inquiry-discussion technique, lecture-discussion technique, and guided discovery (p. 56). They explain:

> The inquiry-discussion technique is a dialogue tour which consists of questions, answers, and discussion between guides and visitors. Visitors explore ideas and relationships under a guide's direction while observing exhibits and objects. Guides give background information and facts at appropriate intervals during the discussion. (p. 60)

In the 2006 VAST Program, the participants used this method in small group discussion. The program instructors provided worksheets with some questions and acted as facilitators to lead program participants to discuss the subjects. From my observation, the program participants liked sharing their points of view with others and enjoyed the small

group discussion, because each participant had a chance to express his or her thinking. My survey showed that 65% of the participants liked the group discussion, because everybody had a chance to express their own opinions (Ending Survey).

Based on my observations, I also found that the 2006 VAST Program instructors moderated the discussions pretty well. When the program participants talked about something off the topic, the VAST Program instructors used polite ways to redirect the program participants' discussion once they got off track.

The second technique the VAST Program instructors used was lecture-discussion. This technique usually involves a lecture first, followed by a few minutes of discussion. The lecturers or guides did most of the talking in the program. In the 2006 VAST Program, all of the guest speakers used this lecture technique. One instructor whose speech earned the most participant applause was Victoria Wyeth, the granddaughter of artist Andrew Wyeth. The reason that her speech was so impressive was her way of making everything so real and so easy to comprehend. She interpreted her grandfather's works of art by telling stories about them. When the participants listened to the stories, it was as if they were walking into Andrew Wyeth's life and sharing the same experiences with Ms. Wyeth. Based on my interviews of 12 teachers in the 2006 VAST Program, I found that everyone liked her lecture. They told me that her lecture was full of real experiences and brought outsiders into the artist's contexts. If instructors can transform the knowledge of art into a form of storytelling, learners or listeners will understand this knowledge easily (Deniston-Trochta, 2003; Falk & Dierking, 2000; Roberts, 1997).

The other impressive guide in the VAST Program led the field trip to Andrew Wyeth's hometown of Chadd's Ford, Pennsylvania. The participants told me that the guide did a very good job. They told me she was very organized in terms of the ideas that she wanted to talk about regarding the historical sites and objects. Within 30 minutes, she finished three sites and provided all the information that the teachers wanted to gain. The characteristics of her talk were to get to the point, share much interesting information, and to do so with a friendly and humorous demeanor. As Grinder and McCoy (1985) observe, "The success of the lecture-discussion technique depends upon the guide's knowledge of the subject, ability to organize ideas into a commentary that has continuity, and exhibit public speaking and communication skills" (p. 58).

The third technique that the program instructors used was guided discovery. Unlike the previous two techniques, the guided discovery technique requires the museum staff's imagination, perseverance, and considerable preparation (Grinder & McCoy, 1985). They note, "The guided discovery technique offers visitors a structured activity in which they determine their own touring directions and connections with the exhibits" (p. 63). In the gallery talk section, this technique was used in three different formats: a worksheet with open-ended questions, studio art, and writing or drawing activities.

The 2006 VAST Program instructors gave out structured worksheets to the participants who had to follow the guidelines to answer the open-ended questions on the sheets. The participants had to either write down their opinions or feelings or draw something to answer the questions. There were two examples. First, the 2006 VAST Program instructors used an instant camera to take a portrait of each participant. In the

modern gallery, the participants had to create their own portrait by exploring Warhol's "self-portrait." Second, the participants were asked to pick one of the human figures in a painting. According to the facial expression of the person they picked, they had to write down what they imagined was happening in the figure's mind or what he or she was thinking at that moment. Sometimes, through sharing and appreciating others' works, the program participants generated surprise discoveries. Grinder and McCoy (1985) state that "Even though Guided Discovery tours are somewhat structured, they are flexible enough to allow visitors to think and "discover" according to their own frames of reference" (p. 64). The guided discovery technique is visitor-centered, meaning-making oriented, experience-related, and self-directed (Grinder & McCoy).

### *Participants' Needs for Social Contact*

During my investigation, I found that the participants also enjoyed spending time with other participants. The VAST Program participants were from different school districts in Philadelphia and New Jersey. They shared their different teaching experiences and opinions with other participants, program instructors, and museum staff during the program. Pitman and Hirzy (2004) use the term "forum" to describe museums: "Like the forums of ancient Rome, museums are places where communities gather to learn, debate, share experiences, socialize, and be entertained" (p. 7). During the gallery talks of the program, I heard participants exchanging different points of view and new ideas. Through these conversations and discussions, the participants had a forum for communication. The same exchange took place in Tate Modern's Summer Institute for Teachers (Charman &

Ross, 2006), whereby the program participants shared one of the dominant aims, "being part of a network of teachers, and learning from the group interactions" (p. 31).

The 2006 VAST Program staff divided the participants into different groups with six corresponding colors so that the participants could interact with other people than in their own group. Some participants who taught art told me that it was good to have people from different areas, but that they do need to be with teachers from art areas so that they can exchange ideas and opinions about teaching art.

Another interesting socio-cultural feature of the 2006 VAST Program was free time for the participants to gather for breakfast and lunch. Lunchtime, either during the field trips or at on-site sessions, provided social opportunities for the program participants, and museum staff from different cultural institutions as well. I observed the program participants, various museum staff members, and program instructors interacting with other people and talking about their daily school activities and teaching lives, and other topics not related to the 2006 VAST Program. In the questionnaire surveys, some of the participants told me that sometimes they needed more free time to have lunch and to spend time with other program participants.

### *Participants' Needs for Supportive Teaching Resources*

Research has already shown that schoolteachers can utilize art museums as resources when they teach art in school settings to enhance the students' learning about art (Chang & Huang, 1995; Chen, 2002; Crooke, 2006; Falk & Dierking, 2000; Garoian, 2001; Hein, 1998, 2006; Huang, 2004; Smithsonian Institution, 2004; Stone, 2001). The

research has also shown that art museums prepare diverse resources for schoolteachers to

teach art, such as free teaching kits, including posters, DVDs, lesson plan samples, slides,

or small picture cards of works of art, or teaching packages for teachers to borrow. In an

interview, the coordinator of the 2006 VAST Program mentioned that "schoolteachers

love the teaching materials that we provide for them to teach museum collections." I also

learned that when the museum staff provided any free teaching materials for teachers, the

participants also wanted to have one, even just a sample of studio material or a poster.

When I asked them how they planned to utilize these materials, they told me they could

use them in their classroom teaching and put the posters on the walls in their classrooms,

rotating them so that they have enough kinds of posters for their students to explore

works of art.

The participants indicated that the most exciting thing for them was that the 2006

VAST Program provided special teaching kits for teaching the PMA's special exhibitions

in school. According to the program participants, they valued the teaching kits the most.

One PMA educator told me that "the teachers really want to have something real to bring

back to school." Hence, Andrew Wyeth, Memory and Magic (Philadelphia Museum of

Art Teacher Materials) became a favorite souvenir package for the program participants.

There were seven kinds of teaching materials in the kits: a biography of Andrew Wyeth,

slides of 10 works from the Wyeth exhibition, a slide script, a poster, four lesson plans, a

vocabulary list, and an additional resources list.

Posters and slides were the easiest materials for the teachers to use in the school

setting. Along with the slide script, which included discussion questions, the teachers

could utilize the materials as "on-the-go" teaching supplements. The museum staff also provided four full lesson plans for different areas: a writing activity (3rd - 8th grade), a creative writing activity (3rd - 12th grade), a drawing activity (3rd - 6th grade), and a drawing activity (middle - high school).

Although good teaching kits were available for the teachers, the Andrew Wyeth show ended mid-July 2006. All the teaching materials were related to the exhibition, so if the teachers later taught the Andrew Wyeth's paintings by using the teaching kits and wanted to bring their students to either see the show or ask them to see it on their own, it was already closed. In my opinion, the topic of the 2006 VAST Program that year should have focused on the special exhibition for the next year and the museum's permanent collections, since there is always a special annual exhibition at the PMA. So I think the teaching kit, because the show was over, did not meet the participants' future needs.

There are so many different reasons or factors that influence people's learning in museums. When an art museum develops or designs its summer teacher program, the program developers need to consider all these factors so that they can provide a more effective program for the participants in terms of content and pedagogies.

Teachers wanted to participate in the 2006 VAST Program because there were many different components that make it so popular: lectures, gallery talks, field trips, studio art, face-to-face visits with artists, teaching materials, and free meals. During my interviews with the program participants, they indicated that refreshing their knowledge of art or learning something new; learning how to teach and interpret art; and having social contact were three of their main purposes for joining the 2006 VAST Program.

The 2006 VAST staff designed and used many different teaching methods to convey their knowledge of art and strategies for teaching art to the teachers. Based on their experiences of teaching in the museum setting and working with schoolteachers and students, the museum staff were more likely to know what the teachers really want to learn. Hence, the PMA tried to provide as many resources as they could for them. Through the final project and lesson plan development, the museum staff had a better understanding of how and what teachers learned from the program. From the evaluations in the PMA's written questionnaire surveys, they had data to help them improve the program the following year. However, in the future, the VAST staff ought to pay more attention to developing more effective evaluation surveys that might better reflect the program participants' needs. Their survey only indicated which sections the teachers liked or disliked. It did not indicate how the teachers would integrate art into their teaching, or what teaching strategies they had learned from the VAST Program. Also, the museum staff could not ensure that the teachers would bring their students to the museum. In their interviews the teachers told me that they would teach art in the school rather than bring the students to the museum because of their school's administrative policies and procedures related to supporting field trips. If the VAST staff wants teachers to bring their students to the museum, the better way is to help teachers address problems in their schools or funding for field trips. Just as Katz (1985) points out in his article related to the PMA's VAST Program, "[Program] planners of the institute [former name of the VAST Program at the PMA] became more finely tuned to the teachers' personal, social, teaching, and professional needs (p. 18).

The teaching strategies that the 2006 VAST staff used included story telling, questioning, hands-on activities, demonstrations, and discussions. All of these methods required fully understanding their topics and utilizing suitable teaching methods. The VAST staff tried to provide the most effective teaching methods for the teachers. However, the teachers are the people who deal with students directly; they know what teaching methods are the best for their students' learning. But the most important concern for me became: Does the VAST Program provide enough content and pedagogies to support the participants' understanding of teaching art and to meet their diverse needs. Therefore, to understand these questions, I conducted the present study to explore what the participants' expectations and needs are by evaluating the 2007 VAST Program.

**Chapter Three**

**RESEARCH DESIGN:**

**A SUMMATIVE EVALUATION CASE STUDY**

To better understand the content and pedagogy of art museum summer teacher programs and their effectiveness in terms of meeting the program participants' expectations and needs, I decided to conduct a case study that evaluated an art museum summer teacher program, specifically the 2007 VAST Program at the Philadelphia Museum of Art. The VAST Program is a systematically developed and organized summer teacher program. According to Bare (2005), Merriam (1988), Patton (2002) and Stake (1995), a study evaluating a program is considered a case study. This was mainly an evaluation case study (Stokrocki, 1997). By conducting this evaluation case study, I could better understand how effective the VAST Program is and how to provide better summer teacher programs for future program participants.

To answer my research questions in Chapter 1 and to provide constructive suggestions for future program improvement and refinement, I evaluated the 2007 VAST Program at the PMA by participating in this program as a non-participant observer. I systematically collected data by conducting two written questionnaire surveys, taking field notes, observing program activities, and interviewing the program participants, the instructors, and the PMA staff.

Isaac and Michael (1997) define a case study as "in-depth investigation of a given social unit, resulting in a complete, well-organized picture of that unit" (p. 52). Preskill and Russ-Eft (2005) describe an evaluation study as follows:

First, evaluation is viewed as a systematic process. It should not be conducted as an afterthought; rather, it is a planned and purposeful activity. Second, evaluation involves collecting data regarding questions or issues about society in general and organizations and problems in particular. Third, evaluation is a process for enhancing knowledge and decision making, whether the decisions are for improving or refining a program, process, product, system, or organization or for determining whether or not to continue or expand a program. (p. 2)

Preskill and Russ-Eft also state that in conducting an evaluation study, an evaluation is implemented after the completion of a program for the purpose of determining the merits, worth, or value of the evaluative judgment or what they call a "summative evaluation" (p. 3).

Diamond (1999) indicates that although there are many types of evaluation studies for museum contexts, there are three main types:

*Front-end evaluation*: This information can help ensure that the final product [program] will meet visitor needs and project goals.

*Formative evaluation*: Information from formative evaluation is used to make changes that improve the design of a program or exhibit.

*Summative evaluation*: The results of summative evaluation will be used to

improve future activities through an understanding of existing programs. (p. 16)

Since the purpose of my study was to determine the effectiveness of the 2007 VAST

Program, my evaluation case study was a summative study. Also because the PMA's

VAST Program is an existing program and has been offered for 22 years, my

investigation was a summative evaluation, based on Diamond's (1999), Isaac and

Michael's (1997), Korn's (1999), Patton's (2002), Preskill and Russ-Eft's (2005), and

Wang's (2001) definitions.

My research project was therefore a summative evaluation case study of the

bounded system of the two-week 2007 VAST Program, hosted by the Philadelphia

Museum of Art, from July 9th to July 20th, during which I collected several kinds of data

on the program participants who were learning how to teach art in both an art museum

and a school context. Throughout this evaluation case study, I investigated the 2007

VAST Program's effectiveness by understanding the content and pedagogy that PMA

used for the 2007 VAST Program and the participants' expectations, needs, satisfaction,

and opinions of it.

Yin (2003) thinks that the truly distinguishing features of the case study method

are to define problems, design the means for collecting data, analyze the data, lay out the

composition, and report the results. The most important question in this research was to

determine whether the 2007 VAST Program was effective in meeting the participants'

needs. The only thing that the PMA was certain of, when I began my investigation, was

that the VAST Program is popular and that many teachers want to participate in it every

year. But what makes the annual VAST Program popular? Is a popular program equivalent to an effective program? If yes, in what ways? If not, why not, and what are the differences?

Although the PMA has held the VAST Program every summer for 22 years, according to the PMA's Curator of Education, the evaluation has not been done well because of limited time and staff. In other words, even though the PMA is required to evaluate the VAST Program annually, the museum staff do not have time to conduct an effective evaluation of the VAST Program. All they have is a simple written questionnaire survey that asks the program participants the same two questions each day: "What activities/experiences stand out?" and "What do you wish had been done differently?" So, it was apparent that the existing evaluation surveys could not fully reflect what the VAST Program's participants' expectations and needs truly are. Nor by way of follow-up did the PMA make sure that the teacher participants benefited from the VAST Program and were satisfied with what the PMA offered for their future teaching. Although one of the primary purposes of the VAST Program is to teach program participants how to use art and museum collections as a resource in their classrooms, there was no evidence from the responses to the PMA's evaluation questionnaires by the 2004 to 2006 VAST Program participants that measured the VAST Program's success and effectiveness. Therefore, my initial assessment was that there was a problem with the existing program evaluation questionnaires.

My evaluation case study involved two forms of inquiry, qualitative and quantitative. "Quantitative and qualitative methods are best used in tandem, so that the

strengths of each approach can be put to advantage" (Diamond, 1999, p. 23). Therefore, this case study used a mixed methodology.

After the 2007 VAST Program, I collected 38 written questionnaire surveys from the 45 program participants (both a Beginning Survey and an Ending Survey). The return rate was 84.4%. These questionnaires comprised the quantitative part of the main study. The qualitative research method in this study included collecting, analyzing, and interpreting data from the written questionnaire survey, on-site and off-site observations, and face-to-face interviews with 23 participants, 16 instructors, and 2 museum staff. Prior to my evaluation case study, I conducted a pilot study of the 2006 Vast Program, which is described as follows.

**Pilot Study**

In order to design a suitable questionnaire for this evaluation case study of the 2007 VAST Program, I had conducted a pilot study of the 2006 VAST Program (which included surveys of the 2004 and 2005 participants). Based on the data that I collected from the previous three years of the VAST Program, I found that the participants' reasons for participating in the program were very broad. They included, for example, personal and professional development, social opportunity, and supportive teaching resources. These findings were not fully apparent in the PMA's written questionnaire surveys from the previous years.

In my pilot study, I collected both past PMA surveys and my written questionnaire surveys of the 2004 to 2006 VAST Programs as data for my pilot study in 2006. These two written questionnaire surveys included the PMA's written questionnaire surveys, and my Beginning Survey and Ending Survey for the 2004 to 2006 VAST Program participants. These provided me with valuable information for conducting this study, such as the feedback of the participants whereby I could understand what they might really want from participating in the program or their complaints about the program's inability to meet their expectations and needs. Patton (2002) also cites the value of documents for a program evaluation study. With my pilot study, I reexamined my 2004 to 2006 VAST Program written questionnaire surveys to generate my research questions, develop my research methods, and design the written questionnaire surveys and interview questions for the 2007 VAST Program participants.

From the data from my pilot study, I was able to design more effective written questionnaire evaluation surveys to find out what the real expectations and needs of the program participants are and thus to determine the effectiveness of the 2007 VAST Program. Also, I worked with the 2007 VAST Program Coordinator and the Curator of Education at the PMA to design the program evaluation written questionnaire survey for the 2007 VAST Program. I then interviewed the Curator of Education and the VAST Program Coordinator who was in charge of the 2007 VAST Program development and examined the educational mission statement, museum mission statement, and the goals of the VAST Program.

## Data Collection

A case study involves many different means of data collection as the researcher attempts to build an in-depth image of the specific case (Creswell, 1998). In my study, I use three main methods to collect different types of data for this investigation: observations, face-to-face interviews, and documents (including the written questionnaire surveys). Marshall and Rossman (2006) and Stufflebeam (2000) also think that by using a combined data collection method, researchers can assess the strengths and limitations of each method. Using three methods, I categorized three types of data by adapting Creswell's (1998) types:

> . . . observation (ranging from non-participant to participant), interviews (ranging from semi-structured to open-ended), documents (ranging from private to public), and audio-visual materials (including materials such as photographs, compact disks, and videotapes). (p. 120)

### *Observations*

I collected and took field notes during the 2007 VAST Program sessions by conducting on-site observations as a non-participant observer using observation protocols. When I observed the 2007 VAST Program, I also kept a journal during the research.

*Interviews*

I conducted semi-structured, face-to-face interviews with twenty-three 2007 VAST Program participants, sixteen 2007 VAST Program instructors, and two museum staff. I audio taped the interviews and then transcribed, analyzed, and interpreted the data from the interviews.

*Documents*

There were several kinds of documents that I collected for this study: the written questionnaire surveys of the 2007 VAST Program participants; the 2007 VAST Program brochure with the participants' application letters; and the 2004 to 2007 VAST Program notebooks, online resources, and postcards written by the 2007 VAST Program participants. Additionally, I collected information about the VAST Program online from the PMA Web site.

***2007 VAST Program written questionnaire surveys.***

The Beginning Survey and Ending Survey for the 2007 VAST Program participants were the documents that I collected for the quantitative data for this study. I explain the questionnaire rationales in the Methodology and Procedures sections in this chapter.

***2007 VAST brochure.***

Before the 2007 VAST Program started, every participant was required to submit an application form with a short letter containing a personal statement regarding why

they were participating and what they wanted to learn from the program. At the beginning of the 2007 VAST Program, the PMA distributed these brochures with the application form to teachers in the schools in Philadelphia and surrounding areas in New Jersey.

By collecting and reviewing the participants' 2007 application forms with their short personal statements regarding their purposes for joining the 2007 VAST Program, I understood their teaching backgrounds, the subjects they taught or worked in, and their expectations of the 2007 VAST Program.

The other important data that I collected from the 2007 brochure included the goals of the 2007 VAST Program (Philadelphia Museum of Art, 2007), the mission of the PMA (see Appendix K), and the mission of the Education Division (see Appendix L). In the brochure, the PMA education staff had published their mission and goals for the VAST Program. From the brochure, the prospective participants knew the topic of the 2007 VAST Program, got an overview of the program, and saw why the PMA provided this particular program for them. From these data, I learned the content and pedagogies that the PMA designed and developed for the 2007 VAST Program and how the museum tried to accomplish its goals and mission.

### *2007 VAST Program notebook.*

The PMA provided a two-inch binder containing most of the information related to the topic of the 2007 VAST Program for the participants. The PMA also provided the same kind of notebook to assist me in evaluating the 2007 Program. This notebook

contained information in six sections: the program schedule, names of the participants, gallery group, gallery guides, lecture and gallery notes, and a list of resources.

### *PMA online information.*

I also collected information from the PMA's official Web site. The PMA Education Division provided lesson plan samples for the schoolteachers to download for teaching works of art or museum collections in their school classrooms. The examination of these online data helped me to understand how the PMA assisted schoolteachers and the 2007 VAST Program participants in teaching art by using their online resources and to assess whether the PMA provided enough supportive materials for them.

There were other data that I derived from the PMA's online information and materials for the recruitment of the 2007 VAST Program. By collecting and examining information from the program's online advertising, I understood their recruitment and application procedures.

### *2007 VAST Program participants' postcards.*

At the end of the 2007 VAST Program, the Curator of Education asked the participants to write down on a post card what they wanted to say to themselves about their experience, or what they had learned from the program. The PMA would then mail the post cards back to the participants in January of the next year to remind them of their experiences with the VAST Program and encourage them to participate again the following summer (Curator of Education, informal interview).

I copied these postcards as data for use in this study. What the participants wrote for themselves were the most remarkable or important things they wanted to remind

themselves of, for their future teaching. I saw these postcards as another important means to assess whether or not the 2007 VAST Program was effective.

### *Audiovisual Materials*

During my observations of the 2007 VAST Program and my face-to-face interviews with the program participants, museum staff, and program instructors, I tape recorded the whole investigation process. As I conducted the observations for my study, I also took photographs of the participants in certain settings. I examined the photographs that I took during the VAST Program, along with the audiotapes of interviews that I conducted, as reminders of specific program events and conversations between the program instructors and the participants. The purpose of the photographs was not only to record the settings but also to identify the interviewees and to generate questions for the interviews. In sum, I used these photographs for two purposes: first, as a reminder of specific events; second, as reminders of the environment in the PMA or field trips sites during the 2007 VAST Program. I did not analyze the photographs but saw them as visual reminders of program activities.

In my investigation, in order to make up for the limitations of gathering observational data without video recording, I made notes as detailed as possible, took as many digital photographs as possible, and audio taped the whole conversation between the 2007 VAST Program participants and the program instructors. Thus, when I analyzed the data using the photographs, audiotapes, and my notes, I was better able to understand

the subjects' behaviors and conversations, and I could identify them from my photographs.

In addition to the audiotapes, photographs, and notes as sources for my data, the PMA's teaching kit called *Learning to Look* for the 2007 Program participants was also one of the sources for my data. The teaching kit included audiovisual educational materials for teaching, such as Power Point presentations, DVDs, posters, and sample lesson plans.

## Methodology and Procedures

In this section, I describe my preparations for the study, such as getting IRB approval, identifying the participants, and having the participants sign consent forms for the study. I also explain the four types of data I used for this evaluation case study. They were a pilot study, two written questionnaire surveys, face-to-face interviews with three groups of people, and observations of the 2007 VAST program.

### *Consent for the Study by the PMA*

Before I conducted the pilot and the main study, I received two letters of consent from the Philadelphia Museum of Art on June 12, 2006, and May 14, 2007 (Appendixes D & E). With the PMA's permission, I conducted my pilot study on site the summer of 2006. The following summer, I interviewed the 2007 VAST Program participants, program instructors, and museum staff; took pictures of the program activities and scenes

in the galleries without a flash; made notes about program activities with pencil in the PMA; conducted observations without video recording; and accessed previous PMA surveys and documents related to the 2007 VAST Program.

Also, the PMA was willing to assist me in conducting this study in terms of any administrative assistance that I needed, including access to staff meetings for developing the 2007 VAST Program, viewing the budget, and assistance in administration of parts of the study. The PMA also worked with me on the final evaluation form design (incorporating the PMA's evaluation form as Category D in the Ending Survey, Appendix C).

### *IRB Study Approval*

Because my study used human subjects, I submitted the two written questionnaire surveys, my observation protocols, face-to-face interview questionnaires, and informed consent forms to The Pennsylvania State University Office for Research Protection of Human Subjects (IRB) for review before I conducted my pilot study of the 2004-2006 VAST programs and the main study of the 2007 VAST Program. These included the Ending Survey for the 2004 and 2005 VAST Program participants, the past and current Beginning Survey and Ending Survey for the 2006 and 2007 VAST Program participants, the oral questionnaires which included interview protocols for the groups of people I interviewed (12 participants in the 2006 VAST Program; and 23 participants, 2 museum staff, and 16 instructors in the 2007 VAST Program), and the observation protocols along

with the informed consent forms for these three groups. I received IRB approval for this study on May 11, 2006 (see Appendix F).

On the first day of the 2007 VAST Program, the program coordinator announced my study. The participants could decide whether or not to participate in the study, as could the program instructors. However, the 2 museum staff and the 23 participants who agreed to be interviewed had to sign the informed consent forms before I could interview them and tape-record their interviews.

Regarding the issue of the participants' consent, there is always some disagreement about consent forms: Does a consent form change how people act and answer questions when being interviewed and observed? Leinhardt and Knutson (2004) think that people cannot easily change certain fundamental features of their behavior during interviews (p. 164). In other words, the 2007 VAST Program participants likely would not change their learning behaviors when they participated in the program or responded to the written questionnaire surveys, whether or not they signed a consent form and were interviewed. And there was no requirement for them to sign the informed consent forms. The consent forms only procured their permission to complete the written questionnaire surveys and to be observed, interviewed, and photographed when they participated in the 2007 VAST Program. They also had the right to choose not to participate in this study, whether or not they signed and returned the consent forms and the written questionnaire surveys. I gave them complete freedom to make the decision whether or not to participate in this study.

*Identification of the 2007 VAST Program Participants*

To assure the participants' privacy and anonymity, no personal identification of the program participants, program instructors, and museum staff was made on the data collected throughout the study. However, in order to match their two written questionnaires, the Beginning Survey and Ending Survey, the participants were asked to fill out the last four digits of their cell phone number under the first category of the Beginning Survey as well as the Ending Survey. Because the participants were anonymous, these four numbers only helped me to match the participants' written questionnaire surveys. This helped me to compare the data from the two different surveys, such as "What do you expect from the 2007 VAST Program?" (Question C-3 in the Beginning Survey), and "Do you have other expectations or needs that were not met during the 2007 VAST Program?" (Question C-11 in the Ending Survey).

I identified the 2007 VAST Program participants that I had interviewed by, for example, "Program participant 1" or "Program participant 2." For the program instructors and PMA staff, I used "Program instructor 1" and "PMA Staff 1." By using these coded identifiers, I assured the privacy of the subjects. Because museum educators at the PMA also participated in the 2007 VAST Program as program instructors, I indicated them in citations as, for instance, "Program instructor 1 – museum educator." The same means was used to cite the PMA staff as well, such as "Program instructor 1 – PMA staff."

*The Pilot Case Study Data Collection*

In order to design and collect more useful information from the participants in the main study, I had conducted a pilot study of the VAST Program at the PMA in the summer of 2006, that is, a formative evaluation case study, a study with a similar data collection process to the main study (Wilson, 1996). In my pilot study, I used two written questionnaires (the Beginning Survey and Ending Survey), conducted on-site observations, and interviewed 12 program participants and 2 PMA staff. I also mailed written questionnaires to the 2004 and 2005 VAST Program participants. One of the benefits of first conducting a pilot study with these written questionnaires was that I was able to format and revise them with the more accurate language of the participants and reduce my bias in the study (Mertens, 2005). In my 2006 pilot study, I collected 133 written questionnaire surveys from the 2004, 2005, and 2006 VAST Program participants. The data and information from their responses to the two surveys gave me a better understanding and knowledge for conducting the main study in terms of designing user-friendly, easy-to-understand, and effective written questionnaire surveys for the 2007 VAST Program participants. The pilot study also helped me catalogue the interview protocols and develop observation criteria and protocols as well. In the pilot written questionnaires, the 2006 VAST Program participants also wrote down their comments, suggestions, and questions to clarify some of the questions in the two written questionnaire surveys. I wanted to ensure that these two surveys were clearly understood and unambiguous, pre-testing them beforehand, as Diamond (1999) and Mertens (2005)

suggest. By examining the participants' comments, I adjusted and formatted the Beginning Survey and Ending Survey for this study. Some of the 2006 VAST Program participants also wrote in language that they use or understand to comment about unclear questions in the surveys. All of this participant feedback helped me to refine and format the two written questionnaire surveys (Beginning and Ending) for my study. Therefore, I saw my 2006 pilot study as the formative study in this investigation (Diamond).

A second benefit from conducting the pilot study was to use the language that the participants used and easily understood, for my interview protocols. During my interviews with the 12 program participants in my pilot study in 2006, I tape recorded their responses in order to understand the language they used and how clearly they understood my interview questions. Then I revised and redesigned my interview protocols for the main study. As Diamond states, it is the investigator's responsibility to ask well-phrased questions in a language that the subjects will understand (p. 85).

Third, from practicing my role as a non-participant observer during the 2006 VAST Program, I learned how to conduct on-site observations, record participants' responses based on my observation protocols, and to act naturally as a non-participant observer during the 2007 VAST Program.

Fourth, I revised some technical problems with my observation protocols and developed more detailed observation protocols for the main study, such as observing the patterns of dialogues and interactions between the 2007 VAST Program instructors and participants. From knowing these patterns, I understood what the participants' needs were when they asked the instructors questions, and I also understood from the instructors'

responses whether the program participants' needs were being met. If the instructors' responses did not meet the participants' needs, the participants were more likely to keep asking more questions. I recorded how many times these kinds of interactions happened between the program instructors and participants in my observation protocols.

Fifth, I learned from my pilot study that it was necessary to conduct interviews with the 2007 VAST Program instructors for my main study. In my 2006 pilot study, the participants gave me both positive and negative feedback about the program instructors. However, without having interviewed the 2006 VAST Program instructors, I could not have understood the instructors' perceptions of the participants' needs; what the instructors thought were the participants' needs, and what expectations and even backgrounds influenced their teaching during the program. So I decided to interview sixteen 2007 VAST Program instructors after their lectures or gallery sessions to understand their perceptions of the participants' needs and how the instructors executed their activities. All of these factors influenced how effective the 2007 VAST Program was in terms of the participants' expectations, needs, satisfactions, and opinions.

### *Observations of the 2007 VAST Program*

The observation method has been characterized as one of the most fundamental bases of all qualitative research methods (Adler & Adler, 1994; DeWalt & DeWalt, 2001; Lofland & Lofland, 1995; Marshall & Rossman; 2006; Wolcott, 2005). Marshall and Rossman further describe the important role of the observation method in qualitative

research: "Observation entails the systematic noting and recording of events, behaviors, and artifacts (objects) in the social setting chosen for study" (p. 98).

Stake (1995) believes that observations help the researcher toward a greater understanding of the case (p. 60). Therefore, to understand what the participants thought about the 2007 VAST Program and what the responses and interactions between the 2007 Program instructors and participants were, I conducted non-participant observations that led to my best understanding of the 2007 VAST Program and my goals of evaluating the program. Patton (2002) asserts that observers will not understand a program without personally experiencing it. He also cites the values of direct observation for qualitative research:

> First, . . . the inquirer is better able to understand and capture the context within which people interact. Understanding the context is essential to a holistic perspective. Second . . . by being on-site, the observer has less need to rely on prior conceptualizations of the settings, whether those conceptualizations are from written documents or verbal reports. Third, . . . the inquirer has the opportunity to see things that may routinely escape awareness among the people in the setting. Fourth . . . the chance to learn things that people would be unwilling to talk about in an interview. Fifth, . . . the opportunity to move beyond the selective perceptions of others. Sixth . . . the first hand experiences permit the inquirer to draw on personal knowledge during the formal interpretation stage of analysis. (p. 264)

I joined the 2007 VAST Program as a direct outside observer or non-participant observer to observe all program activities and what Falk and Dierking (2000) call the "physical context" of the PMA and other cultural institutions that the 2007 VAST Program participants visited during the program. In other words, I was not involved in the conversations between the museum staff, program instructors, and participants during the gallery talks, lectures, program sessions, and field trips. All I did was make field notes, take photographs, and make audio recordings based on my observation protocols.

There were four categories in my observation protocols. They were content and pedagogy, teaching strategy, interaction, and notes. Before each program session started, I wrote down the name of the session that I was going to observe. I observed all four categories at the same time and recorded the data as detailed as I could. First, for content and pedagogy, I observed the content the PMA designed for the session and the pedagogies that the PMA used to execute the session. Second, I observed and recorded program instructors' types of teaching strategies. Third, I observed the interactions between the program instructors and the program participants, such as communications and conversations. I also counted how many times the programs instructors and program participants asked questions and the kind of the questions they asked, as well as the responses. In addition, I recorded what program instructors' and program participants' said during each session, such as sharing their opinions and experiences. If the program instructors used teaching materials and methods such as a PowerPoint presentation, visual materials, posters, worksheets, or art objects, I recorded them as well under the category

of notes, the fourth category. From the data, I could compare the content and pedagogy that the PMA addressed and exactly what happened during the program.

Although observation could lead me to understand the case, my biases could also influence my observations. "What people see is highly dependent on their interests, biases, and backgrounds" (Patton, 2002, p. 260). How to be a natural non-participant observer became a critical issue for my observation method. In order to reduce my research biases and prejudices as much as possible for my study, I listed the protocols for my systematic observations. Based on those criteria, I observed the 2007 VAST Program. I also created a data collection sheet (Appendix G) and decided what information about the subjects was important to record. My systematic observation method reduced my biases as much as possible (DeWalt & DeWalt, 2001). During my observations, I also took photographs as reminders of the 2007 VAST Program sessions to use in my data analysis and for later interviews with specific participants. The audio tape recordings also served the same purpose for later interviews with specific program instructors.

Many researchers recommend using video cameras to capture both behaviors and conversations for direct observation (Marshall & Rossman, 2005; Patton, 2002). However, I could not use a video camera in the museum during my study. First, video cameras are not allowed in the museum gallery settings, and second, a video camera would easily distract the participants' attention in the gallery talks or their interactions with the museum educators. As Diamond (1999) suggests,

Subjects often pay little attention to an observer holding a pad of paper or

clipboard. They are more wary of someone using a small electronic event

recorder or talking into a tape recorder. They can be quite self-conscious

and uncomfortable being videotaped. (p. 65)

Therefore, during my observations, I only wrote field notes, took photographs, and audio

taped the conversations between the program instructors and the participants.

As a non-participant observer, I tried as best I could not to interfere in the

program activities. Although it was very important to act as what Angrosino and Mays de

Perez (2000) called a "naturalistic observer," the program participants naturally could not

ignore my presence as an observer, so their behaviors may have changed somewhat

during my observations. In order to reduce my interference in the 2007 VAST Program

sessions, using my observation experiences from my 2006 pilot study, I acted

correspondingly. I followed the 2007 VAST Program participants during their program

sessions without making any noise. I quietly acted as if I were one of the participants and

did not ask any questions or have any discussion with anyone. When they were in the

gallery talks, I sat either behind or aside from the participants so that I could observe all

that was taking place. I tried to avoid making any disturbance and to observe the program

participants' facial expressions as much as I could during my observations.

I observed both the 2007 VAST Program participants and the program instructors.

I observed the interactions between the participants and the instructors. In doing so, I

intended to gain information about the participants' feelings about the program's

usefulness or effectiveness in helping them to learn effective teaching strategies for their

future teaching of art, and meet their diverse expectations and needs. From the

conversations between the program participants and the program instructors, I understood

what the participants wanted to know and whether they got satisfactory answers from the program instructors. I observed the types of teaching strategies the program instructors used with the participants, because all of these data and information might influence what the participants thought about the effectiveness of the VAST Program.

After the daily activities were over I summarized the notes that I had written during these observations, which became part of the data records for my evaluation. My notes were as detailed as possible.

### *Face-to-Face Interviews*

I interviewed three groups of people: twenty-three 2007 VAST Program participants, two PMA staff (Curator of Education and the VAST Program Coordinator at the PMA), and sixteen 2007 VAST Program instructors (guest speakers and PMA museum educator) (see Appendixes H, I, & J for interview protocols) to gain more insight into their thoughts about their participation in the program. "Interviewing is most consistent with people's ability to make meaning through language" (Seidman, 2006, p. 14). Other researchers say that the data collected from interviewing can be a way to obtain rich and detailed information about what people think and what their opinions are (Patton, 2002; Rossman & Rallis, 2003; Seidman, 2006).

I asked these interviewees semi-structured and open-ended questions using an interview protocol. Patton (2002) puts interviews into three general categories: the informal, conversational interview; the general interview guide approach; and the standardized, open-ended interview (pp. 341-347). Each type has its own strengths and

weaknesses. The type that I used to conduct interviews is what Patton calls the "combined approach" (p. 347). That is, I listed certain key questions exactly as they were to be asked and left other items as topics to be explored during the interview at my discretion and the interviewee's response. Patton notes,

> This combined strategy offers the interviewer flexibility in probing and in determining when it is appropriate to explore certain subjects in greater depth, or even to pose questions about new areas of inquiry that were not originally anticipated in the interview instrument's development. (p. 347)

My interviewing strategy was to use a standardized format in the early part of the interview and then to generate other related questions for the latter part of the interviews. Their duration was 30 to 90 minutes. Schuman (1982) and Seidman (2006) both suggest that an interview of less than 90 minutes is appropriate. The sufficiency of the information and the saturation of the information were the basic criteria for my interview duration.

I interviewed twenty-three 2007 VAST Program participants, although, according to Patton (2002), "There are no rules for sample size in qualitative research" (p. 244). However, within the limited time and the duration of the 2007 VAST Program, I tried to conduct as many in-depth, face-to-face interviews with the program participants as possible. The sampling strategy that I use for selecting the interviewees is what Patton calls the "simple random sample" (p. 243). He explains that the simple random sample strategy permits generalization from the sample to the population it represents (p. 243). From the forty-five 2007 VAST Program participants, I randomly selected 23

interviewees for my in-depth interviews with their consent, regardless of their race, gender, age, or background. When I saw that any program participant was available to talk, I asked them to do the interview. If they were available, I conducted the face-to-face interviews with them at a convenient or comfortable location. The interview participation rate was 51%.

The purpose of using in-depth, face-to-face interviews in this evaluation case study was to try to understand the participants' opinions and experiences of the 2007 VAST Program, and to clarify some unclear opinions I had heard or seen during my observations. As Seidman (2006) explains,

The purpose of in-depth interviewing is not to get answers to questions,

nor to test hypotheses, and not to "evaluate" as the term is normally used.

At the root of in-depth interviewing is an interest in understanding the

lived experience of other people and the meaning they make of that

experience. (p. 9)

Human beings represent their experiences by using language. What they say is what is meaningful to them. The way to understand meaning is to be able to put behavior into a context. As Seidman (2006) says, "Interviewing provides access to the context of people's behavior and thereby provides a way for researchers to understand the meaning of that behavior and [thinking]" (p. 10).

The interviews that I conducted with the 2007 VAST participants took place in several museum settings during the program. The reason for using these settings was to try to help the participants feel comfortable and to help them provide reliable information

within the appropriate context with which they were familiar. The interviews were held in

the following museum settings: the cafeteria, studio, seminar room, and auditorium of the

Philadelphia Museum of Art, as well as on the bus during the two field trips. Before the

interviews, I asked the participants when and where they wanted to be interviewed and

scheduled the interviews. When they had time, I interviewed them immediately.

Basically, the participants chose the setting and time. The purpose was to make them feel

comfortable and to ensure them enough time to answer my questions. Unless the program

participants wanted to, I tried to discourage interviews after the daily activities, because

most of them had plans after the VAST Program and wanted to leave the PMA. In order

to keep a full record of what they said, I used a tape recorded their interviews, with their

consent. Seidman (2006) strongly suggests that in-depth interviews be tape-recorded,

explaining the benefit of doing so:

> I believe that to work reliably with the words of participants, the
>
> researcher has to transform those spoken words into a written text to study
>
> . . . Each word a participant speaks reflects his or her consciousness. The
>
> participant's thoughts become embodied in their words. (p. 114)

The main benefit of tape recording the interviews was that I could go back and check

exactly what the participants had said when I needed to listen to the contents again

(Diamond, 1999; Seidman, 2006).

I used four categories of questions for the face-to-face interviews of the twenty-

three 2007 VAST Program participants: backgrounds, participants' opinions of the 2007

VAST Program, teaching methods and the VAST Program, and future teaching plans for

using what they had learned. The first category, their background, helped me understand their education, personal learning, and teaching experiences. The second category, their comments about the 2007 VAST Program, allowed me to collect information on their expectations, needs, and opinions of the program. This category of questions in the survey also provided data about which parts of the VAST Program they liked the most and the least so far. The third category, what they had learned during the program, gave me data on what knowledge, teaching strategies, and useful teaching methods they had learned during the VAST Program. These questions also determined which content and teaching strategies impressed them the most and the least during the program. This information allowed me to examine whether their needs and expectations had been met during the program. The last category contained questions about their future teaching of art. By asking these questions, I understood whether they wanted to utilize what they had learned from the program in their future school or museum teaching, and how they anticipated using this knowledge. Examining these data also allowed me to evaluate the content and pedagogy that the PMA had developed for the 2007 VAST Program and whether or not it had achieved its mission and goals.

In order to gain in-depth insights into the content and pedagogy of the 2007 VAST Program, I also interviewed two PMA staff members: the Curator of Education of the PMA and the Coordinator of School and Teacher Program (she was also in charge of the VAST Program). I interviewed them the week after the program because they were too busy during it. I let them choose the date and the place for their interview, such as an office or the cafeteria. With their consent, I also audio-taped their interviews.

There were five different categories in the interview protocols for the PMA staff:

background, the museum education program and the VAST Program, the development

and effectiveness of VAST, museum staff and recruitment of the 2007 VAST instructors,

and the museum staff and participants' needs. Comparing the PMA's mission statement

(Appendix K), the contents of the VAST Program, and the educational mission statement

(Appendix L) in regard to what the Curator of Education and the Coordinator of the

School and Teacher Program did or said was one part of evaluating the effectiveness of

the 2007 VAST Program. The first category, background, allowed me to get a better

understanding of their educational and teaching backgrounds, because these influenced

the content and pedagogy they developed and how they executed the 2007 VAST

Program. The second category, the educational program of VAST, provided data on their

opinions about the educational programs in general and the VAST Program at the PMA

in terms of its strengths and weaknesses. I also asked them what they thought of the

opportunities for improving the VAST Program. By asking these questions, I learned

whether they were aware of the strengths and weaknesses of the educational programs

they offered the public and the VAST Program participants in particular. The questions in

the third category, the development and effectiveness of the VAST Program, indicated

whether they understood the mission, goals, and purposes of the program; how they

carried these out through designing the topic, contents, and activities of the program; how

they prepared the program participants to learn, teach, and look at works of art through

their programming; and how they evaluated the program. After the PMA staff decided the

topic of the 2007 VAST Program, they explained that they invited guest speakers to teach

for the program. Thus it was important to ask them how they recruited the instructors and how they communicated with them regarding what should be brought into the program for the participants, because the types of instructors the PMA invited and the content of their sessions influenced how the participants assessed the effectiveness of the VAST Program. The questions in the fourth category, museum staff and recruitment of the VAST Program instructors, provided this information for my investigation. The questions under the last category, the museum staff and the participants' needs, asked the staff what they thought the participants' needs and expectations were and how they determined them. By asking these questions, I understood the PMA staff's perceptions of the participants' needs and expectations, because what the PMA staff assumed directed how they developed the VAST Program, which in turn influenced the content of the program. All of these elements influenced the effectiveness of the 2007 VAST Program in terms of whether it met the participants' needs and expectations.

I also conducted interviews with 16 program instructors regarding their perceptions of teaching in the 2007 VAST Program, what they wanted to teach in the program, and how they intended to teach it. There were six categories of this interview protocol: background, before teaching in VAST, communications between museum staff and program instructors, during the teaching in the VAST, the program participants' needs and expectations, and after teaching in VAST.

The information from the program instructors' background gave me an understanding of why the PMA staff recruited them to teach in the program, because the instructors' backgrounds revealed their professional fields and knowledge. The questions

on "before teaching in VAST" showed why they thought the PMA staff recruited them to teach in the program and how or what should be brought into the 2007 VAST Program for the participants. The instructors' perceptions of what should be brought into the program had a strong relationship with what the participants' expectations and needs were. The next category, communications between the museum staff and the program instructors, included information on how the PMA staff communicated with the recruited instructors in terms of what should be brought to the program. I then asked them how they carried out the goals or mission of the VAST Program through their teaching. The questions in the category of "during the teaching in VAST" asked them what teaching strategy they used in their sessions, what should be taught, and why they thought it was important for the program participants to learn. All of these factors contributed to the 2007 VAST Program's effectiveness. The next category, program participants' needs and expectations, acquired information on what the instructors thought these were and how they discerned them. If the instructors knew more about the learners' needs and expectations, they would more likely teach them successfully. The last category was "after teaching in the VAST." The reason I asked the questions related to the post-program was that, if the instructors found any difficulties in teaching the session, it might mean that the participants did not connect with what they taught or talked about. And this influenced program effectiveness too, because the participants' needs could not be met.

By conducting the interviews with the program participants, the PMA staff, and the program instructors, I understood the participants' needs from three different perspectives.

*Written Questionnaire Surveys*

The written questionnaire survey is the most common technique in education for data collection, as the information can be used to answer questions that have been raised or to assess needs, and to determine whether or not specific objectives have been met (Diamond, 1999; Michael & Isaac, 1997). For my case study, the written questionnaire survey was one of the most important parts, because the 2007 VAST Program participants were asked to answer more specific questions regarding what their needs and expectations were. And, because the surveys were anonymous, the participants more likely could feel free to write down what they really wanted to express or suggest for the future development of the VAST Program. Diamond points out that because of the anonymity of the survey, participants can fully express their opinions and the investigator "is less likely to have an influence on a subject's responses" (p. 96).

For the 2007 VAST Program participants, the first written questionnaire was what I call the "Beginning Survey," which needed to be filled out and turned in to me by July 11th, the third day of the program. I distributed the Beginning Survey during the first three days (July 9th – 11th, 2007) of the 2007 VAST Program and encouraged the participants to finish the survey by July 11th. The deadline also was printed on the cover page of the survey (Appendix M) to remind the program participants to finish the written questionnaire surveys. Some participants filled out the written questionnaire surveys during the first three days at the PMA while others filled them out at home. To do this, the participants could write down as much as they wanted, because they had enough time

to address what their needs, motivations, and expectations were. The Beginning Survey was designed to gain information on why the participants had joined the 2007 VAST Program and what they expected from it. In other words, the written questionnaire survey was to gain information on the participants' motivations, expectations, and needs for participating in the program, because what they expected was closely related to what they thought about the program outcomes when they had finished. The Beginning Survey combined the participants' basic demographic information without showing their name or personal identification, open-ended questions regarding why they were participating in the 2007 VAST Program, and what they expected to gain from it.

There were three categories in the Beginning Survey. The first, Category A: Your Background and Demographic Information, included six questions; four of them were open-ended while the rest were pre-coded. Because the 2007 VAST Program was open to participants from diverse areas, such as general teachers, art teachers, and school administrators, it was very important to have questions (A-1 to A-6) that would collect demographic information from the participants. This information assisted me in understanding the different kinds of needs among the participants. Different participants had different motivations, needs, and expectations for participating in the 2007 VAST Program. The six questions in Category A covered the following: a four-digit identification number from the participant's cell phone number; their gender; whether they were teaching or not; the subject areas they taught; what grade levels of students they taught; and their years of teaching or work experience (6 items).

Category B, Your Previous Museum Experience, contained six pre-coded questions. Chen (2002), Dean (1994), Falk and Dierking (1992, 2000, 2002), and Hein (1998, 2006) all point out that museum visitors' previous museum experiences influence their opinions, perceptions, and experiences of their museum visits. In my pilot study of the 2006 VAST Program participants, the results showed that 14% had visited a museum of some kind 7 to 12 times per year; 83% participants had visited a museum of some kind 1 to 6 times per year. From the data that I collected, 97% of the VAST Program participants visited museums frequently. For this reason, I designed this category to gain similar information about the 2007 VAST Program participants' previous museum experiences. However, in my pilot study, in the Beginning Survey, I used three items to get the information (1-6 times per year, 7-12 times per year, and more than 13 times a year). Most of the 2006 VAST Program participants checked the first answer (1-6 times per year). In order to gain more specific information, I designed a different span of time for questions B-1, B-2, and B-5. Also, 75% of the 2006 VAST Program participants had participated in a teacher program at some kind of museum. The data told us that the schoolteachers who had previous experiences of participating in a museum teacher program were more likely to participate in a teacher program again. In order to test this hypothesis, I designed questions B-3 and B-4. The last question, B-6, gained information regarding whether they were willing to come back to visit the PMA and for what purpose.

The third, Category C: Your Expectations and Motivations for Participating in the 2007 VAST Program, included two pre-coded questions and one open-ended question. Question C-1 gained information about how the 2007 VAST Program participants knew

about or had heard about the program. From my 2006 pilot study, 25% of the program

participants did not know about the program. In other words, they were new participants.

Although it is a good sign that most participants are coming back, for the museum it is

more important to have new schoolteachers participate in the program. Questions C-2 and

C-3 were to gain information about what motivated participants to join the program and

what their expectations of participating in the program were. Museum summer teacher

program participants attend the programs with diverse motivations and expectations, just

as visitors come to a museum with different kinds of expectations and motivations (Falk

& Dierking, 2000; Hein, 1998). In order to understand the specific reasons as to why the

2007 VAST Program participants were in the program and what their expectations were,

I designed these questions for them and also asked them to feel free to write down other

responses. By doing this, I could know what motivated them and what their expectations

were.

The second written questionnaire survey was what I called the "Ending Survey",

which included basic demographic information on the participants (without showing their

names), pre-coded questions, and open-ended questions. The Ending Survey was

designed to gain direct feedback from the participants regarding the 2007 VAST Program

they had just finished. When they were still in a familiar context, the museum settings,

the participants could respond to the questions more directly, because their memories of

their experiences were still fresh enough to provide reliable information for answering the

written questionnaires.

In my pilot study, in the Ending Survey for the 2006 VAST Program participants, and the surveys for the 2004 -2005 VAST Program participants, there were sections that include pre-coded questions and open-ended questions. Most of the questions focused on the following concepts: what the participants thought about the VAST Program, what teaching strategies they had learned from the museum educators, and what they were willing to integrate into their future teaching what they had learned during the program and how they would do so. These components were included in my Ending Surveys for the 2007 VAST Program participants.

There were four categories in the Ending Survey, Your Background and Demographic Information, Your Level of Satisfaction With the 2007 VAST Program, Your Future Teaching, and Overall Opinions of Daily Activities in the 2007 VAST Program. I designed these four categories to examine the effectiveness of the 2007 VAST, as Soren (2007) suggests. The two questions in Category A were to match the Ending Survey with the Beginning Survey. Although I designed question A-1 to secure the match of the surveys, question A-2 functioned as a backup for matching in case there were identical cell phone numbers from different participants. After I collected the Ending Survey, I found no identical phone numbers among the participants in the 2007 VAST Program.

Category B of the Ending Survey consisted of one rating scale questionnaire that I designed in a table format, one questionnaire combining both pre-coded (multiple choices) and open-ended questions, and three open-ended questionnaires. Question B-1 included a rating scale using symbols of four facial expressions (e.g., smiling face),

indicating the participants' level of satisfaction with or attitude toward the 2007 VAST

Program. I used the rating scale to measure the participants' attitude, as Brace (2004) and

Diamond (1999) suggest. Brace thinks that "itemized rating scales are used to help the

researcher obtain a measure of attitudes" (p. 79). By applying the itemized rating scale

(or the Likert-type scale), the Ending Survey surveyed the participants' overall attitudes

toward and satisfaction with the 2007 VAST Program's individual activities.

Although the Likert-type scale was devised and published by psychologist Rensis

Likert in 1932, it traditionally has a five-point scale with a neutral value (Brace, 2004).

But I altered the five-point scale to a four-point scale. Diamond (1999) states that

sometimes subjects choose the neutral value more often (p. 105). In order to prevent too

many participants from selecting the neutral value, I designed the scale to run from one to

four, so that there was no middle choice, as Diamond suggests. Each of these four faces

symbolized a value (☺ = Very Satisfied; ☺ = Satisfied; ☺ = Somewhat Satisfied; ☹ =

Unsatisfied). The items used that the 2007 VAST Program participants rated were the

titles of the program activities. This question gave me an overview of their satisfaction

with the program. Following question B-1 were two open-ended questions, which asked

for more detailed answers and explanations regarding the choices that were marked for

question B-1, so that I understood in what ways and why the participants were satisfied or

unsatisfied with specific activities. Question B-4 was to gain information about the

participants' understanding of the purposes of the 2007 VAST Program. This

understanding could influence the participants' motivation and expectations for

participation in the program. Question B-5 was to gain information about their opinions

on which issues or topics in the field of art education should be included in the program. I added and revised some items for question B-5 by examining the 2006 VAST Program participants' feedback and suggestions. And then I asked them for further detailed explanations of the items they picked in question B-5.

Category C included 11 questions, 1 pre-coded, 3 open-ended, and 7 semi-open-ended questions. The questions under this category were related to how the participants might be able to link what they had learned in the 2007 VAST Program to their classroom teaching. Question C-1 requested information from the participants about the benefits of participating in the VAST Program. Because one of the goals of the VAST Program is to teach participants to teach art, it is very important to collect information about what the participants think are the potential benefits of participating in the VAST Program for their future teaching, and in what way the 2007 VAST Program provided assistance to the participants, such as giving them useful tools or teaching methods, as asked by question C-2.

When teachers are well prepared, they teach effectively and confidently. Rsearchers (Barclay, 1966; Burton, 2001; Chuang, 2005; Ewart & Straw, 2005; Kowalchuk, 2005) indicate that one of the characteristics of an effective teacher is confidence, especially if the teacher is well prepared and engaged in teaching. Question C-3 asked the participants whether they felt confident to teach art after participating in the VAST Program. From the responses of participants, I understood not only whether or not they felt confident, but also why they felt so. Questions C-4 to C-6 asked the

participants whether they would use and integrate what they had gotten from the VAST Program in their future teaching, and how they would use what they had learned.

Although the PMA's version of a written questionnaire survey had its limitations, the PMA staff and I still decided to put the same daily questionnaires into the Ending Survey to gain some detailed feedback from the participants about the 2007 VAST Program daily activities. By comparing the data from Category B and Category D, I understood which activities stood out for the program participants and why, from their perspectives. Because the daily questions were open-ended, the participants could write as much as they wanted to.

I put the survey booklets inside the notebooks provided to the 2007 VAST Program participants in advance and collected the written questionnaire surveys at the end of the program in person if they consented to participate in the research. However, there were three participants who did not finish the surveys on time, so they sent them to me by mail. From my previous experience in the 2006 pilot study, by passing out the questionnaires and collecting the surveys in person, I got 57 out of 60 surveys back at the end of the 2006 VAST Program. In the main study, it was also a good idea to administer the 2007 VAST Program written questionnaire survey on site, and I strongly encouraged them to turn in the surveys before they left the PMA. By the end of the 2007 VAST Program, I got 35 out of 45 surveys back, and 3 more later by mail, or 38 total. The percentage of the returned surveys was 84%. Also, some of the 2006 VAST Program participants in the pilot suggested that I use different colored paper to separate the Beginning Survey and the Ending Survey. I thought it was a good idea to do so, as the

2006 VAST Program participants and Diamond (1999) suggested. For this study I used light yellow paper for the Beginning Survey and light pink for the Ending Survey. I also used similar colored page markers to indicate the deadline of the finished surveys to remind the 2007 VAST Program participants to finish the written questionnaire surveys on time.

In appreciation to the 2007 VAST Program participants who returned the surveys, the PMA provided them with posters of works of art, and in appreciation for their participation in the study, I provided them with a CD that included some art museum pod-casts and Taiwanese cell phone charms after they returned the surveys.

Although the questionnaires for my study had their strengths, they also had limitations. Marshall and Rossman (2006) point out that "surveys are of little value for examining complex social relationships or intricate patterns of interaction" (p. 126). In order to reduce these weaknesses, aside from designing the written questionnaires with accuracy, conducting in-person interviews and on-site observations for this study were good ways to compensate for the weaknesses of the questionnaire approach. Therefore, I used three methods to collect my data.

**Analyzing the Data**

After I conducted the observations, face-to-face interviews, and two written questionnaire surveys of the 2007 VAST Program in July 2007, I started to transcribe, read, organize, analyze, and interpret the data.

Yin (2003) explains that there are three purposes for the case study: exploratory, descriptive, and explanatory. In my evaluation case study, I focused on the latter two purposes, descriptive and explanatory, which included a descriptive study of my documentation, observations, in-depth face-to-face interviews, and written questionnaire surveys, which combined pre-coded and open-ended questions for the 2007 VAST Program participants. More specifically, first I described the contents and contexts of the 2007 VAST Program. Second, I analyzed the data that I collected from the observations, the face-to-face interviews, and the written questionnaire surveys. I filtered the data and found different and similar patterns that were generated from all the data and then I reported and explained the results. Then I compared all the categories across all the data coding from four research methods and concluded my final report, as Patton (2002) and Stokrocki (1997) suggested are the stages and steps for interpreting qualitative data.

*Analyzing the Document Data*

After collecting several different types of documents for my study, I reviewed all of them and found certain patterns. I listed all the patterns first after examining the documents. After I listed all the patterns, I categorized them, putting similar ones into the same category.

*Analyzing the Observation Data*

I analyzed my observation data by examining the 2007 VAST Program schedule, my observation sheets, photographs, and field notes. In my observation data, I looked for

the content and pedagogies of the 2007 VAST Program, the patterns in the types of

teaching strategy that the program instructors used to teach the program participants, the

frequency of the interactions between the program participants and the program

instructors, and the teaching materials that the program instructors used for teaching their

sessions.

Based on these four categories, I created several coding sheets to record different

types of instructors' teaching strategies, the content and pedagogies of the sessions, and

the number of questions and answers between the instructors and the participants, and the

kinds of teaching materials or visual aids that the instructors used during the VAST

Program. When I needed reminders to recall the details of the sessions, I looked at the

digital photographs I had taken to match the specific situations or activities.

### *Analyzing the Face-to-Face Interview Data*

I had in total 13 two-hour, two-sided audiotapes from my face-to-face interviews

with three groups of people (2 museum staff, 23 program participants, and 16 program

instructors). I typed the content of all the interviews into Word files and printed them out

for reading, making notes, and finding the patterns based on the categories from three

different face-to-face interview protocols, as Rubin & Rubin (2006) suggest.

I then generated several coding sheets that listed patterns generated from the data.

I also typed the related statements from three groups of people under the pattern files. I

also typed the name of the person that I interviewed with a number, such as Museum staff

1, 2; Program instructor 1, 2; or Program participant 1, 2. When I used their statements in

Chapter 4, I identified them after their quotations. Moreover, 16 PMA museum educators also participated in the 2007 VAST Program as program instructors. In Chapter 4, when I report my data analysis, I added "museum educator" to the citations of my interviews and observations to indicate that a program instructor was also a museum educator.

### *Analyzing the Written Questionnaire Data*

There were two different kinds of data from my two written questionnaire surveys for the 2007 VAST Program participants, quantitative and qualitative data. For the questions for acquiring quantitative data, I created several charts with the identification number of the questions to fill in the number from each question. After recording all the numbers from each question, I created a final sheet to lay out the highest count to the lowest count. For the questions related to the qualitative data, I typed all the responses to the same question into one file. For example, I collected all the responses to questions C-2 and named the file C-2. This strategy allowed me to access the question and file easily.

In order to analyze all the data, I laid them all out and examined them from two perspectives: the institutional perspective and the program participants' perspective. I then compared the data from the two perspectives and reported my findings. I discuss these findings in next chapter.

**Chapter Four**

**DATA ANALYSIS:**

**CONTENT AND PEDAGOGY OF THE 2007 VAST PROGRAM**

**AND THE PARTICIPANTS' NEEDS**

Data analysis is a process of coding, ordering, structuring and then explaining the data collected (Creswell, 1998; Wolcott, 1994, Yin, 2003). Accordingly, in this chapter, I briefly describe the context of the VAST Program and present the results of my data analysis of my evaluation study of the 2007 VAST. I explain what the 2007 VAST program participants' needs are from two different perspectives: the PMA's perspective (institutional), and the program participants' own perspectives. More specifically, based on my interviews with the PMA staff and my on-site observations of the program, I first explain what the staff did to structure, develop, and execute the 2007 VAST Program. Based on the data, I also explain what the PMA assumed would be good and useful for its program participants. Further, I explain the data I derived from face-to-face interviews with the 2007 VAST Program instructors, presenting the institutional perspective, as well as the PMA's perceptions of the VAST Program participants' needs.

After presenting the PMA's perspective, I discuss the 2007 VAST Program participants' expectations and needs from their perspective, based on the findings from the two written questionnaire surveys completed by 38 out of 45 participants, my face-to-face interviews with 23 of them, and my on-site/off-site observations of their participation in the program. Bare (2005) thinks it is important that a case study evaluating teaching effectiveness be done through participants' perspective. From my

analysis of the data reflecting these two perspectives, I then discuss whether the 2007 VAST Program was an effective art museum summer teacher program.

## Context of the 2007 VAST Program

The 2007 VAST Program was a two-week intensive summer course for teachers of all grade levels and subject areas. It was held from 9:00 a.m. to 3:30 p.m. Monday, July 9, to Friday, July 20, with a break for the weekend (July 14-15). There were a total of 30 sessions in the program, including lectures, gallery talks, hands-on workshops, performances, demonstrations, films, small group discussions, and field trips led by the PMA's museum educators and guest speakers (2007 VAST Program brochure – Appendix A). The theme of the 2007 Program was *Learning to Look*, with a teaching kit by the same name being given to the participants.

The fee for the 2007 VAST Program was $300 for PMA museum members or $350 for nonmembers. All K-12 schoolteachers in all subject areas could apply to participate in the program. There were 60 available openings; there were 45 participants.

The program took place both on-site within the Philadelphia Museum of Art (Figure 4.1) and off-site with field trips to two other cultural institutions in the Philadelphia area, the Japanese Teahouse (Figure 4.2) and the Barnes Foundation (Figure 4.3).

*Figure 4.1.* The 2007 VAST Program at the Philadelphia Museum of Art during the

annual special exhibition, Taiga and the Eastern Tradition.

*Figure 4.2.* A field trip to the Japanese House and Garden.

*Figure 4.3.* A field trip to the Barnes Foundation.

The PMA and the Barnes Foundation are housed in air-conditioned buildings with various exhibition galleries, whereas the Japanese Teahouse is a historical site that has no air conditioning. Although the Japanese Teahouse is not air-conditioned, all of the program sessions allowed the participants to learn about a traditional tea ceremony inside the building and to sit during discussions and to see the instructors' demonstrations (Figure 4.4). In the PMA and the Barnes, the program participants could look at works of art in the galleries (Figure 4.5).



*Figure 4.4.* Participants sitting during an instructor's demonstration of a traditional Japanese tea ceremony at the Japanese Teahouse.

*Figure 4.5.* Participants in the different galleries viewing and discussing works of art during the 2007 VAST Program in the PMA.

The Philadelphia Museum of Art has very diverse collections of nearly 225,000 works of art from different cultures, including Asian, European, Latin American, and North American. Most sessions of the 2007 VAST Program were held in various galleries in the PMA, including American Art; Special Exhibitions; European Art 1100-1500; European Art 1500-1850; European Art 1850-1900; Modern and Contemporary Art;

Prints, Drawings, and Photographs; Dutch Ceramics; Asian Art; Costume and Textiles; and Arms and Armor (www.philamuseum.org/collections/).

## Institutional Perspective on the 2007 VAST Program

The Philadelphia Museum of Art is committed to its mission, which includes seeking "to preserve, enhance, interpret, and extend the reach of its great collections in particular, and the visual arts in general, to an increasing source of delight, illumination, and lifelong learning" (Philadelphia Museum of Art, 2006). The educational mission of the Division of Education is tied closely to the PMA's main mission and specifically states how the Division of Education carries out both the museum's overall mission and its educational mission by providing diverse educational programs for the community and the public (Philadelphia Museum of Art, 2005).

One of the PMA staff told me during an interview that "the whole educational program is trying to provide audiences [with] diverse opportunities to learn about art, and it is part of the PMA's educational mission" (Museum staff 2, interview). The other PMA staff also said that "when the Division of Education of PMA develops public programs, the PMA staff follows the mission guidelines" (Museum staff 1, interview).

By examining the PMA's mission and the Division of Education's mission, I understood the PMA's goal of providing teacher programs and how it tries to achieve this goal. There are two important areas into which the PMA educational programs put more effort: bringing people and art together and encouraging diverse audiences to learn in the

museum and see the museum as a source of delight, illumination, and lifelong learning (Philadelphia Museum of Art, 2006). In the 2007 VAST Program, the PMA wanted the program participants to learn how to look at works of art in a comfortable and confident way. "Some teachers are not from art areas, they have no idea about how to look at works of art. Some of them don't even feel comfortable looking at art and talking about it. So we want to provide a program with an easy atmosphere for them to learn about art" (PMA staff 2, interview). The PMA's staff works as a team and tries to integrate its mission into the VAST Program. In this chapter, I discuss the content and pedagogies that the PMA staff used to develop the 2007 VAST Program for its participants.

### *Opportunities for Participants and Staff to Learn*

The PMA values the importance of schoolteachers because they influence school students in learning about art and museum collections. Therefore, the PMA provides different types of teacher programs, workshops, and resources for schoolteachers and expects them to take what they have learned back to their classrooms. Although the PMA provides diverse one- to two-hour teacher workshops during the school year, it emphasizes the summer teacher program, VAST. The 2007 VAST Program recruitment brochure indicates that each summer the PMA offers schoolteachers "opportunities to renew their spirit of inquiry as they immerse themselves in the museum's collections and explore the special nature of art and its use as a resource in their classrooms" and the VAST Program intends to assist its participants "to become more comfortable looking at and talking about art" (Philadelphia Museum of Art, 2007). Because the VAST Program

is an intensive program, including many different sessions, it requires a certain amount of time to execute all the sessions. The school year is not a good time to conduct this kind of intensive course, because schoolteachers would not have time to come to the museum every day after their teaching, which is why many art museums provide summer teacher programs or institutes. "Summer is the best time for the PMA to provide a series of intensive sessions for schoolteachers to renew their knowledge of teaching art, because most teachers are too busy to participate in the museum teacher programs during their semester teaching" (Museum staff 2, interview).

According to the 2007 VAST Program recruitment brochure, the PMA tries to provide diverse activities to meet both the participants' needs and its own goals:

Participants in this summer's program will take part in a wide variety of activities: lectures and workshops led by museum educators as well as guest artists, educators, and scholars; demonstrations, performances, and films; small group discussions in the museum's galleries of art; behind-the-scenes meeting with curators; hands-on studio explorations; writing workshops; field trips to other cultural institutions in Philadelphia.

Two museum staff, the Curator of Education and the Coordinator of the VAST Program, both understand the mission of the PMA, as well as the mission of the Division of Education and the goals of the 2007 VAST Program. They strive to accomplish this mission and goals, and tried to provide an effective 2007 VAST Program (Museum staff 1 and 2, interviews).

In addition to providing the participants with opportunities to learn, the PMA staff who participated in the 2007 VAST Program learned things as well. "By inviting outside scholars, lecturers, and artists, the PMA staff gains new knowledge of art too" (PMA staff 2, interview).

Another specific characteristic of the PMA's education program is that participants can learn about works of art in front of real objects within a comfortable setting. The 2007 VAST Program brochure indicated that "teachers will become more at ease using the Museum's collections through VAST's lively gallery sessions, workshops, and lectures aimed at building their looking skills and developing techniques for encouraging classroom discussion about works of art" (Philadelphia Museum of Art, 2007).

There were six scheduled gallery talks in the 2007 VAST Program. Three were held during the first week of the program, and the other three were held the second week of the program. The PMA's museum educators led these gallery talks. During the VAST Program development period (which started approximately six months in advance), the PMA staff initially listed six topics for the gallery talks on the theme of the 2007 VAST Program. Then the museum educators who were interested in specific topics formed teams for the gallery talks, three to four educators for one topic (PMA staff 2, interview). A PMA educator said, "Before the 2007 VAST Program started, we had many meetings, about 10 to 12 times, for developing the topics and content for the 2007 VAST Program" (Program instructor 7 – museum educator, interview). Three museum educators told me after they formed the team that they worked together to map out which works of art in the

gallery they wanted to stop and talk about, and then discussed the topics, content and

pedagogies for leading the gallery talks (PMA staff 1; Program instructors 4, 9, 12 –

museum educators, interviews).

During these six gallery talks, each instructor discussed one to three different

objects during the VAST Program, depending on the gallery routes and the time

available. Each gallery instructor has a specialty, so the teamwork allows the museum

educators to do their best with their professional teaching methods and to learn well from

each other's professional knowledge (Program instructors 4, 5, 7, 10 - museum educators,

interviews). Katz (1985) also suggests that teamwork is a good strategy to teach within

art museum contexts. As museum educator 5 explained, "We see teaching in the VAST

Program as a good opportunity to observe other museum educators' teaching. We are

learning from each other too, not only from the museum educators, but also from the

program participants." Katz (1985) cited one museum educator's statement about the

pedagogy of team teaching in teacher programs in art museums as an "opportunity to

learn and share in an innovative and much-needed project with a group of deeply human,

talented individuals who care about people, kids and arts" (p. 14). Another benefit of

teamwork is that when one museum educator is teaching in the gallery, the other has time

to prepare the next gallery talk or to assist the one teaching (Observations). Thus, the

pedagogy of the instructors' teamwork not only benefits the program participants but also

the program instructors.

There are key content and pedagogies for ensuring successful art museum

programming. From my observations of the pre-programming period of the 2007 VAST

Program, I found that the museum staff's previous experiences of developing the VAST

Program are very important too. The PMA staff for VAST met and discussed how to

develop the content for the program. I heard them discuss what happened in past VASTs

and generate better ideas to solve problems that occurred before, such as grouping

program participants based on their teaching backgrounds. The PMA staff also told me

that they designed the content of the VAST Program largely based on their previous

experience of working with schoolteachers and previous VAST Programs (PMA staff 1

and 2, interviews). Witmer, Luke, and Adams (2000) describe a successful museum-

school partnership program offered by The National Gallery of Art in Washington, D.C.

for schoolteachers and students, that used diverse programming strategies. Witmer et al.

point out that when museum staff design the programs for the program participants,

experience is key. They said that "the gallery [museum] staff have learned a number of

lessons about collaborating, designing curricula, relating tours to curriculum standards,

and being flexible (p. 49)."

The PMA also provided diverse activities for the participants and museum staff to

engage in while learning or teaching in the museum. The PMA listed seven categories of

program activities in their 2007 recruitment brochure. However, based on the actual 2007

VAST Program schedule, there were six, including 30 different sessions during the two-

week program. "We provided many different types of activities for the 2007 VAST

Program participants to learn and look at works of art from different directions [points of

view], such as hands-on, lectures, discussions, or field trips" (PMA staff 1, interview).

Research clearly shows that diverse activities offered by museum educational programs

are intended to make learning fun and engaging for participants in museum programs (Falk & Dierking, 2000; Grinder & McCoy; 1985; Hooper-Greenhill, 1994; Lu, 1999; Stone, 2001; Talboys, 2000). "A diversity of learning activities is one characteristic of successful teacher professional development" (Stronge, 2006, p. 274). Katz (1985) asserts that the key point of a good museum summer teacher program is to provide different opportunities for participants to engage in different activities and perspectives in order to look at works of art.

Based on the categories listed on the 2007 VAST Program brochure, the interviews with two museum staff, my observations, the 2007 VAST Program schedule (Appendix N), and the level of interaction between the program instructors and the participants, I discuss six types of sessions that were used in the program. They were lecture, gallery talk, workshop, field trip, artists' panel, and free time.

Of the session types shown in Figure 4.6, lecture played an important part in the 2007 VAST Program. The PMA staff told me, "Although the formats of lectures are not very interactive, the lectures still could give them [program participants] much important information about works of art [art history perspectives]" (PMA staff 1, interview). The format of a lecture is a one-way transfer of information from speaker to listeners. However, the PMA knew that inviting only good lecturers could keep the listeners' interested despite the passive format of the lectures. "We were looking for good lecturers to speak for the VAST" (PMA staff 2, interview).
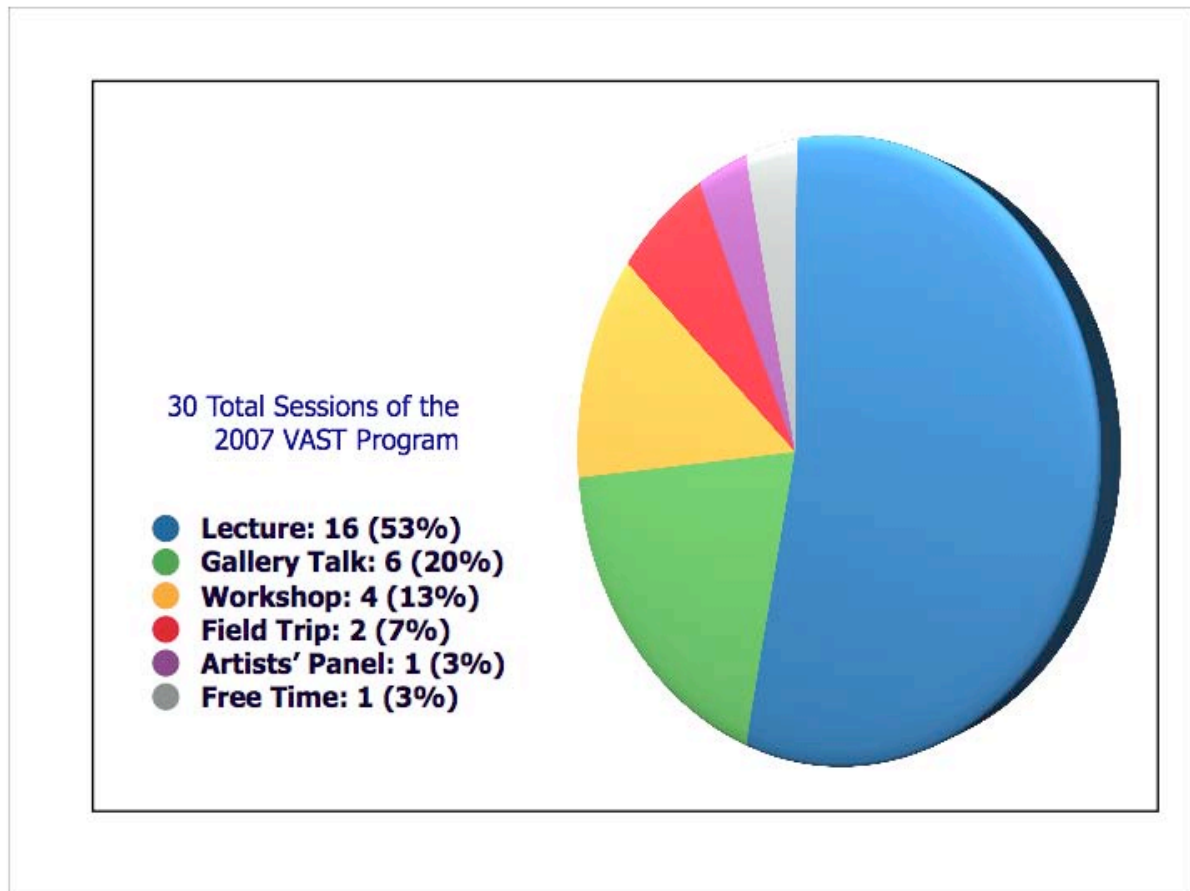
*Figure 4.6*. The six types of sessions in the 2007 VAST Program.

Sixteen lectures comprised 53% of all the sessions in the 2007 VAST. A lecture is

an activity in which an instructor gives some form of talk to all ages and all abilities of

audiences, or as Burton (2001) calls it "direct presentation" (p. 135). A lecture is

considered a pedagogy with a very low level of interaction between a speaker and

audience. A lecture may be a formal speech, an informal talk, or a seminar using an

appropriate oral presentation. In the 2007 VAST Program, lectures were given by

museum educators from other cultural institutions, professors of art education, K-12

educators, internal and external-to-the-institution curators, and film lecturers. The 2007

VAST Program participants listened to the instructors' lectures, but did not have much

interaction with the speaker.

Four lectures were given by museum curators. One was given by a curator of

Chinese art who was from outside the PMA, and the other three were given by two PMA

curators. One PMA conservator gave one lecture. Two PMA educators gave two lectures;

one was in charge of the educational resource center to showcase what the PMA provides

in support of the program participants, and the other introduced various means of

interpreting a number of photographs.

There were two lectures about film in the 2007 VAST Program. First, the lecturer

briefly introduced a two-hour-long video production of a well-known television art

program, then showed the video to the participants. Because the video was too long to

finish during the lecture, the PMA scheduled two other sessions (one in the morning and

one during lunch time) to let the program participants finish the video. The purpose was

to "show the teachers [participants] that they could utilize this art video series as a

teaching resource in their classroom" (PMA staff 2, interview). In the other film lecture,

the speaker talked about a film that he edited as his personal interpretation of some

photographs.

I designate these two sessions on film screening as lectures because, first, the

PMA called them "Film Lectures," and second, because I found them to have a lower

level of interaction between the instructor and the participants. The first was the one

mentioned before that introduced an available television series for teaching art, in three segments. The other was a video to give the program participants background knowledge for a later lecture by a PMA conservator. The PMA staff indicated that "the film can give program participants an introduction to a later lecture" (PMA staff 2, interview). The purpose was to give an "advanced organizer" to the program participants; in other words, to provide background knowledge for future learning (Falk & Dierking, 2000).

University professors who are experts in art history, art education, and art were invited to give five lectures on the following topics: learning different applications in art education, learning how to look at photography, understanding African American artists' works, and understanding the "brain-based principles" students use in learning art.

Because of the lectures' non-interactive format, the PMA scheduled 12 in the morning and 4 in the afternoon. "Participants have more energy and can pay more attention to the non-interactive lectures in the morning, so we try to schedule lectures in the morning. In the afternoon, you know, most participants will feel tired, so we schedule workshops, field trips, or gallery talks, more hands-on activities, for them" (Program instructor 2, interview).

The next session that had a low level of interaction was the artists' panel (Figure 4.7), a face-to-face seminar with three contemporary artists to discuss how they created their works of art. The PMA staff told me, "We invite three contemporary artists to sit on the panel and share their ideas about creating works of art with teachers [program participants]" (PMA staff 2, interview). Hence, the PMA wanted to offer the program participants opportunities not only to look at works of art created years ago but also to

understand contemporary art through panel discussions with contemporary artists. Before

the artists' panel was held, the PMA staff asked all the participants to do an online

research before the seminar so that they would be familiar with the invited artists' works.

The day before the seminar the PMA staff asked the program participants to submit

questions that they wanted to ask the panel of artists. The PMA staff explained, "This

would allow us to review and filter the same questions from the participants and allow

each artist enough time to answer all the questions" (PMA staff 2, interview).



*Figure 4.7*. Artists' panel session during the 2007 VAST Program.

Gallery talks, field trips, workshops, and free time during the program were sessions that allowed the program participants to interact with the program instructors or program participants at multiple levels. Such activities required the participants to express, create, and respond actively. Providing more interactive activities than lectures in the VAST Program assured the PMA staff that the participants were not passive but active in their own learning. "We provide participants hands-on workshops so that they can actually be involved in the processes of creating art" (PMA staff 2, interview). "The hands-on studio workshops and field trips are two of the teachers' favorite activities from our past experience of developing VAST Programs" (PMA staff 1, interview). These sessions were more interactive than the lectures and artists' panel. The PMA scheduled them equally in the morning and afternoon for the participants.

There were six gallery talks during the 2007 VAST Program. The program values gallery talk sessions very much, and all the museum educators participate in teaching them (PMA staff 1, 2, interviews). They also told me that the past VAST Program participants liked the gallery talk sessions, which were one of the participants' favorite activities.

During my observations of the gallery talk sessions, I learned that the PMA educators gave the program participants a brief orientation to the gallery before they started the visit to the gallery (Observations). All the museum educators who gave gallery talks gave the program participants two to five minutes of instruction on the upcoming gallery talk, which included an introduction to the lesson, the galleries to be viewed and discussed, and the time periods and painting styles to be covered during the gallery talks

(Observations). Program instructors 1, 3, and 5 (museum educators) told me that they gave the program participants brief orientations about the topics to be covered so that they "would feel less anxious about learning about works of art" in the PMA's galleries. Also, during the gallery talks, the PMA staff gave out a sheet listing all the stops that each group would make for 50 to 60 minutes of group discussion. The sheet gave the program participants a better understanding of where they would go to learn and look at works of art. The works of art that the PMA staff discussed during the gallery talks were listed either chronologically or thematically, based on that gallery team's teaching strategies. Gunther (2004), Lui (2002), and Talboy (2000) all agree on the importance of orientation sessions for the gallery tours in a museum teacher program. Hein (1998) points out that "orientation and other environmental psychological factors play an important role in museums, as they do in all perceptions of space . . . [and] influence visitor perceptions and comfort" (p. 137).

Not only was giving program participants an orientation important, but planning the topics and museum navigation routes was also essential. "We picked out the works of art that we wanted to look at with the program participants. Then we laid out the routes by mapping the location of the objects, time, and themes. And it just became like a simple art history lesson of teaching Impressionism" (Program instructor 4 – museum educator, interview).

A field trip is one of the highlights of the VAST Program each year and "one of the strengths of the VAST Program" (Program instructors 5, 8, – museum educators, interviews). Including a field trip to other cultural institutes within the VAST has also

been a tradition (Katz, 1985). "Teachers [participants] love the field trips. If we have enough funding, we always schedule field trips for the VAST" (PMA staff 2, interview). The PMA staff arranged two short-distance field trips for the 2007 VAST, to the Japanese Teahouse and the Barnes Foundation, which are in the Philadelphia area. "We talked about Impressionism in the gallery talk session at the PMA, but the Barnes Foundation has an enormous collection of Impressionism, so it is good to have it on the VAST Program's schedule. And it is very close to Philadelphia" (PMA staff 2, interview). For the field trip to the Japanese Teahouse and Garden, the PMA asked the teahouse staff to arrange a traditional tea ceremony for the program participants. Thus, they also learned Japanese tea culture by watching one participant take part in the tea ceremony, which is a form of art (Observations).

The PMA scheduled four hands-on studio workshops for the 2007 VAST Program participants: tile making, poetry writing, brush painting, and quilt making. All four hands-on workshops were scheduled in the afternoon, because they were more interactive than the lectures (PMA staff 2, interview). In the studio tile-making workshop, the program participants made their own personal tiles (Figure 4.8). The program instructor fired the tiles, then brought the final products back to the PMA for the participants to take home.

*Figure 4.8*. Works created by the program participants during the tile-making workshop

During the brush painting workshop, the program participants learned how to control Chinese paintbrushes and use ink wash techniques for either painting or calligraphic writing (Figure 4.9). A poetry-writing workshop (Figure 4.10) also required the program participants to make connections between poetry writing and an appreciation of works of art. The idea was to "integrate language and writing into art" (Program instructor 9, interview).



*Figure 4.9*. Instructor of brush painting and writing provided materials for participants to learn how to write and paint with Chinese brushes.
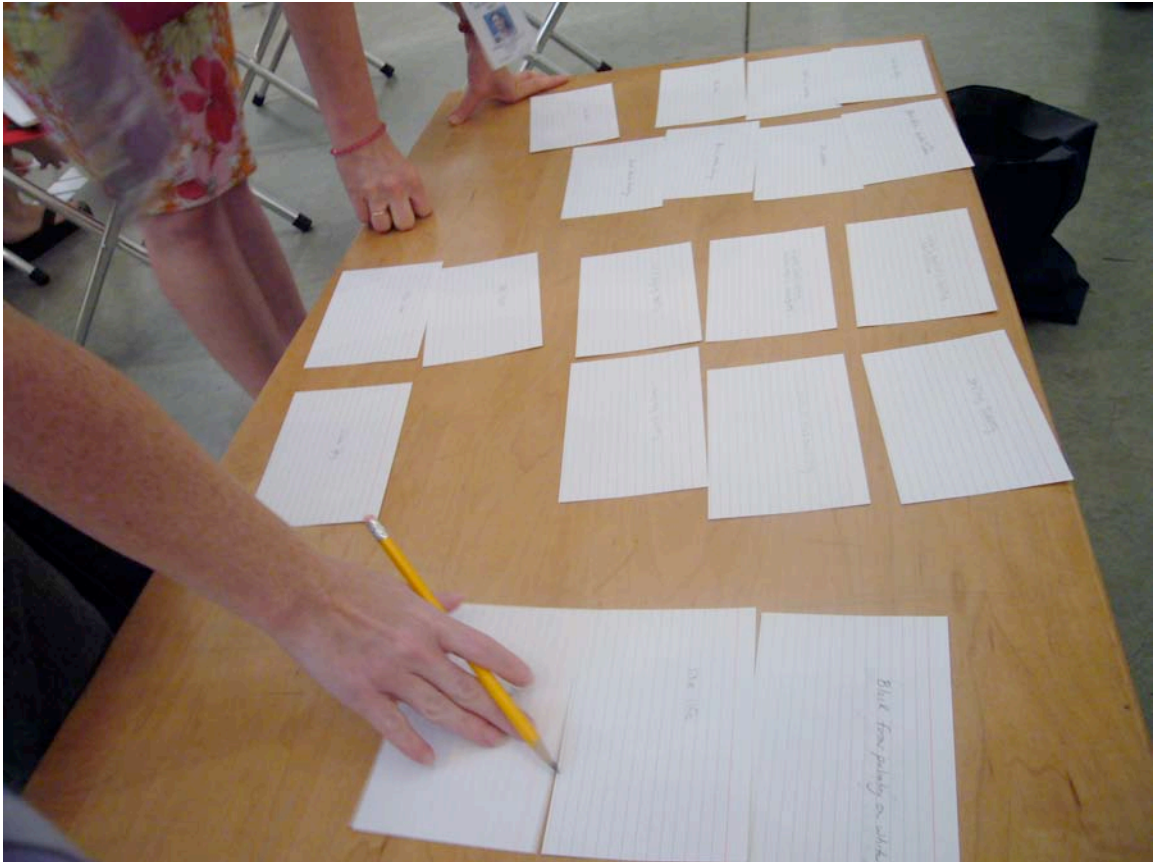
*Figure 4.10*. Participants writing words on cards and rearranging them

to create poetry related to art work.

***Teaching Resources and Teaching Kit***

The PMA provided many different supportive teaching resources and materials for the 2007 VAST Program participants. There were two main resources that the PMA provided for program participants.

While providing diverse sessions and activities to aid the program participants in learning more about art and how to teach it, the 2007 VAST Program also offered a teaching kit, *Learning to Look: 20 Works of Art Across Time and Cultures* (Figure 4.11), which introduced approaches for looking at and learning through art. This title of the teaching kit was the focus of the 2007 VAST Program:

> This summer's VAST Program will focus on the Philadelphia Museum of
>
> Art's new *Learning to Look* teaching kit, which explores the rich variety
>
> of objects that make up the Museum's collections and introduces
>
> approaches to looking at and learning through art. (2007 VAST Program
>
> brochure – Appendix A)

*Figure 4.11*. The teaching kit *Learning to Look*.

First, the teaching kit, *Learning to Look,* included worksheets for students, posters, sample lesson plans, and a DVD with PowerPoint presentations for classroom use. Second, a three-ring notebook included related articles, lesson plan samples, slides, posters, teaching kits, and online resources. In the brochure, the PMA had advertised that they would provide a notebook for each participant. "Each participant will receive special teaching resources containing reproductions and information on selected works of art in the Museum's collections, as well as gallery and classroom activities, related articles, and a bibliography" (2007 VAST Program brochure).

The PMA's Education Division developed the contents of the package *Learning to Look* and listed as many resources and as much useful information as possible for the teachers' use of the package.

We not only provided beautiful images as posters, and PowerPoint files on a DVD to encourage teachers to use them, but also we wrote down the key words and the good kind of questions teachers can easily ask their students when they are learning how to look at art. So these teachers [program participants] have access to this professional terminology when they don't have time to conduct in-depth research about art history, and they can use these key terms during their school teaching" (Program instructor 9 – museum educator, interview).

There were four themes in *Learning to Look*: Stories, People, Things We Use, and Nature (Philadelphia Museum of Art, 2006). The *Learning to Look* teaching package included a DVD with PowerPoint presentations for classroom use, 20 small fine-print posters of the PMA's collections, a large poster with 20 images of objects at a glance, and four different

themes with lesson plans. Zeller (1987) asserts that "in terms of meeting teachers' needs, the most useful resources are those materials with a sequential lesson plan format" (p. 53). Six gallery talks in 2007 VAST Program covered all four themes.

The notebook that the PMA provided for the program participants contained six sections: Schedule, Participants, Gallery Group, Gallery Guide, Lecture and Gallery Notes, and Resources. In the beginning of the program, there was not much information or many handouts in this notebook. There were only the schedule, list of program instructors and museum educators, a list of the six groups of participants, the PMA's map, and fewer than 10 related articles. "We provide the three-hole binder for the teachers [program participants] because they can easily put the handouts, information, and notes in it" (PMA staff 1, interview). Every program instructor gave handouts to the participants (Observation). During the program sessions, I also saw 98% of the program instructors give hardcopy information, worksheets for teachers, reference lists, or object information to the participants. By the end of the 2007 VAST Program, most of the program participants' notebooks were pretty full (Observation).

Because art museums value the importance of K-12 schoolteachers, providing and developing useful teaching resources for them becomes a very important part of art museum teacher education promotion (Huang, 2006; Stone, 2001). Wetterlund and Sayre's 2003 Report indicated that 85.88% of 85 art museums surveyed provide teaching materials for teachers' and students' use in the K-12 classroom (Wetterlund & Sayre, 2003). Normally, visuals and printed reproductions of museum collections are the focus of developing teaching support materials for schoolteachers. Stone (2001) also explains

the useful components of such a teacher package for K-12 schoolteachers, which usually includes slides, prints, historical information about key artists and works, lesson plans, ideas for curricular connections, and student worksheets" (p. 22).

These teaching resources from the museums not only help school students learn about art through their teachers who gain much benefit from the museum programs, but also encourage the public [their families or friends] to visit the museum (Huang, 2006). Therefore, it is quite clear why the PMA tries to provide diverse teaching resources to support teachers in their teaching of art in their classrooms.


### *A Supportive and Comfortable Learning Environment*

Ensuring that the program participants feel free from anxiety in an unfamiliar environment or atmosphere is also considered important in the VAST Program. In addition to the teaching package and notebook that the PMA provided, the staff tried to create an "atmosphere of support, trust, and mutual respect, [to help] the program participants feel valued, honored, and respected" (PMA staff 1, interview). Another program instructor, who is a museum educator, said "We respect them [participants] and make them feel special" (Program instructor 10 – museum educator, interview).

The PMA staff gave the 2007 VAST Program participants full support (both moral and physical) during and after the program. Stronge (2006) agrees that a comfortable atmosphere has a positive influence on museum learners' learning. Hooper-Greenhill (2004a) comments that "successful museum education enables learners to feel valued as individuals, and both encouraged and stretched as learners" (p. 22). A museum

staff's positive attitudes can easily influence people's impressions and learning in museums, especially the museum educators' attitudes (Ambrose, 1993; Mayer, 2007b; Talboys, 2000).

Except for the field trips to the Japanese Teahouse and the Barnes Foundation, all sessions of the 2007 VAST Program were held in the PMA. The seminar room (Figure 4.12) was used as the main classroom for the program. It had adjustable lights, curtains, windows, doors, air conditioning, chairs, tables, a built-in stereo system, and a screen and projector. Some lectures, workshops, and lunchtime programs were held there. From my observations, most of the program participants liked having their lunch in the seminar room, although some had lunch outside the PMA with their friends (Observations).

*Figure 4.12*. The seminar room where most of the 2007 VAST Program

sessions were held.

*Opportunities to Meet Colleagues*

The brochure indicated that the "special lunchtime program provides teachers [program participants] with opportunities to meet colleagues in their own subject areas and grade levels and discuss ways of taking what they learned at VAST back to their classrooms" (2007 VAST Program brochure).

During the 10-day program, the PMA provided an hour or an hour and a half for lunch each day after the morning sessions. The participants had lunch either with their old or new friends in groups of two or three or more to talk (Observations).

From what I observed, the second opportunity for the program participants to meet their colleagues was during the program sessions, gallery talks, and field trips. There were 45 participants enrolled in the 2007 VAST Program, which is a large group for gallery talks or hands-on activities in the museum galleries and studios. For this reason and to allow small group discussion, the PMA staff divided the 45 participants into six groups, which were identified by the colors blue, green, orange, purple, red, and yellow. There were six to eight participants from mixed disciplines in each group, for example, three art teachers and four general teachers. Thus, it was thought that they could share their teaching experiences during the gallery talks. "We mixed the participants with different areas in one group to let them interact with other participants so that they could have a chance to discuss different teaching experiences with each other and learn from others as well" (Museum staff 2, interview). Two to three PMA museum educators were assigned as group leaders to assist the program participants with any aspect of their activities.

In the participants section of the 2007 VAST Program notebook, there was a list of all the participants, including the group leaders, with their names, the school they teach at, the grade level they teach, and subject area they teach. Since some of teachers in the groups were from the same school or school district, the PMA broke them out and reorganized the group members to mix them up.

To help the program participants learn each other's names and the groups' identity, the PMA staff gave them nametags in the six different group colors. This made it convenient for both program participants and museum staff to identify each other during the program.

### *Options for Earning Credits*

The PMA also provided the program participants opportunities to earn continuing professional education hours or graduate credits in Art Education from The University of the Arts. The options were toward: 45 Pennsylvania continuing professional education hours, 45 New Jersey professional development hours, a 3-credit course through Montgomery County Intermediate Unit, and 3 graduate credits in Art Education from The University of the Arts (an additional fee applied). All of the program participants could select one of these options or none.

Based on which option the participant checked in their application, the PMA asked them to do extra assignments. There were two extra meetings for those who were taking 45 hours of professional continuing education credits during the program, one on the first day of the program and the other on the fourth day of the second week. The PMA

explained that the extra assignment was for earning the hours and credits. By the end of the program, the program participants had to submit their assignments to earn their hours or credits.

### *Invited Program Instructors*

The PMA staff invited guest artists, educators, scholars, curators, and museum educators to teach the VAST Program sessions and provided PMA educators to give the gallery talks (2007 VAST Program brochure). There were 37 program instructors who taught 30 sessions in the program. For the 2007 VAST Program, 12 activities were conducted by the PMA staff: 3 lectures by PMA curators, 2 lectures by PMA museum educators, 1 lecture by the PMA conservator, and 6 gallery talks by 15 PMA museum educators. Eighteen activities were conducted by professionals outside of the PMA, which included lectures by curators, professors, art teachers, artists, and museum educators.

Inviting well-known outside professionals to the VAST Program at the PMA also enhances the reputation of the program. "Inviting famous guest speakers to the VAST Program is one of the central tasks for us" (PMA staff 2, interview). "Program participants are looking for opportunities to learn something new from well-known lecturers, such as artists, art historians, museum professionals, or scholars" (PMA staff 1, interviews). When the PMA staff developed the 2007 VAST Program, they considered which instructors might be most effective for each activity. From the summer schedule, I found that the PMA staff tried to invite good instructors for the program participants to

learn new teaching strategies in art. The selection of invited guest lecturers and

instructors was based on the PMA staff's recommendations or the reputation of the

lecturers. When I asked the PMA staff "How did you recruit the instructors for the 2007

VAST Program?" they told me that "reputations and recommendations" were the two

criteria (PMA staff 1, 2, interviews). "Museum staff went to some conferences and

participated in the conference lectures or heard from someone's recommendation about

successful speakers; then they recommended to me whom I should invite for lectures and

who might be beneficial to the VAST Program participants" (PMA staff 1, interview).

In the following section I discuss how effective the 2007 VAST Program is in

terms of invited program instructors' professional backgrounds and their teaching

strategies as I learned from my interviews and observations of the program.

***Backgrounds of the program instructors.***

The backgrounds of the program instructors were one influence on the

effectiveness of the 2007 VAST Program. In Table 4.1 we can see their mix of

backgrounds.

**Table 4.1**

***Backgrounds of the 2007 VAST Program Instructors***

| Background | Program Instructors (Non-PMA staff) | PMA Staff |
|---|---|---|
| Artist | 4 | 0 |
| Teacher (K-12) | 3 | 0 |
| Conservator | 0 | 1 |
| Curator | 1 | 3 |
| Museum educator | 1 | 16 |

| Professor (college level) | 7 | 0 |
|---|---|---|
| Other (Art material company rep) | 1 | 0 |
| Subtotal | 17 | 20 |
| Percentage | 46% | 54% |
| Total | 37 | |
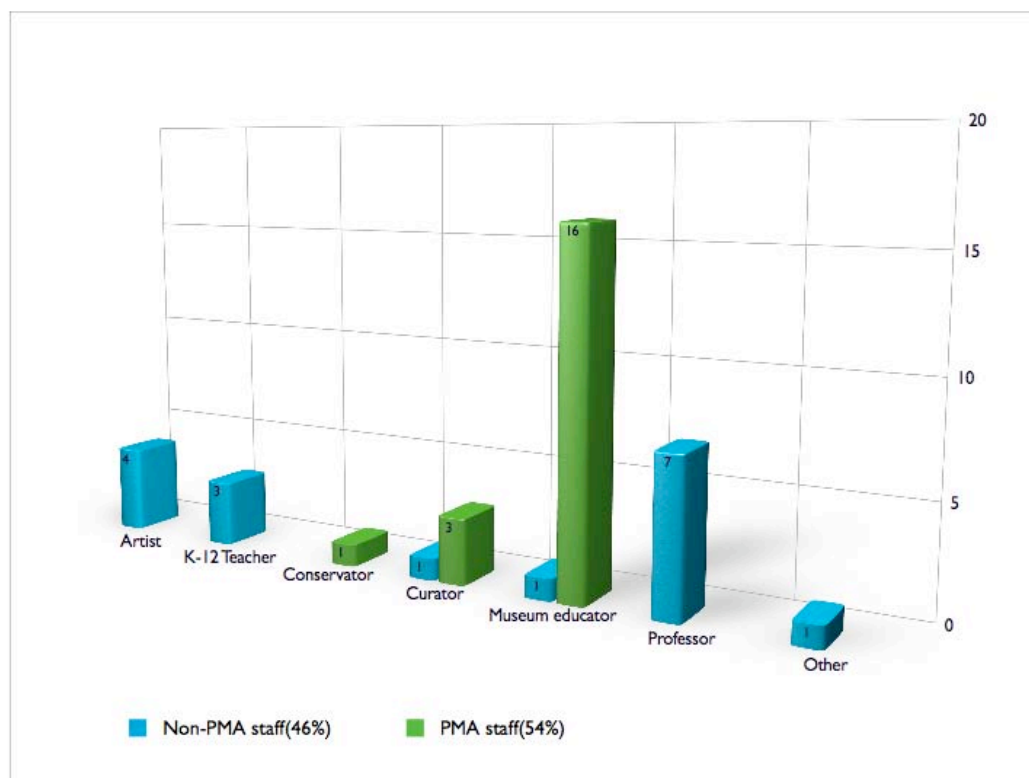


Note: Some activities had 2 to 5 instructors.

In selecting its instructors, the PMA tried to cover all areas of an art museum,

such as curatorial, conservation, and education. In Table 4.1, the category of artist

includes contemporary artists from the Philadelphia area; K-12 teacher includes those

from any discipline, such as an English teacher or an art teacher. The conservator,

curator, and museum educator categories included museum staff either from outside the

PMA or from within the PMA. Professor indicates college level teachers, from art or another field.

Table 4.1 shows that the PMA was strong in providing museum professionals and museum educators (54%), but not as strong in providing artists, K-12 teachers, professors, and other. The PMA tried to compensate for its lack of program instructors from within the museum by inviting outside professionals to give different sessions (46%). The PMA also worked with an art material supply company and had a sales representative come to the museum to show the program participants the kinds of art supplies available for teachers.

When I interviewed the program instructors as to why the PMA had recruited them to give lectures during the 2007 VAST Program, most agreed that their professional experience, knowledge of art, lecturing skills, and social connections were the four main reasons. They also thought that they could bring to the VAST Program participants what the PMA could not. "I think they [PMA staff] recruited me because of my [research] experiences with William H. Johnson" (Program instructor 1, interview). "I'd like to think it's because I am a good photographer, and I also had an opportunity to work with [one of the PMA staff]. She recommended me to the PMA and the PMA asked me to be an artist in residence" (Program instructor 14, interview). Another program instructor indicated, "I have taught students for them [PMA] as a part-time job and they [the PMA staff] recommended me" (Program instructor 11, interview).

Along with having different program instructors in the 2007 VAST Program, the quality of the instructors' lecturing techniques and their effective teaching strategies

could also have contributed to the effectiveness of the 2007 VAST Program. The

program activities are not just designed to inform the program participants about art

history; rather the most important purpose is to help them to develop skills for

deciphering and interpreting works of art (Museum staff 2, interview).

### *Instructors' advance preparation.*

Based on the program instructors' professional experiences, knowledge of art,

lecturing skills, and social connections, they were invited by the PMA to teach in the

2007 VAST Program. The PMA staff gave the guest program instructors a great deal of

flexibility to design and execute the content of their own sessions (PMA staff 1, 2,

interviews; Program instructors 1, 2, 3, 6, 9, 11, 12, interviews). However, what the PMA

asked them to bring into the program and the teaching strategies that the program

instructors used obviously influenced the 2007 VAST Program's effectiveness. The tile-

making workshop instructor said, "I was given a lot of freedom. They [PMA staff] sent

me a package [*Learning to Look*] and they let me to respond to it in my own way.

Though I tried to teach to the package, I wasn't tied to it. I was able to be creative"

(Program instructor 2, interview). One program instructor (Professor – college level)

described his experience:

> Because the PMA staff and I had a conversation a few years ago at a
>
> conference . . . about a piece [article: "Performing the Museum"] that I
>
> worked on, and in that particular article there are five different strategies
>
> to use to perform an art museum. A PMA staff called me because she was
>
> interested in having me bring the kind of exercises and experiences that I

wrote about in that article to the museum, to the workshop (Program

instructor 13, interview).

So, basically, the PMA created the themes for different sessions and invited program

instructors who would best carry out those themes for the 2007 VAST Program. None of

the program instructors I interviewed told me they needed to develop their own themes

for the VAST Program sessions. Those who were invited to be program instructors either

once had the PMA staff participate in their lectures or they had a good reputation in their

field.

Communication between the PMA staff and the program instructors before the

program began was also very important. Through their communications, the PMA staff

explained the missions of the PMA and the Division of Education, the goals of the 2007

VAST Program, and what they wanted the program instructors to contribute to the

program. From the PMA's advanced information, the program instructors understood the

background of the program participants, the museum facilities, length of the activities,

and any support that the PMA would provide for their teaching activities. The PMA

disseminated this information by email, telephone, or in person. One instructor said,

"They [PMA] communicated with me with a very lengthy email. When I got here I had

really few questions. Communication was very open and I was very prepared. I was also

lucky that [one of the PMA staff] had been my student in the past, so that was very easy"

(Program instructor 2, interview). "I sat down with the PMA staff and talked about this

[my lecture]; it was really a very good help to know the PMA's expectations, the program

participants' backgrounds, and the program itself" (Program instructor 14, interview).

"We discussed the program by email and phone. The PMA staff told me that the program participants would be K-12 schoolteachers from different disciplines. The PMA staff also told me what they wanted me to bring into the program. I also received a teaching package [*Learning to Look*] from them" (Program participant 7, interview). Thus, frequent communication between museum staff and invited instructors in advance can make a museum program go smoothly and effectively (Observations). Also, the program instructors understood beforehand what they had to do and which strategies they could use during the program. Communication between the museum staff and invited instructors is to provide an "advanced organizer" for program instructors, according to Falk and Dierking (2000).

### *Instructors' teaching strategies.*

The teaching strategies that the program instructors used in the galleries were diverse as I found from my interviews with the PMA staff, various documents, and observations. I discuss these strategies in this section. The PMA wanted to teach teachers "looking skills, techniques for encourage classroom discussion about works of art, the ways that the visual arts can foster perceptual and analytical skills, and how they can become a rich resource for teaching a variety of classroom disciplines" (2007 VAST Program brochure). "The teaching strategies that I used in the gallery talk were questioning strategies and strategies of interpretation" (Program instructor 8 – museum educator, interview). During my observations of all the sessions at the 2007 VAST Program, I found that the program instructors guided the participants to observe works of art, asked them questions to facilitate group discussions, and encouraged them to give

their own interpretations of works of art (Observations). The skills for teaching these

three components (observation, discussion, and interpretation) are very closely related to

VTS (Housen, 2007), that is, Visual Thinking Strategies

(http://www.vue.org/whatisvts.html). And this was one of the focuses of the 2007 VAST

Program. The PMA staff told me "we want to integrate the VTS, Visual Thinking

Strategies, into the VAST" (PMA staff 1, interview). In addition to these reasons, in the

teaching kit *Learning to Look*, I also found that the PMA provided different "looking

questions" for program participants' classroom teaching (Philadelphia Museum of Art,

2006). Although I discuss the instructors' different teaching strategies here, all were

actually used in combination with each other since they are interrelated.

　　　*Asking looking questions.* The PMA listed five to seven "looking questions" in

every lesson plan sample in the teaching kit *Learning to Look* (Philadelphia Museum of

Art, 2006) and these were one focus of the 2007 VAST Program as well. Although

asking questions is a common teaching strategy, how to ask good questions to help

learners engage in learning is important, especially in art education (Burton, 2001) and

museum education (Grinder & McCoy, 1985). In regard to museum education programs,

Charman and Ross (2006) clearly address the fact that the Tate Modern wants to teach

teachers how to ask their pupils questions so that their students can better understand the

meanings of works of art. In *Visual Thinking Strategies*, asking students questions is also

an important part of the art class lesson (Housen, 2007; Mayer, 2007a). I observed the

2007 VAST Program instructors asking different questions with different levels of

complexity that required different levels of the participants' thinking (Durbin, 2004; Housen, 2007) along with their observation skills with works of art.

The 2007 VAST Program instructors asked different questions through both verbal and written forms. I found that all the program instructors asked the participants at least six questions during their sessions (Observations). From reviewing the notes on my observation protocol sheets, I also found that the instructors in the gallery talks, workshops and on the field trips asked the participants more questions than the lecturers and the artists' panel members. More specifically, all the instructors of the gallery talks asked open-ended questions such as "What do you see in this painting?" (Observations). This is a simple question but can help participants simply observe works of art, and involve lower levels of thinking and observation skills.

I also observed that the VAST Program instructors asked the participants questions to guide them step by step in terms of the complexity of questions. The program instructors asked simple questions first to let their audiences answer easily, and then encouraged them to look at the works of art more carefully, asking more specific or deeper questions based on the responses of their audience (Program instructors 4, 5, 8, 10, 11, 12 - all PMA museum educators, observations).

> The other advantage of asking simple questions [first] is that they are easy
> for everyone to answer. If we ask too difficult questions at first during the
> gallery talks, the audience will lose their interest in learning. I asked
> simple questions first to excite [the program participants] and open up the
> conversation between them and me. Then from those questions, I asked

them some questions that required more thinking, observation, and

discussion. (Program instructor 11 – museum educator, interview)

So the questioning strategy that the program instructors mainly used also went from

concrete understanding to abstract reasoning. Grinder and McCoy (1985) agree that

different levels of questions can assist audiences "in discovering objects by naming,

discriminating, classifying, making inferences, and evaluating" (p. 74). Ninety-eight

percent of the 2007 VAST Program instructors asked simple questions at the beginning

of their activities, such as "What do you see?" (Observations). When the program

instructors asked, "What do you see?" during the activities, every program participant

could easily answer by observing something about the painting. When the program

participants made observations, they described what they saw and pointed it out.

Although this question is open-ended, it is simple enough to encourage everyone to get

involved in the discussion. "What color did the artist use in this painting?" This question

asks a fact and involves a lower level of thinking. Questions that require "facts, precise

recall, recognition, [and] descriptions of previously obtained factual knowledge or

observation" can be used in the museum setting for observing objects (Durbin, 2004, p.

94). These types of questions seek simple, describable, and recallable answers (Durbin,

2004; Grinder & McCoy, 1985).

In addition to the gallery talks and field trips to other cultural institutions, the

lecturers also used this questioning strategy in their sessions (Observations). I observed

that when the program participants were asked to answer these kinds of questions, they

were very eager to answer and join the conversations. Then the program instructors used

more complex questions for the program participants whereby the conversations and discussions became very lively (Observations).

One instructor of a gallery talk session "People in Art" asked of the program participants, "What do you think these people are doing in this painting?" (Observation). This question did not require one right answer, so the participants could suggest different ones. After the program participants suggested many possible answers, the program instructor and the participants generated the best answer together.

The other gallery talk instructor of "Nature in Art" asked, "What happened to the main character in this painting? What happened to the family? Are they family? How do you know? What is the main character trying to do in this rain storm?" These questions allowed the program participants to generate a number of assumptions regarding the event in the painting. Although there was no one right answer, the instructor and the participants came up with the best possible answer for the questions (Observation). One program instructor who explained the Japanese Teahouse asked the program participants to guess the functions of one specific object for the tea ceremony. The program participants gave her many possible answers. In the end, she told them the best answer (Observation). Through deeper thinking, the program participants sought out answers by putting the object in different contexts.

During my observations, one instructor asked the program participants, "What if you were the artist? How would you express your anger about war in the painting?" This question encouraged the program participants to use imaginative thinking, formulate a hypothesis, and problem solve (Durbin, 2004). Grinder and McCoy (1985) point out that

the questions to elicit diverse answers demand imaginative thinking and exploration of all facets of an issue. Such questions do not encourage the right or most appropriate answer (p. 74). The other program instructor asked the program participants when viewing a Thomas Eakins' painting to "Imagine being in that clinic surgery class: What do you think happened in those students' minds?" And the program participants suggested many different possibilities (Observation). Durbin (2004) asserts that "prediction, inference and reconstruction may be needed" for answering this type of question (p. 94). Such high-level questions can increase the program participants' creative thinking, because of the previous conceptual, insightful, and abstract knowledge involved in answering these questions (Burton, 2001; Grinder & McCoy, 1984). "I asked them [program participants] those questions, and I do hope that they can take these questioning strategies back to their school to encourage their kids to think about and look at the works of art" (Program instructor 8 – museum educator, interview).

Toward the end of certain activities during the 2007 VAST Program, I observed the instructors of the gallery talks asking the participants questions that required deeper thinking and critical judgments.

During the gallery talks, most of the program instructors eventually asked the program participants this critical type of question (Observations). One instructor of gallery talk session on "Western Art Tradition" asked the participants, "Is this object art? Why do you think it is art? Or why do you think it is not art?" These questions required the participants to choose, decide, evaluate, judge, assess, and give opinions about an object (Observation). The program participants had to use higher levels of thinking to

answer these questions. "When they [program participants] developed reasons to support their opinions, they were going through critical thinking processes, and it was very important for learning to look at works of art" (Program instructor 5 – museum educator, interview). This type of the question also seeks "personal and possibly unique answers" (Durbin, 2004, p. 94). Grinder and McCoy say that this type of question involves a higher level of human thinking, such as evaluating and judging, what they call a "judgmental question." They say that "this [judgmental type of question] stimulates each visitor to evaluate and to choose, that is, to formulate an opinion, value, or belief that is personal, and perhaps, unique" (p. 74). The same characteristics were also found by Charman and Ross's (2006) in an examination of the Tate Modern's Summer Institute for Teachers.

Using simple to complex questions, the 2007 VAST Program instructors assisted the program participants in looking at works of art and in reading art by using different kinds of questions that involved different levels of thinking. Asking questions can also facilitate discussion between learners, as VTS suggests (Housen, 2007).

*Facilitating discussions.* The PMA clearly indicated that one of the goals of the 2007 VAST Program for participants was to "develop techniques for encouraging classroom discussions" (2007 VAST Program brochure). Group discussion is a forum for "interactive dialogue" (Burton, 2001; Falk & Dierking, 2000; Hooper-Greenhill, 2004c), conversations, or communications between people.

From my observations, I found that three types of discussion were taking place during the 2007 VAST Program: discussions between instructors and participants, discussions between participants, and discussions between all of them. The discussions

between the instructor and the participants sometimes occurred in lectures, during the field trip to the Barnes Foundation, and during the artists' panel. These were lecture-audience discussions. All instructors for the lectures allowed at least 10 minutes for the program participants to ask questions regarding the contents of the given lecture and have a brief discussion (Observation). "Good [museum] touring allows visitors time to ask questions of interpreters" (Grinder & McCoy, 1985). As one PMA curator /instructor said, "I was invited to do a lecture about my work on conserving the Tibetan altar. I introduced the content of my works and explained every detail of conservation work on this specific object. Then I gave them [program participants] 15 minutes to ask me questions" (Program instructor 6, interview). Giving the audience enough time to respond to an object or individuals is important for facilitating discussions.

Two other types of discussion transpired in six gallery talks, two lectures (Performing the Museums and Mapping Identity), workshops, free time, and the field trip to the Japanese Teahouse. I observed the program instructors and tour guides facilitating discussions either between them and the program participants or group discussions between the participants by asking questions (Observations). The discussions were quite frequent during the gallery talk sessions and the workshops sessions (Observations).

One instructor of a gallery talk (Western Art Tradition) said, "I asked them [program participants] questions first, open-ended questions. I then divided them into two groups to debate different points of view about why this particular object is art (Program instructor 13, interview). In this particular gallery session, I observed two groups of participants getting together and discussing the questions that the instructors asked

(Observations). The other workshop on Writing Activity—creating poetry by looking at works of art—also had the participants work as groups to discuss, create, and present their poetry. I observed groups of participants sitting down in front of the objects and discussing them. The instructor went to each group and examined their work (Observation). The instructor only stayed in control of the session, supplying information on objects, stimulating new directions for thoughts, and monitoring the groups' progress.

Through teaching the participants the strategies of asking "looking questions" and facilitating their discussions, the PMA's goal was for the participants to learn how to look at, talk about, and interpret works of art.

*Encouraging interpretations.* In addition to the skills of asking looking questions and leading discussions, the PMA also wanted to prepare the participants to build up their own knowledge for their own art appreciation, art interpretations, and for teaching art (The 2007 VAST Program brochure).

Interpreting works of art is "to make sense of it" (Barrett, 2008), "a process of meaning making" (Barrett, 2003; Falk & Dierking, 2000; Hooper-Greenhill, 2004b), part of processes of understanding (Hooper-Greenhill, 2004c), and "a process of understanding" (Hooper-Greenhill, 2004d). Hooper-Greenhill (2004a) also explains interpretation as "the process of explaining or interpreting the world to ourselves and others . . . . [and] focuses on the mental activity of the looker" (p. 12).

Most session instructors in the 2007 VAST Program interpreted works of art or let the program participants discuss and express their opinions on art objects. In most lectures and the artists' panel, the program instructors interpreted objects to the

participants, whereas the instructors of the gallery talks and workshops asked for the

participants' interpretations as well (Observations). One gallery talk (Things We Use)

instructor saved time to ask the participants to look for special patterns in Persian

decorative tiles based on the questions she had asked. The program participants spent one

to two minutes observing the patterns of the tiles, described their characteristics, and

shared their opinions and interpretations of this art with others. Through listening to other

participants' interpretations and instructors' guidance, the program participants made

their own meanings and gained their own knowledge of Persian tiles, such as their

characteristics (Observation). Program instructors also prepared participants in engaging

comprehensible interpretation. The effective interpretations have to be comprehensible

and engaging (Robert, 2004).

I observed two ways that the program instructors encouraged the program

participants to express their interpretations during the 2007 VAST Program: by giving

them time to look at and think about the art, and by trying not to judge or criticize their

answers to questions or their interpretations. Henry (2007) also agrees the importance of

giving learners enough time to become engaged with the work with more in depth

looking. One gallery instructor of Western Art Tradition said, "We gave them [program

participants] freedom and encouraged them to respond to the questions in their own ways.

And then we shared (Program instructor 12 – museum educator, interview). Another

instructor of a gallery talk, Taiga[1] and the Eastern Tradition, told me "we encourage them

[program participants] to express their own opinions about works of art. There is no

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[1] Japanese artist Ike Taiga was an eighteenth century master of the brush.

wrong answer, only different personal interpretations" (Program instructor 10 – museum educator, interview). People learn better when they are in a non-threatening atmosphere. The PMA and the invited quest speakers tried their best to make a better learning experience for the 2007 VAST Program participants.

*Modeling.* The 2007 VAST Program instructors used numerous activities to teach the sessions, such as demonstrations, teamwork, games, debate, and hands-on activities (Observations). They used these activities to let the program participants know what they could use in their own teaching. This is called "modeling" (PMA staff and Program instructor 4 – museum educator, interview). One program instructor told me, "All of the teaching methods that we used were to let the program participants know and understand ways of teaching art . . . . It is a way of modeling the teaching strategy (Program instructor 9 – museum educator, interview).

I discuss four activities that the 2007 VAST Program instructors used, which I observed: demonstration, teamwork, games, and touching activities. Although I discuss these four activities separately, the program instructors did not use them separately. In fact, sometimes the they used two together; sometimes they used them in sequence.

First, demonstration activities were used in three studio workshops, one field trip, and one gallery talk of the VAST Program (Observation). All three studio workshop instructors demonstrated the skills of making tiles, using Chinese paint brushes and ink, and making a Story Quilt before letting the program participants practice. Watching the instructors' demonstrate special skills and procedures for making works of art can give learners a better understanding of "techniques that were used in the past [or are still used

today] to produce different types of artifacts to be found in the museum" (Talboys, 2000, p. 125).

In one of the gallery talks about the one-point perspective, the instructor used a laptop to show a PowerPoint presentation with step-by-step instructions on how artists use the one-point perspective skill in their painting (Figure 4.13).



*Figure 4.13*. Program instructor using PowerPoint to teach participants step-by-step creation of a one-point perspective drawing.

By viewing the PowerPoint instructions, the program participants could follow the steps that the program instructors showed and create their own painting with one-point perspective. In the VAST Program group that I observed, the art teachers finished the painting faster than the general teachers. The program instructor told me that the "art teachers got the idea so quickly, they did not have a problem with the one-point perspective. However, the general teachers needed more time to think, because they did not have art training background. But I think it was a good idea to show them step-by-step instructions, and you can tell they got the idea quickly" (Program instructor 5 – museum educator, interview). Hence, demonstrations can assist instructors with teaching an abstract concept or special artistic skills (Burton, 2001). Such demonstrations can also help learners to understand a difficult concept that may have been developed a couple of hundred years ago. Another workshop instructor of brush painting and calligraphy told me she "did not use a single way to teach. In my workshop I lectured [briefly] first, then demonstrated the techniques that they [participants] needed to learn [or to know], then I let them try it in person" (Program instructor 7, interview). The demonstration technique is one of the most effective teaching strategies in studio art learning. Burton (2001) agrees on the importance of demonstrations for students to have studio art lessons. "Students usually need to actually see how to manipulate materials and tools properly and safely, the sequential steps involved in an artistic process" (Burton, 2001, p. 137).

Second, teamwork was also used in most VAST gallery talks and in two gallery lectures by professors of art education. In the gallery talk on Western Tradition, the

program instructors divided the 18 program participants into two groups and asked them to discuss the question, "Why is this object [Marcel Duchamp's *Fountain* (the object in the painting is a urinal)] considered art?" and "Why should this object not be considered art?" Ten minutes later, they debated what the object in the artwork stood for. From this questioning process, the program participants learned different perspectives on what is considered art and why. The program instructor told me that "they [program participants] not only learned the different points of view, they also learned about the cultural contexts of the object itself" (Program instructor 7 – museum educator, interview). In the gallery lectures, the two different art education professors used teamwork activity in their sessions. One program instructor asked the program participants to choose one work of art in the gallery; then those who chose the same picture worked together as a team to map their personal identities. During this activity, I saw the participants discuss different points of view with each other and share the final project with other groups. The other art education professor who was a program instructor talked about the five different strategies for performing an art museum. During the gallery lecture, he asked five to six program participants to work as a team and to look at the painting *The Large Bathers* by Paul Cezanne. The groups were asked to discuss how Cezanne composed female nudes, trees, and landscapes. Then they did two different performances by using their body and made sounds in front of Cezanne's painting (Figure 4.14). During this activity, the program participants learned how to use their body sounds in an amusing way. They also learned different ways of looking at paintings (Observation).

*Figure 4.14*. Participants performed their painting by using their bodies and making sounds.

The third modeling activity was a game. The program instructors designed games

to enhance the program participants' learning about museum collections, especially for

children. In one gallery talk about European decorative arts and furniture in the Things

We Use session for instance, the program instructor laid out five different sets of images

of furniture with different colors (the colors referred to different types of furniture) for

the participants to pick and use to design their own room (Figure 4.15). Then they shared

the reasons for their choices with the other participants. After the activity, the program

instructor told the participants that the "school students liked this activity when we taught

in this gallery." The program instructors wanted to let the program participants know that

they can use this activity in their teaching. It is a way of "modeling."



*Figure 4.15.* Program participants choosing the furniture to decorate their homes and rooms.

How games are used in museum activities is important. However, they should be connected to the museum collections in order to promote learning about museum collections (Talboys. 2000). "Games should be used to support tours; they are not substitutes for tours" (Grinder & McCoy, 1985). The 2007 VAST Program instructors utilized game activities to teach museum collections and to give the gallery talks more life and be fun for the program participants, as the program brochure suggested.

The last modeling strategy was a touching activity. Currently, many museums recognize the impact of touching activities on museum visitors' learning and try to provide audiences with touching experiences in the museum, especially art museums (Caulton, 1998; Hein, 2004a; Lu, 1999; Talboys, 2000). Caulton explains the nature of a museum hands-on (allowing visitors to touch reproductions of works of art) exhibition:

> A hands-on or interactive museum exhibit has clear educational objectives which encourage individuals or groups of people working together to understand real objects or real phenomena through physical exploration which involves choice and initiative. (p. 2)

Touching objects is generally not allowed in art museums. In order to help visitors understand objects and "to comprehend ideas and concepts" (Hein, 2004a, p. 75), however, museum educators use certain methods to give learners a chance to touch a replica of an art object. In one gallery talk about Islamic decorative art, the program instructor brought her personal collection of different art objects for the participants to touch and observe, then write down what they thought their functions were, and to share their guesses with their group. This process helped the participants develop their ability to

touch, observe, and to describe an object verbally. "It is a visual thinking strategy," she said (PMA staff 1, interview).

Among these four strategies, audio-visual aids are another means to support the teaching of works of art. From my observations, all the lecturers in the 2007 VAST Program used some sort of audio-visual aid to support their lectures, such as films, posters, slides, PowerPoint presentations combining images of objects and object information, and real prints. Because people learn by using multiple senses (Campbell, Campbell & Dickinson, 1999; Gardner, 1985) the use of such audio-visual aids helped the 2007 Program participants construct their own learning experiences and knowledge from the lectures (Falk & Dierking, 2000; Grinder & McCoy, 1985; Hein, 2004a; Lui, 2002). Although the program instructors did not tell me how important they think the visual aids are for the participants' learning, I did observe all the gallery talk instructors using visual aids to support their sessions.

The program instructors and the PMA staff tried hard to make the 2007 VAST program more fun and interactive for the program participants to learn to look at art. From their use of these teaching strategies and techniques, it is apparent that they value letting "people learn informally and interactively in different ways" (Falk & Dierking, 2000; Morrissey, 2002). Lu (1999) even notes that "the learning process has shifted from eyes-on to hands-on, even mind-on" (p. 163). When visitors' mind-on activities were involved during the learning processes, learners think and construct their new knowledge (Falk & Dierking, 2000).

*Previous VAST Program Assessment*

Museums assess their educational programs by using both informal and formal formats, such as surveys and interviews. The outcomes and results from such assessments help cultural institutions provide better programs (Gorman, 2007; Korn, 2007). The PMA has evaluated the VAST Program each year by having participants answer open-ended written questionnaires. "Teachers will let us know what they think about the program. They will be very helpful in answering or filling out the questionnaires for us to improve the program" (PMA staff 2, interview). Many researchers point out the benefits of evaluation as providing better public services and museum educational programming (Dean, 1994; Diamond, 1999; Friedman, 1999; Hein, 1998; Korn, 2007; Talboys, 2000). After the 2007 VAST Program, the coordinator finished the evaluation within two weeks and reported the results to the Division of Education. The results would assist the Division in developing a more effective VAST Program to meet future participants' needs in terms of inviting good lecturers and speakers and in designing good themes. "If the program participants didn't like some guest speakers, we would never invite them again for the VAST Program" (PMA staff 2, interview). In their version of evaluation forms, the PMA also asked for the participants' overall comments and their suggested topics for future VAST programs.

Providing paths for the program participants to give their feedback is also an opportunity for the museum to understand how effective the program is. During my observations of the 2007 VAST Program, some participants gave the PMA staff their immediate verbal reflections on the program in the form of compliments and constructive

suggestions (Observation). "We value these comments" (PMA staff 1, interview). The information from the program participants both in verbal and written formats will help the PMA staff to develop a better teacher program in the future. The PMA takes the program participants' feedback seriously.

## The 2007 VAST Program Participants' Perspectives

Museum education professionals are expected to focus more on what people actually need than on what curators or art historians think people need to know (Hooper-Greenhill, 2004a). If the museums can provide programs that meet diverse populations' needs and expectations, they can be considered effective public educational institutions (Chang, 2006; Hooper-Greenhill, 2004a). Valuing and understanding the program participants' expectations and needs is very important for museums in order to provide effective programs. In this section I discuss the 2007 VAST Program's effectiveness from the participants' perspective in terms of their backgrounds, expectations, and opinions of all 30 sessions of the program, as well as their anticipation of using what they learned from the program in their teaching.

People's museum learning is closely related to their backgrounds, expectations (Falk & Dierking, 2000; Roberts, 1997), and needs (Chang, 2006). By learning the participants' backgrounds, I had a better understanding of what they expected from the program. In the last part of this chapter, I describe the relationship between the

effectiveness of the 2007 VAST Program and its ability to meet the program participants'

needs.

### *Participants' Backgrounds and Museum Visits*

I present the 2007 VAST Program participants' backgrounds and their previous

museum experience because they are related to their participation in the PMA's museum

summer teacher program.

Of the 38 program participants in the study, there were 34 schoolteachers and 4

non-schoolteachers. Table 4.2 shows that there were 20 art teachers and 14 general

teachers in the 2007 VAST Program. The art teachers were the largest group who

participated in the program, which accounts for 52% of the respondents. The general

teachers (37%) were the second largest group in the program. The third group of

participants included one school director, one school nurse, and two retired art teachers,

which accounted for 11% of the respondents.

**Table 4.2**

*2007 VAST Program Participants' Backgrounds and Years of Teaching or Work*

| Work experience | Schoolteachers | | Non-schoolteachers (School director, retiree, and nurse) | Percent |
|---|---|---|---|---|
| Years of teaching | Art teachers | General teachers | | |
| 0 - 2 years | 1 | 1 | 0 | 5% |
| 3 - 5 years | 1 | 1 | 0 | 5% |
| 6 - 10 years | 8 | 1 | 0 | 23% |

| 11 - 15 years | 2 | 2 | 0 | 11% |
|---|---|---|---|---|
| 16 - 20 years | 2 | 2 | 0 | 11% |
| 21+ years | 6 | 7 | 4 | 45% |
| Subtotal | 20 | 14 | 4 | 100% |
| Total | 34 | | 4 | |
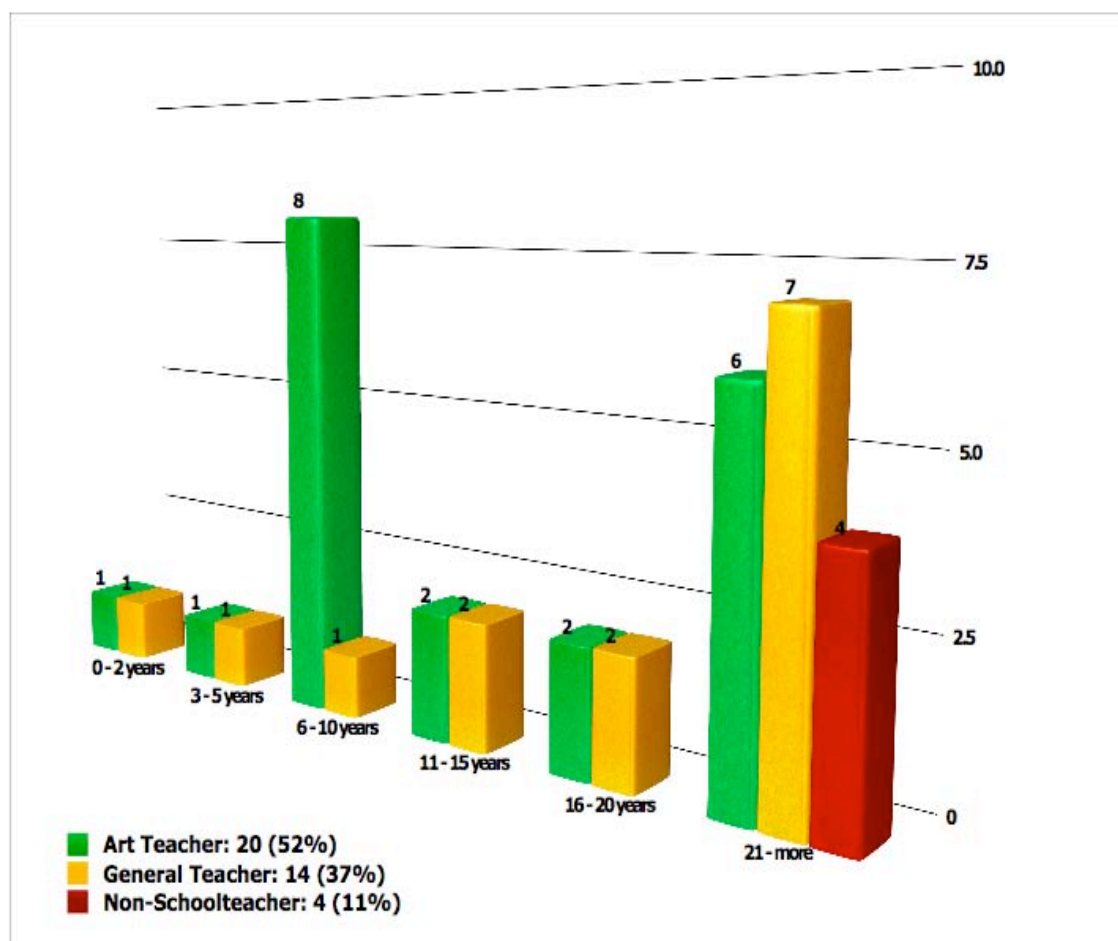
More specifically, Table 4.2 shows that 17 participants who had taught or worked more than 21 years comprised the most participants, followed by 9 participants with 6 to 10 years. This tells us that art teachers who had taught 6 to10 years and more than 21 years, and both general teachers and non-schoolteachers who had taught more than 21 years, were the main group of 2007 VAST Program participants. The schoolteachers who had taught fewer than 6 years made up the smallest group of the program participants. Table 4.2 shows us that the PMA could focus on art teachers who had taught 6 to10 years and more than 21 years, general teachers who had taught more than 21 years, and non-schoolteachers who had worked more than 21 years as its target groups. We might say that those schoolteachers who had taught more than 6 years and non-schoolteachers who had taught more than 21 years were both still looking to enhance or update their knowledge of art. One general teacher who had taught more than 11years wrote, "I want to learn many new things and be stimulated and enriched" (Beginning Survey). One art teacher who had taught more than 11 years explained, "I am hoping to renew my knowledge about artwork and art history and to increase my repertoire of techniques to use in the classroom" (Beginning Survey). One non-schoolteacher commented, "I expect to be exposed to art that is unfamiliar to me and learn more about paintings than I know now" (Beginning Survey).

In my Beginning Survey, I asked the participants how often they had been to a museum and the PMA in particular. A breakdown of their responses is in Table 4.3.

**Table 4.3**

*Frequency of the Participants' Museum Visits Per Year*

| *Questions as contained in the Beginning Survey:* B-1 How often do you visit museums of any kind? B-2 How often do you visit the Philadelphia Museum of Art (PMA)? | | |
|---|---|---|
| Times per year | Answers to B-1 Visit museums of any kind (Number of respondents) | Answer to B-2 Visit the PMA (Number of respondents) |
| 1 -2 times | 6 | 11 |
| 3 - 5 times | 10 | 10 |
| More than 6 times | 22 | 16 |
| Do not visit museums of any kind | 0 | 1 |
| Total | 38 | 38 |

Most of the 2007 VAST Program participants had visited a variety of museums frequently before attending the program. According to the results of my Beginning Survey, all the program participants had regularly visited museums or other cultural institutes. Table 4.3 shows how frequently the program participants had visited a museum of any kind and the PMA per year.

The data show that most of the program participants were frequent museum goers before their participation in the program. Only one had not visited the PMA before participating in the program, and all but one of the 38 participants had visited a museum

or other cultural institution, such as a zoo, science museum, or history museum, at least one to two times per year. And 37 had visited the PMA before, some half a dozen times in a year. If so, the participants were more likely to feel comfortable about learning in the museum setting and to participate in a museum summer teacher program than those who had not visited a museum before (Falk & Dierking, 2000). This finding also suggests that the museum staff should value any visitor contact information, such as an email or mailing address left in the museum's visitors book, which is provided for those who want the museum to send them exhibition information. The museum can send program information to visitors and encourage them to return and participate in activities or programs that the museum offers. According to the results of my Beginning Survey, 34% of the program participants had not been aware of the existence of the VAST Program before. Some program participants told me that they had only heard about it from their co-workers or friends.

Table 4.4 indicates how many of the 2007 VAST participants had attended the program or any other institute's summer teaching program before.

**Table 4.4**

***Previous Participation in the VAST and Other Cultural Institutes' Teacher Programs***

| *Question contained in the Beginning Survey:*<br>B-3 Have you participated in the VAST Program before? | | | |
|---|---|---|---|
| Yes | 20 (53%) | 1-5 Times | 16 |
| | | 6-10 Times | 4 |

| No | 18 (47%) | | | | |
|---|---|---|---|---|---|
| B-4 Have you participated in any other kind of teacher program(s) offered by a museum? | | | | | |
| Yes, and at what kind of museum? (Some had participated in different kind) | 13 (34%) | Art Museum | 11 | Some participants participated in more than one programs | |
| | | History Museum | 6 | | |
| | | Science Museum | 2 | | |
| | | Library | 1 | | |
| No | 25 (66%) | | | | |

My analysis of the data from the Beginning Survey showed that 53% of the 2007 VAST Program participants indicated they had participated in VAST before. Thirty-four percent of the VAST participants had attended other cultural institutes' teacher programs. In other words, more than half of the 2007 teachers were returning participants to VAST and 13 had participated in other museums' teacher programs. If they are regular teacher program participants, they tend to participate in a teacher program of any kind museums.

The PMA provides continuous educational opportunities for schoolteachers to learn something new annually. The recruitment method has become very important for both the PMA and the schoolteachers. Through diverse advertising methods, the PMA

has reached K-12 schoolteachers. Table 4.5 shows the 2007 VAST Program participants'

responses to the question, *"How did you learn about the 2007 VAST Program?"*

**Table 4.5**

*Participants' Means of Learning About the 2007 VAST Program*

| Question contained in the Beginning Survey: C-1 How did you learn about the 2007 VAST Program? | | |
| --- | --- | --- |
| Friend(s) | 5 | |
| Colleague(s) who participated in past years | 16 | |
| Museum Web site or Internet | 8 | Participants |
| PMA's print materials: VAST brochure, PMA newsletter, and school and teacher programs brochure | 18 | could pick more than |
| University of the Arts course catalog | 2 | one method. |
| Other (email; workshop with museum educator) | 2 | |

Sixteen of the 2007 VAST Program participants indicated that colleagues who

had participated in the program before had talked to them about the opportunity to learn

about art at the PMA summer program. Five indicated that they learned about the

program from their friends. Thus, the PMA had already built a very good reputation for

providing schoolteachers the opportunity to refresh their knowledge of art each summer,

especially since the VAST Program has been held for 22 years. Eighteen 2007 VAST

Program participants knew about the program through the PMA's print materials, such as

its brochures or newsletter. Other methods by which the participants knew about the VAST Program were through email lists, the museum Web site, and university catalogs. So, from Table 4.5 we can see that providing diverse outreach to potential program participants is important, because schoolteachers need information to be aware of the opportunities for them to learn about art at the PMA. From the results of the Beginning Survey, 6 out of 18 participants indicated that they had not heard of any museum teacher program before they participated in the 2007 VAST Program.

Table 4.5 also indicates that if cultural institutes could get their teacher program participants' consent for sharing contact information with other cultural institutions, they could send out program information to potential participants.

### *Participants' Expectations and Motivations*

In the Beginning Survey, the 2007 VAST Program participants were asked to respond to the question, *"What motivated you to join the 2007 VAST Program?"* (Question C-2 in the Beginning Survey). Their responses are categorized in Table 4.6. In the Beginning Survey, I also asked them to answer the open-ended question, *"What do you expect from the 2007 VAST Program?"* (Question C-3). Their responses allowed me to understand their motivations and their expectations for joining the 2007 VAST Program. I discuss the art teachers', general teachers', and non-schoolteachers' motivations and expectations because participants from different subject areas had different motivations for participation and expectations of the 2007 VAST Program.

**Table 4.6**

*Participants' Motivations and Expectations*

| *Questions contained in the Beginning Survey:*<br>C-2 What motivated you to join the 2007 VAST Program? C-3 What do you expect from the 2007 VAST Program? | | | |
|---|---|---|---|
| Reasons (pre-coded) – participants could check more than one reason. | 20<br>Art<br>teachers | 14<br>General<br>teachers | 4<br>Non-<br>schoolteachers |
| To learn something new, such as knowledge about art | 18<br>(90%) | 14<br>(100%) | 4<br>(100%) |
| To interact with other teachers, museum educators, and program instructors | 13<br>(65%) | 9<br>(64%) | 3<br>(75%) |
| Because of the reputation of the VAST Program | 12<br>(60%) | 4<br>(29%) | 3<br>(75%) |
| To learn how to teach art both in the classroom and in the museum | 12<br>(60%) | 4<br>(29%) | 2<br>(50%) |
| To gain continuing education credits | 10<br>(50%) | 5<br>(36%) | 0<br>(0%) |
| To spend summer leisure time | 6<br>(30%) | 4<br>(29%) | 1<br>(25%) |
| Because of the inexpensive participation fee | 4<br>(20%) | 3<br>(21%) | 0<br>(0%) |
| To have a break after teaching | 2<br>(10%) | 3<br>(21%) | 1<br>(25%) |
| Other reasons (to see the new exhibitions; to have fun) | 6<br>(30%) | 3<br>(21%) | 1<br>(25%) |

Note: Columns highlighted in color indicate that those items were checked by more than 50% of each group of participants.

***Art teachers.***

The art teacher column in Table 4.6 shows 20 art teachers' motivations for participating in the 2007 VAST Program. "To learn something new, such as knowledge about art" stood out prominently, with 18 out of 20 respondents indicating that this is what motivated them the most to participate. One art teacher wrote about one of her expectations to join the 2007 VAST Program: "I [also] would like to learn how to look at a work of art more closely and gain a better understanding of what the artist is trying to communicate" (Program participant 25, Beginning Survey). "I expect to get new ideas for my classroom teaching," wrote another art teacher (Program participant 27, Beginning Survey). Another art teacher expressed a similar intent: "I expect to take away ideas for using art in my classrooms" (Program participant 30, Beginning Survey). This matched one of the PMA's purposes for providing the 2007 VAST Program: *Offering Opportunities for Participants to Learn*.

The second strongest motivation (for 13 out of 20 art teachers) was "to interact with other teachers, museum educators, and program instructors." This response also matched two of the PMA's intentions in offering the 2007 VAST Program, which were to *Provide Opportunities to Meet Colleagues* and *Invite Different Program Instructors for Teaching in the Program*. "I expect to interact with other teachers," responded one art teacher (Program participant 3, Beginning Survey). Another art teacher shared the same expectation, to "interact with other art enthusiasts" (Program participant 8, Beginning Survey). "I expect to exchange ideas with colleagues [and] to hear experts in various disciplines," wrote another art teacher (Program participant 15, Beginning Survey).

"During the next two weeks, I hope to meet and learn from other educators participating in this program" was another art teacher's response (Program participant 25, Beginning Survey). It is very clear that these art teachers wanted to have opportunities to interact with other art professionals.

The next two art teachers' motivations were attributed to "the reputation of the VAST Program" and wanting "to learn how to teach art both in the classroom and in the museum." Twelve art teachers indicated that the reputation of VAST motivated them to participate in the 2007 Program. Table 4.5 clearly shows that program participants learned about the 2007 VAST from either their friends or colleagues. To learn how to teach art was also one of their expectations of the program. One art teacher wrote, "I expect to be exposed to a variety of works of art in the museum and learn ideas for presenting these to some of my art classes in a way that is interesting and informative" (Program participant 25, Beginning Survey). "I expect new ways to incorporate art into different grade level curriculum" and "how to use the PMA as a classroom or learning environment for my students," wrote a first-year art teacher (Program participant 13, Beginning Survey). Another art teacher expected to learn how to teach art: "I expect to build skills in discussing artworks with students" (Program participant 3, Beginning Survey). Said another, "I expect to learn ways to work with my K-5 students to help them to learn to look and see" (Program participant 23, Beginning Survey).

The last item on expectations checked by 10 art teachers was to gain continuing education credits. This tells us that 50% of the art teachers were motivated to participate in the 2007 VAST to earn continuing education credits. Therefore, the PMA offer of

optional credits for teachers to renew or earn continuing education credits did motivate 50% of the art teachers to participate in the 2007 Program.

The motivational items checked by less than 50% of the art teachers were "to spend summer leisure time, the inexpensive participation fee, have a break after teaching, and other reasons." Other reasons included: to see the new museum exhibition (Taiga), to have fun, get a jump start on my first year of teaching art, have a mini vacation for the soul, enrich the mind and soul, and to rejuvenate the spirit.

***General teachers.***

Fourteen general teachers checked "To learn something new, such as knowledge about art" as motivating them to join the 2007 VAST. One general teacher wrote, "I expect to learn many new things and be stimulated and enriched." Another general teacher indicated, "I expect to learn much more about art and learn how to really see and think about a work of art" (Program participant 17, Beginning Survey). "I expect to enrich my knowledge of art and learn to view images in new ways," wrote another general teacher. A returning VAST Program participant even stated, "This is my 7th year so I expect to learn new things about art."

"To interact with other teachers, museum educators, and program instructors" also stood out as the second highest motivation of the general teachers for participating. One returning VAST Program general teacher wrote, "It has been a pleasure to meet teachers of all ages and from many different school districts. I expect more of the same things [in] the 2007 VAST Program" (Program participant 33, Beginning Survey). Another general

teacher wrote, "I expect to feel camaraderie with fellow educators" (Program participant 34, Beginning Survey).

The rest of the motivations checked by less than 50% of all general teachers were "Reputation of the VAST, to learn how to teach art both in the classroom and museum, to gain continuing education credits, to spend summer leisure time, the inexpensive participation fee, to have a break after teaching", and "other reasons" (such as re-participate in the VAST, learn how art is a motivation, and just motivation). One general teacher wrote, "I have heard of the VAST before and I expect to learn how to integrate art into the curriculum" (Program participant 18, Beginning Survey). Unfortunately, the one who checked "Other reasons" did not explain what "motivation" meant.

### *Non-schoolteachers.*

Surprisingly, "to learn something new, such as knowledge about art" stood out as the motivation among the non-schoolteachers as well. All 4 non-schoolteachers and 100% of all general teachers indicated that learning something new was one of their motivations for participating. One wrote, "I expect to learn new ways and ideas to enhance lessons of art appreciation" (Program participant 10, Beginning Survey).

For 75% of all non-schoolteacher respondents, clearly "to interact with other teachers, museum educators, and program instructors" and "the reputation of the VAST Program" were their motivations for joining the 2007 VAST. "Time to spend with other art lovers for sharing, learning, and exploring," was indicated by one non-schoolteacher (Program participant 10, Beginning Survey). Another non-schoolteacher also expressed similar expectations. "I expect to have discussions with other participants and group

leaders [gallery talk group leaders]," she wrote (Program participant 12, Beginning Survey).

"To learn how to teach art both in the classroom and museum" was considered one of the motivations by 50% of the non-schoolteachers. "To spend summer leisure time, have a break after teaching (or teaching), and other reasons (joy)" were the next highest motivations of non-schoolteachers to participate. None of them checked "earning credit" or "inexpensive participation fee." By comparing the demographic data with the data from the Beginning Survey, for all non-schoolteachers who had worked or taught more than 21 years, I found that earning credits might not be as strong a motivation as other factors.

Although I report three groups of participants' motivations and expectations, I found that the two highest motivating factors across all three groups of participants were "to learn something new and interact with other people." "The good reputation of the VAST" and "to learn how to teach art" were the third and fourth order of motivations within the groups of art teachers and non-schoolteachers.

### Participants' Opinions of the 2007 VAST Program

Near the end of the 2007 VAST Program, 38 program participants filled out the Ending Survey regarding the program. From this information, I was able to examine the effectiveness of the 2007 VAST Program in terms of whether the participants thought their expectations and needs had been met.

***Level of satisfaction with the program.***

In the Ending Survey, I asked the 2007 VAST Program participants: *"Please circle one face for each question to indicate your level of satisfaction with each session and activity of the 2007 VAST Program (☺: Very Satisfied; ☺ Satisfied; ☺ Somewhat Satisfied; ☹ Unsatisfied)."* I decoded the scores and listed them in order, both within each category and across categories (Table 4.7).

Table 4.7 shows the program participants' level of satisfaction with each session and activity of the program. I listed the following 10 categories for the participants to check: lecture, workshop, gallery time, field trip, assignment, food, participation fee, artists' panel, free teaching kit, and free time. I assessed their opinions of the program by examining their scores (☺: Very Satisfied – 4 points; ☺ Satisfied – 3 points; ☺ Somewhat Satisfied – 2 points; ☹ Unsatisfied – 1 point), their responses to questions B-2 and B-3 in the Ending Survey, the results of their interviews, and their responses to the questions under Category D in the Ending Survey.

**Table 4.7**

***Participants' Satisfaction With the 2007 VAST Activities***

| Question contained in the Ending Survey: | | | | |
|---|---|---|---|---|
| B-1 Please circle one face for each question to indicate your level of satisfaction with each session and activity of the 2007 VAST Program (☺: Very Satisfied; ☺ Satisfied; ☺ Somewhat Satisfied; ☹ Unsatisfied). | | | | |
| Coding: ☺: 4 points; ☺: 3 points; ☺: 2 points; ☹: 1 point | | | | |
| | | Participants' Ranking | | |
| Code | Activity/Session | Within Category | Across Category | Ranking of Category |

| Lecture (16 sessions) | | | | 9 |
|---|---|---|---|---|
| 7/19 A | Underwear Lecture | 1 | 3 | |
| 7/16 C | Lecture by museum educator from outside the PMA | 2 | 7 | |
| 7/17 A | Educational Resource Center Intro | 3 | 8 | |
| 7/10 B | Nature Photography | 4 | 10 | |
| 7/11 A | Conserving a Tibetan Altar | 4 | 10 | |
| 7/10 A | The Gross Clinic | 5 | 12 | |
| 7/13 A | Maximizing Student Learning Through Brain-Based Principles | 6 | 13 | |
| 7/12 B | Film/Video – How Art Made the World | 6 | 13 | |
| 7/19 B | Conservation Lecture | 7 | 14 | |
| 7/9 A | Lecture of How Art Made the World | 8 | 15 | |
| 7/18 C | How to Read Chinese Art | 9 | 17 | |
| 7/18 A | Assume Nothing: Cultural Identity in Cinema | 10 | 18 | |
| 7/18 B | Video – Show PMA's Conservation DVD | 11 | 19 | |
| 7/16 A | Gallery Lecture – Performing the Museums | 12 | 20 | |
| 7/16 B | Gallery Lecture – Mapping Identity | 13 | 21 | |

| | | | | |
|---|---|---|---|---|
| 7/12 A | William H. Johnson's World of Color | 14 | 22 | |
| Workshop/Hands on Activity (4 sessions) | | | | 5 |
| I A | Tile Making | 1 | 2 | |
| II A | Writing Activity | 2 | 8 | |
| I C | Brush Painting & Calligraphy | 3 | 9 | |
| I B | The Story Quilts of Faith Ringgold | 4 | 16 | |
| Gallery Time (6 sessions) | | | | 3 |
| I C | Western Art Tradition | 1 | 1 | |
| I A | Things We Use | 2 | 4 | |
| II B | People in Art | 3 | 5 | |
| I B | Nature in Art | 4 | 6 | |
| II A | Stories in Art | 5 | 8 | |
| II C | Taiga and the Eastern Tradition | 6 | 11 | |
| Field Trip (2 sessions) | | | | 7 |
| II A | Tea House | 1 | 5 | |
| II B | Barnes Foundation | 2 | 18 | |
| Contemporary Artists Panel (7/20) | | | | 10 |
| Free Time During the 2007 VAST Program | | | | 6 |
| Free Teaching Kit and Other Educational Resources | | | | 1 |
| Food: Breakfast, Free Lunch, and Cake | | | | 2 |
| Participation Fee | | | | 4 |
| Assignment | | | | 8 |

From two questions B-1 and B-2 in the Ending Survey, the participants' top three rated sessions of the 2007 VAST Program were the Western Art Tradition (gallery time), Tile Making (workshop), and the Underwear Lecture (lecture). From my observations and the participants' responses in the Ending Survey, there were five characteristics of these three sessions: interesting topic, good lecturing skills, fun, informative, and hands-on. "Her topic, Underwear Lecture, was well prepared and informative," said a general teacher (Program participant 24, Ending Survey). "[In the Western Art Tradition session], his perspective activity (hands-on) was excellent," according to an art teacher (Program participant 7, Ending Survey). "Three speakers [on the Western Art Tradition] did a good job weaving the information into a cohesive body of knowledge," a non-schoolteacher wrote (Program participant 16, Ending Survey). Another art teacher wrote, "[The Tile Making session was] engaging, fun and humorous." "[The instructor of Tile Making] taught me the process of this art and I have greater appreciation for these objects," wrote a general teacher (Program participant 29, Ending Survey). These five positive characteristics were identified by art teachers, general teachers, and non-schoolteachers.

In answer to questions B-1 and B-3 (*"What were the three low points of the 2007 VAST Program? And why do you think they were the low points?"*), the participants pointed out three sessions they disliked and rated them as the low points in all 30 sessions: *Performing the Museums*, *Mapping Identity*, and *William H. Johnson's World of Color*. From the participants' responses and my observations, I found two undesirable characteristics of these three sessions. First, the participants thought the topic was not applicable to their classroom teaching. One general teacher indicated that "[Mapping

Identity is] certainly not applicable to any school district, and too complicated to be able to walk away with something useful" (Program participant 9, Ending Survey). "[Performing the Museums is] an embarrassment, I don't think I want to use it [performing a painting] in my classroom," another general teacher commented (Program participant 29, Ending Survey). Not only the general teachers, but the art teachers shared similar comments. An art teacher reflected on Performing the Museums: "I am not just a [person] of putting disparate people [together to act] out a painting. It seemed pointless for my classes and [the lecture was] pretentious" (Program participant 28, Ending Survey). Therefore, not being an applicable topic for the participants' teaching was one of the reasons that they ranked these three sessions as low points in the program.

Second, the lecturer's teaching strategy was not effective. For example, one general teacher wrote her opinion about *William Johnson's World of Art*, "The subject [was] interesting, but her presentation sucked the air out of us" (Program participant 24, Ending Survey). An art teacher also complained about the lecturer's teaching strategy: "The presentation was so dry and not well done" (Program participant 1, Ending Survey). Another art teacher wrote that the *William H. Johnson's World of Color* session, "had good information, but it was frustrating because [the] lecturer did not use 'teacher voices' to [explain], very frustrating" (Program participant 15, Ending Survey). One non-schoolteacher had a similar opinion: "She was not a great presenter" (Participant 10, Ending Survey). A general teacher gave her opinion about the (Mapping Identity) instructor's teaching method as not being clear enough for giving directions, i.e., "difficult to understand, [the] instructions on how to proceed were so specific but

unclear" (Program participant 14, Ending Survey). From the participants' feedback, the instructors' effective teaching strategies were also very important.

Except for these three top-rated and three lowest-rated sessions across the 30 sessions ranked by the participants, I also found that gallery time stood out from the other five types of sessions: workshop, free time, field trip, lecture, and the artists' panel (the PMA provided six types of sessions for the 2007 VAST Program). Gallery time was one of the strongest session types of the 2007 VAST Program. All 6 sessions under gallery time were ranked within the top 11 sessions across all 30 sessions by the 38 participants. One general teacher stated in the survey, "Gallery talks applied most directly to my academic areas in terms of using [them] in my curriculum, and all the gallery talks were so wonderful" (Program participant 19, Ending Survey). She also pointed out that "These instructors [of the gallery times] are wonderful teachers. I loved all the gallery times." An art teacher wrote, "The gallery sessions helped bring the museum to life" (Program participant 7, Ending Survey). More specifically, I sorted out three categories from the participants' comments about what made these six gallery sessions stand out. They were: a knowledgeable instructor, interactive activity, and strategies for teaching art. One general teacher commented, "The presenters [of Taiga and the Eastern Tradition] were knowledgeable and very fascinating (Program participant 14, Ending Survey). An art teacher wrote, "They [instructors of Nature in Art] were both very knowledgeable and engaging" (Program participant 13, Ending Survey). The second characteristic was interactive activity. One art teacher commented, "The [Western Art Tradition] was an excellent gallery exercise" (Program participant 31, Ending Survey). Another art teacher

wrote, "[Things We Use had] a variety of objects, interesting activities, and novel approach[es]" (Program participant 28, Ending Survey). Interactive activities not only brought the gallery talks to life but also taught the participants strategies for teaching art. For example, one art teacher wrote, "We did several activities that I know I will use in the classroom" (Program participant 28, Ending Survey). A general teacher noted, "[Stories in Art was] great! What great tips I came away with! I will use them when students are preparing to write to a picture prompt" (Program participant 19, Ending Survey). Another general teacher had a similar feeling. She wrote "[Taiga and Eastern Tradition] was unbelievable, loved the works, loved the presenters! [And] much to take back to the classroom" (Program participant 14, Ending Survey). From my observations, I also found that there were four basic strategies for teaching art that the instructors used, which the participants recognized: ways to look at paintings (Program participant 36, Ending Survey), questioning strategies, techniques for interpreting art (Program participant 8, Ending Survey), and group discussions (Program participant 12, Ending Survey).

Workshops, which had the second highest placement among the sessions, stood out in the 2007 VAST Program. According to the program participants' responses and my observations, there were four characteristics of all four workshop sessions: they were fun, they had hands-on activity, the instructor's personality was pleasant, and they provided a strategy for teaching art. A general teacher stated, "[Quilt Making was] excellent and fun!" (Program participant 29, Ending Survey). "[Tile Making was] interesting and fun," an art teacher wrote (Program participant 25, Ending Survey). From

such engaging hands-on processes as making tiles, practicing with Chinese brushes and ink, making a quilt painting, and writing poetry about abstract paintings, the participants enjoyed creating works of art. In addition to these highly appreciated experiences, the four instructors were very friendly, supportive, and encouraging. From these experiences, the participants most likely gained many useful strategies for teaching art. An art teacher wrote, "She [instructor of Brush Painting and Calligraphy] was a wonderful teacher. She was positive and encouraging. I learned calligraphy" (Program participant 7, Ending Survey). Another art teacher indicated that she want to try what she had learned in her future teaching: "She [instructor of Quilt Making] was kind and encouraging while I was in a terrified state at the process [of making guilt]! [After the session,] I would like to use what I have learned with my art students to create a class quilt" (Program participant 27, Ending Survey). The participants not only enjoyed the studio-based workshop, but also the writing workshop. An art teacher wrote, "I wrote poetry and I did not know I could [during the Writing Activity]" (Program participant 8, Ending Survey). Another teacher who wanted to use it in her classroom, reported, "[The Writing Activity was] excellent! [And there was] something that I can adapt to my classroom" (Program participant 27, Ending Survey).

Another unique type of session in the 2007 VAST Program was the field trip. There were only two field trips during the program. I discovered an interesting finding from the participants' survey, as shown in Table 4.7. The ranking of the field trip to the Japanese Teahouse across all sessions of the 2007 VAST Program was number 5, while the Barnes Foundation's was 18th. From the results of the Ending Survey and my

observations, there were three reasons for the difference: time, hands-on activity, and instructor's teaching strategies, especially the instructor's attitude. In the field trip to the Japanese Teahouse, the program participants listened to the friendly instructor (or tour guide), observed a tea ceremony with the program instructors, and had enough time to ask the instructors questions and to experience the tour. One general teacher wrote about this field trip: "[It was] lovely, our tour guides were both excellent and personable" (Program Participant 24, Ending Survey). "She (the tour guide) was very knowledgeable without being boring, and the tea ceremony was such a profound and moving experience" wrote an art teacher (Program participant 1, Ending Survey). A non-schoolteacher wrote about how her hands-on experiences were so special at the teahouse: "[I was] like the children, I had never held, touched, or smelled anything related to the tea ceremony" (Program participant 16, Ending Survey).

On the contrary, the field trip to the Barnes Foundation was not that pleasant for some participants. An art teacher stated, "The presenter [museum educator of the Barnes Foundation] was rude, uncaring, indifferent. I did not feel welcomed, or more importantly, encouraged to return and experience the museum. Very disappointing" (Program participant 28, Ending Survey). One general teacher had the same opinion: "The guide was very officious and never gave us time on our own" (Program participant 20, Ending Survey). One general teacher felt she would rather have gone to a lecture than to the Barnes. She pointed out: "[It was] unnerving to hear the Barnes continually referred to in the present tense. To put a good spin on the experience, I would have valued a slide lecture in the seminar room on the Barnes philosophy, followed by a

leisurely exploration of the gallery space. We literally galloped through the museum" (Program participant 35, Ending Survey). Therefore, having enough time to experience the art activity, and the program instructor's teaching or guiding strategies were very important to the participants.

Free time was also ranked high by the participants, as shown in Table 4.7. I observed that the program participants sat together to talk with others and the museum educators. They walked to the museum gallery either alone or with their colleagues. One general teacher said, "Free time was a highlight to me. [I] spent time with the staff of the education department and other teachers. This experience [was] like a spa for my spirit and soul" (Program participant 20, Ending Survey).

In Table 4.7, I have also presented the order of all 10 categories of the 2007 VAST Program. Based on the participants' ranking, the free teaching kit and other educational resources stood at the top, followed by food as second, gallery time as the third, and participation fee, workshop, free time, field trip, assignment, lecture, and contemporary artists' panel last.

The participants could have ranked the artists' panel low because of its non-interactive format. From my observation, they did not have a chance to interact with the three invited artists. "[The artists' panel] was not very inspiring. [It was] interesting but it did not seem to connect with the main goals of the program this year. I would have preferred more gallery time," wrote an art teacher (Program participant 26, Ending Survey). A general teacher also pointed out that the "[artists' panel] was boring, the audience had little involvement in the discussion" (Program participant 34, Ending

Survey). The participants apparently wanted to get involved in discussions with the artists.

### *Topics or activities for VAST to include.*

Although the PMA provided many types of sessions for the participants, whether what was covered in them was important is another consideration. When I asked the participants, *"What do you think the VAST Program should include? (You can check more than one box),"* their opinions were quite varied (Table 4.8). All the boxes under question B-5 in the Ending Survey are related to various strategies for teaching art. From the responses of the three groups of participants, I found that the schoolteachers were more focused on studio-based (hands-on) practice, looking at art or teaching art (art appreciation, multiple-interpretations, multicultural perspectives, art's connection to daily life, and ways of reading art), whereas the non-schoolteachers were focused on looking at and interpreting art (art appreciation and ways of reading art), but less on teaching strategies.

> Many people learn best by seeing and doing. Therefore I think it is
> important to include hands-on activities. [Also] by learning how to
> look at art and appreciate art, I am able to use art in my classroom.
> And of course, sharing practical teaching strategies is always
> helpful," wrote an art teacher (Program participant 7, Ending
> Survey).

**Table 4.8**

*Participants' Opinions of What the VAST Program Should Include*

| 20 Art Teachers | 14 General Teachers | 4 Non-schoolteachers |
|---|---|---|
| Hands-on activities (19) 95% | Ways of reading art (11) 79% | Art appreciation (4) 100% |
| Teaching strategies (18) 90% | Art appreciation (10) 71% | Ways of reading art (4) 100% |
| Interdisciplinary curriculum (17) 85% | Critical thinking (10) 71% | Critical thinking (3) 75% |
| Art appreciation (16) 80% | Visual culture (10) 71% | Global views (3) 75% |
| Multiple interpretation (16) 80% | Interdisciplinary curriculum (8) 57% | Hands-on activities (3) 75% |
| Ways of reading art (16) 80% | Teaching strategies (8) 57% | Multicultural perspectives (3) 75% |
| Multicultural perspectives (15) 75% | Connection to daily life (7) 50% | Multiple interpretation (3) 75% |
| Connection to daily life (12) 60% | Hands-on activities (7) 50% | Teaching strategies (3) 75% |
| Technology (12) 60% | Multicultural perspectives (7) 50% | Connection to daily life (2) 50% |
| Critical thinking (11) 55% | Global views (6) 43% | Interdisciplinary curriculum (2) 50% |
| Global views (10) 50% | Multiple interpretation (5) 36% | Technology (2) 50% |
| Visual culture (10) 50% | Technology (5) 36% | Visual culture (2) 50% |
| Other (0) 0% | Other (3) – Conservation of works of art; field trips and cinema presentations; helping teachers become comfortable in the museum and looking at the collections | Other (0) 0% |

Note: The columns highlighted in blue were checked by less than 50% of the group of general teachers.

Not only the art teachers thought that most of the items were important for their teaching and their students' learning about art, but the general teachers and non-schoolteachers did as well. "It is important to touch, at least briefly. I think all I checked (teaching strategy, art appreciation, multiple interpretations, ways of reading art, interdisciplinary curriculum, and hands-on activity) can be used in the classroom" (Program participant 9, Ending Survey). Another general teacher responded, "[I checked all of the items] because all of them are important to the curriculum and are vital to students' learning. Students need to know the world outside of their own little sphere, especially to see the similarities [and] differences for understanding others" (Program participant 17, Ending Survey). One of the non-schoolteachers wrote, "I think all of these areas [that I checked – multicultural perspectives, art appreciation, interdisciplinary curriculum, ways of reading art, critical thinking, connection to daily life, teaching strategies, and hands-on activities] that were included in the VAST Program this summer do help teachers teach through art" (Program participant 4, Ending Survey).

### *Participants' Application of VAST Learning to Teaching*

Because one of the goals of providing the VAST Program is for the participants to use the art museum as a resource for their teaching, it is necessary and important to understand their intentions of using what they learned in their teaching.

In the Beginning Survey, when the 2007 VAST Program participants were asked. *"Do you bring your students to visit the PMA?"* (B-5), 76% said they did not. The essential reasons given were the constraints of their school budget (35%) and difficulty of

scheduling (28%), especially cost. They indicated, "Because I teach art, [and] there is no funding for a class trip [to the PMA]" (Program participant 25, Beginning Survey); "[because of] the budget constraints" (Program participant 28, Beginning Survey), and "[because of] the substitute coverage and costs" (Program participant 23, Beginning Survey). One art teacher cited both budget and scheduling: "I would like to [bring students to the PMA], but it is difficult and expensive to schedule" (Program participant 5, Beginning Survey), and another said, "[because it is] difficult to schedule with classroom teachers" (Program participant 11, Beginning Survey). One general teacher had a similar situation: "Due to budget cuts, it is hard [to bring my students to the PMA]" (Program participant 18, Beginning Survey). One other wrote, "[I don't bring my students to the PMA because] scheduling" (Program participant 35, Beginning Survey).

Other reasons were that the subject matter does not fit the art curriculum (17%): "A trip to the PMA doesn't fit the scope and sequence [of the subjects that I teach]" (Program participant 24, Beginning Survey); they do not know how to integrate art into the curriculum (10%) as one general teacher wrote, "I have not thought through how to integrate it [visiting the PMA] into my curriculum" (Program participant 19, Beginning Survey); students' behaviors (7%): "Because [I worry about my] students' behaviors" (Program participant 20, Beginning Survey); and the distance. One art teacher clearly indicated that "[I] haven't had the opportunity [because of the] distance" (Program participant 3, Beginning Survey).

After the program participants finished the program, their responses to the question *"Do you think participation in the 2007 VAST Program will benefit your*

*teaching?"* (C-1) in the Ending Survey showed that all the participants thought that what they had learned in the 2007 VAST Program would benefit their teaching, especially in terms of new ideas for lesson planning, art resources and strategies for their teaching. Two art teachers wrote these comments: "I feel my view is broadened as to the variety of ways to enter a work of art. I got lots of ideas for new lessons. My brain has been percolating and I found out about wonderful resources" (Program participant 23, Ending Survey) and "[I gained] knowledge of a method for having students look at and focus on art objects" (Program participant 5, Ending Survey). A general teacher explained how she would apply what she had leaned in VAST to her teaching: "I will discuss some activities and information that I learned with some of our art and art history teachers as well as [our] English teacher for lesson planning" (Program participant 2, Ending Survey).

When the participants were asked, *"Does the 2007 VAST Program provide useful tools or teaching methods that you can use to teach art?"* (C-2) in the Ending Survey, 98% of the program participants thought that the PMA provided useful teaching tools or teaching methods in art, although 11% thought they would not have a chance to use them because they are not teachers. A general teacher wrote, "VAST gives a way for teachers to understand art and how to include art in the lessons or units" (Program participant 35, Ending Survey). Another general teacher stated, "I have became more confident and skilled in teaching about art" (Program participant 32, Ending Survey). An art teacher pointed out that she felt that "VAST provided a variety of specific techniques and strategies as well as activities to help students look at art" (Program participant 15, Ending Survey).

According to the teachers, the PMA's 2007 VAST Program did a good job of supporting the program participants by providing useful teaching strategies or resources for their teaching. When they were asked, "*Has participation in the 2007 VAST Program given you greater confidence to teach art in the classroom and in the museum?*", 82% of the program participants agreed that they had gained more confidence to teach art both in the museum context and the school classroom after their participation in the 2007 VAST Program. Two general teachers wrote, "Absolutely, art is not my field and I am not an expert in art either, but I have a much better idea of how to discuss [art] with my students" (Program participant 19, Ending Survey), and "I have a better understanding of what I am seeing and can therefore help students develop better observation skills" (Program participant 22, Ending Survey). One art teacher indicated, "[Participation in the 2007 VAST has given me] a greater comfort level than before" (Program participant 31, Ending Survey). An art teacher even wrote herself a reminder (on a postcard) after her participation in the VAST: "Now, in your classroom you could try [all you have learned from the VAST]" (Program participant 7, Ending Survey).

Will these 2007 VAST Program participants use the various resources for their teaching? When they were asked, "*Will you use the various resources that you received from the VAST in your teaching?*" (C-4), 98% of the program participants said that they would use the teaching resources and teaching package *Learning to Look* in their classroom teaching. Fifty-one percent of the program participants said that they would use the materials and resources within two months after the 2007 VAST Program, while the others would do so within 4 months (24%), within 6 months (11%), and within 1 year

(14%). According to my data analysis, the program participants were willing to use various resources or teaching support materials months after they had finished the program. As to how they would use the supporting materials (in response to question C-5 in the Ending Survey), their answers reflected much of the content and ideas, teaching methods or strategies they had gained from the 2007 VAST Program, as seen in the comments of five art teachers: "The *Learning to Look* package and gallery activities will be great for art history elements in art lesson" (Program participant 11, Ending Survey); "I will use some lessons I learned from the studio workshop, such as using tile making to teach my kids how to look at the patterns of Dutch tiles. I will use the images from the Web site [Artstor] for teaching art appreciation" (Program participant 7, Ending Survey); "The tile workshop experience will be great to teach my 3-5 grade kids repeating patterns," and "Taiga (a Japanese artist) and calligraphy activities are great to introduce to my older kids about the line (one of the elements of art) and Eastern culture studies" (Program participant 3, Ending Survey); "I will use them [museum educators' teaching methods] daily, such as the motivating activities of looking, discussing, researching, seeking meaning" (Program participant 15, Ending Survey); and "I would like to create a mini museum in my art room so that students who cannot come to the museum can still experience art work" (Program participant 25, Ending Survey). One math teacher indicated, "I will use various strategies to initiate writing workshop activities. I will use the modeling methods during the first week of my writing workshop to help my students build up enough ability to write poems" (Program participant 20, Ending Survey).

Speaking of how they would integrate what they had learned in the VAST Program into their teaching (in response to question C-5 in the Ending Survey), the participants also cited the program instructors' teaching strategy of "modeling." Three general teachers noted, "I find that I have observed many management techniques that could be used in the natural setting" (Program participant 24, Ending Survey); "I will set the students to see more about how other studies are related to art" (Program participant 18, Ending Survey); and "I plan to integrate what I have learned in every subject area, especially the (poetry) writing workshop. I also see integrating it into math. I learned strategies from the program such as interpreting, de-coding, and discussing a painting" (Program participant 20, Ending Survey). Three other art teachers wrote: "After having the gallery lecture [Performing the Museum], I want to let my students to use their bodies to recreate a picture and let them talk about sounds they hear in the pictures" (Program participant 8, Ending Survey); "I will refine my strategies in teaching art" (Program participant 1, Ending Survey); "I also can bring the idea of Performing the Museums into my art class" (Program participant 13, Ending Survey). Even the one school director who was a program participant said, "I will help classroom teachers to create thematic units with preexisting lesson plans" (Program participant 12, Ending Survey). These responses of the program participants showed that most were willing to and motivated to use the strategies of integrating different disciplines or subject areas into art or connecting other subjects to art. One program participant even planned to bring her students to the PMA once a month to learn how to look at works of art. "I would like to have a Trip to the Art Museum Day once a month with my students and have them engage in an activity as they

look at a work of art," she said (Program participant 4, interview). The 2007 VAST

Program apparently gave the program participants strong motivation to integrate what

they had learned in the museum teacher program to their teaching, such as teaching

strategies across disciplines.

How did the 2007 VAST Program influence the program participants regarding

future museum visits? The data from the Ending Survey for the participants' responses to

the question "*Will you return for a museum visit in the coming year?*" (C-7) show that all

were willing to return to the PMA, either on a personal visit or on a field trip with their

students. As to the kind of visit (in response to question C-7), 25 out of 38 checked a field

trip with students, 24 out of 38 checked a group visit with family or friends, and 27 out of

38 checked an individual visit. Among the 25 program participants who preferred to

return on a field trip with students, only 8 wanted to lead their students' learning in the

museum, with 17 checking museum educator- or docent-led visits. The data showed that

the 2007 VAST Program participants wanted to come back to the museum and see more,

individually, or with their friends or families. However, for the field trips with students,

most of the program participants still chose a museum-guided tour. One art teacher said,

"The benefit of a museum educator-guided tour is that I can help [museum educators] to

control my students' behavior during the gallery guided tour" (Program participant 11,

Ending Survey). One general teacher wrote, "Museum educators are more knowledgeable

of their collections and more professional in gallery teaching" (Program participant 18,

Survey). To the question "*Are you willing to lead your students' learning in the PMA by

yourself?*" (C-8), 52% of the program participants indicated 'yes', but 48% said 'no.' One

main reason they were not willing to lead their students' learning in the museum was that the subject areas they taught were not related to art. The other reason was that they had more faith in the museum educators' professional skills in teaching art. They thought they would not be as knowledgeable in art as the museum educators. One participant said that "they (PMA educators) know their stuff better than me" (Program participant 9, Interview).

Although the VAST Program tried to prepare its participants to teach art both in the classroom and in the museum, the art teachers were more likely to have gained confidence for teaching in both contexts whereas the general teachers preferred museum educator-led tours in the museum. However, most of the 2007 VAST Program participants were motivated to use the ideas and methods of teaching, looking at, and interpreting works of art in their teaching that they had learned during the program. According to the participant feedback, the program taught them informally and enjoyably.

In the Ending Survey, I also asked the 2007 VAST Program participants "*Which of the followings areas do you think are important for teaching art? And why?*" Table 4.9 shows these results by number of votes ranked from high to low.

**Table 4.9**

*Participants' Opinions of Important Areas for Teaching Art*

| | Question contained in the Ending Survey: C9: Which of the following areas do you think are important for teaching art? (Please check only three items that you think are important for teaching art) | | |
|---|---|---|---|
| Ran king | 20 Art Teachers (60 votes) | 14 General Teachers (42 votes) | 4 Non-Schoolteachers (12 votes) |
| 1 | Art appreciation (11) | Ways of reading art (8) | Critical thinking (2) |
| 2 | Studio art (10) | Multiple interpretations (7) | Hands-on activities (2) |
| 3 | Connection to daily life (8) | Art appreciation (5) | Studio art (2) |
| 4 | Hands-on activity (7) | Connection to daily life (3) | Art appreciation (1) |
| 5 | Critical thinking (6) | Critical thinking (3) | Connection to daily life (1) |
| 6 | Different teaching strategies (4) | Interdisciplinary curriculum (3) | Different teaching strategies (1) |
| 7 | Interdisciplinary curriculum (3) | Multiple perspectives (3) | Interdisciplinary curriculum (1) |
| 8 | Multicultural perspectives (3) | Group discussion (2) | Personal narratives (1) |
| 9 | Ways of reading art (3) | Hands-on activity (2) | Ways of reading art (1) |
| 10 | Group discussion (2) | Personal narratives (2) | Diverse issues (0) |
| 11 | Global view (1) | Studio art (2) | Global view (0) |
| 12 | Personal narratives (1) | Different teaching strategies (1) | Group discussion (0) |
| 13 | Multiple interpretations (1) | Technology (1) | Multiple interpretation (0) |
| 14 | Diverse issues (0) | Visual culture (0) | Multiple perspectives (0) |
| 15 | Technology (0) | Global view (0) | Technology (0) |
| 16 | Visual culture (0) | Diverse issues (0) | Visual culture (0) |

Note: The columns highlighted in orange were checked by participants as top 5 list. And in blue were not checked by even 1 participant.

The items that all three groups of participants thought were important for teaching art within top five list were art appreciation, connecting art to daily life, and critical thinking. An art teacher wrote, "[These three] will allow students [with] looking, thinking, and building connections between their lives and works of art" (Program participant 30, Ending Survey). Another art teacher stated, "Since I teach art, [I can provide students] a foundation for looking at authentic art objects with appreciation and connection [to life]. Hopefully they will see how art and artists, including themselves, foster critical thinking" (Program participant 8, Ending Survey). One retired art teacher wrote, "Because they [appreciation, connection, critical thinking] will help students personalize art and, therefore, enjoy it" (Program participant 10, Ending Survey). Another retired art teacher responded, "Art appreciation - the students need to see art not just at a quick glance. Critical thinking - they need to think about what the artist did and why. Connection to daily life - they can use those skills in their real life" (Program participant 12, Ending Survey). A general teacher expressed the thought that "young children must be allowed to freely look, think, and speak about art works" (Program participant 33, Ending Survey).

As shown in Table 4.9, studio art and hands-on activity were voted among the top five areas as the most important for teaching art, by the art teachers and by two non-schoolteachers. When I compared their backgrounds and their responses shown in Table 4.9, I found that these two non-schoolteachers were retired art educators. In other words, the art teachers (even those retired) in the 2007 VAST Program were more likely to think

that hands-on activity and studio art practice are very important, whereas general teachers may focus more on the skills or strategies of looking, reading, and interpreting works of art.

In Table 4.9, there were two items that were not checked by a single participant across all three groups of participants: visual culture and diverse issues. No art teacher nor any non-schoolteacher checked technology, although one general teacher rated technology as important for teaching art. All the general teachers and non-schoolteachers thought that a global view is not important for teaching art, yet one art teacher thought it was. As seen in Table 4.9, there were also different results among the art teachers, non-schoolteachers, and general teachers. Many general teachers voted for ways of reading art and multiple interpretations for teaching art. From Table 4.9, we can see how diverse the art teachers, general teachers, and non-schoolteachers' perceptions of teaching art were.

**The 2007 VAST Program's Effectiveness**

By examining the content and pedagogies of the 2007 VAST Program from two different perspectives (institutional and participant), we have seen how the PMA designed and executed its summer teacher program for K-12 schoolteachers and the program participants' assessment of the program. In this section, I discuss my findings in regard to the effectiveness of the 2007 VAST Program in meeting the participants' needs.

### *Most Participants' Expectations Met*

My first major finding in this study was that the 2007 VAST Program was very highly rated for meeting the participants needs, according to their feedback. In the Ending Survey, I asked the participants, "*Do you have other expectations or needs that were NOT met during the 2007 VAST program?*" Ninety-eight percent of the 2007 VAST Program participants indicated that their expectations and needs had been met by the program. Only 2% of the program participants (1 out of 38) thought her expectations and needs were not completely met. An art teacher, she wrote, "I was expecting fun and invigoration. I found it is difficult to remember at the end of all that we had done. Too much information to absorb. I was often very tired at the end of the day. Also, I did not realize there would be assignments besides the lesson plan. I found them time-consuming" (Program participant 23, Ending Survey). Except for this particular participant, what did the 2007 VAST Program offer that met most of the participants' needs and expectations? A non-schoolteacher wrote, "The VAST Program met more than my expectations" (Program participant 12, Ending Survey). One art teacher gave more details as to how her expectations and needs had been met by the program: "The purpose of the VAST was trying to make teachers more visually aware to share their information and new insights with their students and peers. It was my first time in this program and I would love to come back next year. It was an excellent experience" (Program participant 6, Ending Survey). Another art teacher told me, "My expectations of the VAST were to highlight the visual resources of [the] PMA available to teachers and students, to help us

to look at art with a more informed eye, and [to] make connection between disciplines, to

think outside the box, to see beyond the surface, to stretch beyond our comfort zone,

[and] to inject enthusiasm and passion for teaching art. The VAST this year not only met

all of these, but exceeded them" (Program participant 15, Ending Survey).

### *Participants' Suggestions for Improvement*

My second major finding was that despite such a positive response to the 2007

VAST Program, the participants indicated several areas that could be improved.

Although there was highly positive feedback from all but one participant regarding the

effectiveness of the 2007 VAST Program in terms of meeting their diverse needs, I found

several things that needed to be done differently in order for the program to be more

effective. I derived several insights from my observations, interviews, and the

participants' responses to the two written questionnaires. In the Ending Survey I asked

them, "*What are your recommendations for improving future VAST Programs? (C-10)*"

From their responses, I categorized five issues: mainly time use, the lecturers' teaching

strategies, the need for more interactive sessions, and to a lesser extent, more Internet

access, traffic and parking problems,

First, in regard to time, 11 of the 38 participants thought that the sessions of the

2007 VAST program were too intensive (Program participants 1, 4, 9, 13, 18, 20, 23, 27,

31, 33, 38, Ending Survey) and that they needed more free time to look around the

galleries (Program participants 4, 9, 17, 33, Ending Survey), to have discussions with

program instructors and participants (Program participants 3, 16, 29, 31, Ending Survey),

to spend time with other participants (Program participant 9, 12, 30, Ending Survey), and to digest the information they received each day (Program participant 23, Ending Survey). One general teacher wrote, "Provide a time for VAST participants to get together and share how they have used VAST in their classrooms" (Program participant 20, Ending Survey). Some of the participants apparently needed more time to digest new information. One participant even suggested extending the program to three weeks (Program participant 7, Ending Survey). Not only the participants thought they needed more time, but also the program instructors. More than 50% of the program instructors (10 out of 16) that I interviewed told me they needed more time to finish the lessons or lectures. So, giving the participants and program instructors more time was one of their suggestions for making the VAST Program more effective. Also, due to the intensive program sessions, the participants did not have enough time to digest the information from the required readings. Two participants suggested that it might be better to have all the required readings sent via email or mail a couple of weeks before the program started so that they would have time to read the information and material in advance (Program participant 7, 23, Ending Survey).

The second concern pertained to the lecturers' teaching strategies as in Category D in the Ending Survey, these 11 participants also expressed their opinions about some of the non-effective teaching strategies of the program instructors. Many factors influence an instructor's teaching strategies and style, including the teacher's personality, the conditions of instruction (Burton, 2001), and the instructor's knowledge of the topic (Chuang, 2005). One art teacher pointed out, "I found the lecturer of How Art Made the

World [to be] arrogant with a narrow view. Someone with a broader, more open view would be welcome" (Program participant 21, Ending Survey). A general teacher wrote this about her experience with the instructor of Maximizing Student Learning Through Brain-Based Principles: "[Her lecture] seemed rushed, fascinating, but the speaker seemed hurried to include a lot of information" (Program participant 2, Ending Survey). "Two lecturers (Performing the Museum and Mapping Identity) were really draining," said a non-schoolteacher (Program participant 16, Ending Survey). Another art teacher pointed out, "I felt that a modeled example by himself (the lecturer of Mapping Identity) and/or a video would have been helpful to me before we tried his activity ourselves, which would have helped me better understand this technique" (Program participant 26, Ending Survey). One general teacher wrote about the Making a Quilt session: "[It would be better if the session included] more sharing of ideas about how and when to use the quilt-making activity in the classroom and more focus on Faith Ringgold's background and motivation" (Program participant 20, Ending Survey). Moreover, there were two art teachers and one general teacher who expressed their opinions of the lecturer's teaching strategies during the session on Cultural Identity: "Great topic and video clips, but seem to have personal political agenda" (Program participant 3, Ending Survey). "Although he (instructor of Cultural Identity) had a thoroughly researched approach to film and the arts, I felt that it wasn't the time or place for him to interject his personal feelings about the issues he was presenting" (Program participant 28, Ending Survey), and "Although I personally enjoyed the film/cultural presentation and was sympathetic to the political and cultural views presented, I thought the presenter was a bit too self-indulgent in using the

podium as a soapbox for expression of personal opinions in a less than respectful and professional manner" (Program participant 14, Ending Survey). Based on the their opinions of specific sessions regarding the instructors' teaching strategies, the program participants were looking for more effective teaching strategies than those that were too dry, not well-organized, too personal, too lengthy, and non-interactive.

Third, 13 participants favored more interactive sessions than lectures. Twenty-one program participants thought that it would be valuable if the VAST Program included more field trips, workshops, and gallery talks. Two general teachers wrote "more field trips" and "more field trips, even if they are short and local" (Program participant 2, 35, Ending Survey). An art teacher wanted more workshops so that she could develop studio skills: "a more condensed one-week workshop" (Program participant 31, Ending Survey). As mentioned before, gallery time was one of the highlights of the VAST Program. One non-schoolteacher thought that "more gallery [time should be] included [and] perhaps not as many outside speakers. Use museum knowledgeable staff in more galleries" (Program participant 12, Ending Survey). One general teacher also thought that she need more time to learn during the gallery talks, requesting "longer gallery time, if possible; vary use of galleries (more time in Western European art, Asian art)" (Program participant 18, Ending Survey). An art teacher pointed out, "I would like more gallery lessons, also trips outside of the museum are great" (Program participant 1, Ending Survey). From the Ending Survey, most participants prefer more active or interactive sessions for the program. "More movement – I found sitting for long periods of time for lectures challenging" (Program participant 23, Ending Survey). So, it would benefit the

participants if the PMA were to design more active lectures and arrange more interactive sessions for the program participants, such as field trips, workshops, and gallery talks.

In the Ending Survey, 3 general teachers and 2 art teachers wrote their opinions of the studio-based workshops (Program participant 5, 11, 19, 24, 29, Ending Survey). Two art teachers confirmed the benefits of having studio-based workshops. However, they pointed out the disadvantage of studio-based workshops. One art teacher wrote, "The studio sessions (workshops) were a terrific addition to the program, but were too simple for the art teachers and too complicated for the non-art teachers" (Program participant 5, Ending Survey). One general teacher was uncomfortable in a studio-based workshop: "I felt a little nervous in the studio workshops. I am not an artistic person" (Program participant 14, Ending Survey). Thus, how to provide studio-based workshops that meet both art teachers and non-art teachers' comfort levels is one of the challenges for both the session instructors and the PMA.

Aside from these three main issues, there were two minor issues for the participants: computer/Internet access and traffic/parking. One art teacher suggested, "It would be nice to have computers available for participants use: to do research and time set aside to do it, to explore online museum sites and interactive sites, and to discuss using the Internet and concerns about downloading art images for teaching" (Program participant 23, Ending Survey). Another general teacher wrote, "I would like to have computers to access the Artstor and Teacher Resource Center (TRC) during the lecture, so that we can have a better understanding of how to use these resources" (Program participant 15, Ending Survey). The last issue was traffic and parking. Five program

participants thought that it would be helpful if the PMA could assist them in solving the parking problem. One art teacher remarked, "I need to pay five dollars every time for parking. It is extra money for me" (Program participant 6, Ending Survey). Another participant told me, "Traffic! It takes me one hour to come down here. That is the only thing that I complain about" (Program participant 19, Interview). Therefore, if the PMA could address these five issues, it might make the VAST Program even more effective than it obviously already is. In Chapter 5, I make specific recommendations to the Philadelphia Museum of Art Education Division as to how it could respond to the participants' feedback from my Ending Survey.

**Chapter Five**

**CONCLUSION AND DISCUSSION**

In this final chapter, I answer my research questions, discuss the implications of my findings for art museum summer teacher programs in terms of meeting participants' expectations and diverse needs, based on my data analysis for my case study evaluation of the 2007 VAST Program at the Philadelphia Museum of Art. I present the conclusions from my research findings and discuss limitations and implications of the study. I also consider future related research and provide the PMA with specific recommendations for the VAST Program.

**Summary of the Study Findings**

From my analysis of the data that I collected from my interviews with the VAST program instructors, the PMA staff, and the program participants, my observations of the 2007 VAST Program, and 38 written questionnaire surveys from the participants, I discovered that the program's effectiveness was closely linked to what the PMA offered and how they structured, planned, and executed the program. The effectiveness of the 2007 VAST Program also depended on how the instructors' teaching strategies met the participants' expectations and diverse needs in the program sessions.

As it has for the past 22 years of the VAST Program, the PMA offered many opportunities for both museum staff and participants to learn about art in a supportive and

comfortable environment by inviting a number of art professionals to meet and interact with teaching colleagues, and to earn optional educational credits. The PMA strived to provide a substantive, well-grounded summer teacher program to enrich the participants' personal lives, to support their teaching, and to meet their expectations and diverse needs.

Although the participants' expectations and needs were varied, I categorized them by four main reasons for their participation in the 2007 VAST. They wanted to learn something new about art, to learn new strategies for teaching art (how to ask "looking questions" and how to interpret works of art), to meet and interact with other teacher colleagues, and to acquire supportive teaching resources. Their other needs were to have fun learning in the museum, to earn continuing education or graduate credits, to see the PMA's extensive collections, to have free food, to fulfill personal enjoyment, to have fun, and to take a break after the school year.

With the exception of one program participant, the 38 participants who took the survey expressed their satisfaction with the 2007 VAST Program and indicated that they had gained new knowledge of art, had much fun learning how to look at and interpret works of art, made new friends and connected with former ones, and obtained many useful resources for their future teaching. The most important outcome for the PMA was that 100% of the program participants surveyed indicated that they would come back to the museum within one year, either with their students, friends, or family. And 34% of the program participants were willing to come back to participate in a future VAST Program. Although ensuring that program participants would come back to the museum or to VAST was not the focus of this research study, it would be valuable for the PMA to

ensure future participation by keeping in touch with each year's VAST Program

participants, both to determine the value of the program to their teaching and to invite

them back. However, based on the participants' feedback in their surveys and interviews,

the 2007 VAST Program was generally an effective program in terms of meeting their

diverse needs.

## Discussion of the Research Questions

In the previous chapters, I described the purposes of this evaluation study,

reviewed five major U.S. art museums' summer teacher programs (or summer teacher

institutes), conducted a case study evaluating the 2006 VAST Program as a pilot study

for this study, discussed my research methods, and analyzed the data that I collected for

this study. In this section, I answer my research questions and present my conclusions for

this evaluation study.

### Response to Research Question One

*How does the Philadelphia Museum of Art (PMA) execute its summer teacher*

*program, Visual Arts as Resources for Teaching (VAST), to meet its participants'*

*expectations and needs?*

 *a. How does the PMA develop and execute the VAST Program to meet its mission,*

 *the goals of the VAST Program, and the program participants' expectations and*

 *needs?*

Based on the PMA's mission and its Division of Education's mission, the PMA tries to bring people and art together, let diverse audiences learn in the museum and see the museum as a source of delight, illumination, and lifelong learning, and let people learn how to look at works of art in a comfortable and confident way. Teaching participants to look at art, understand art, interpret art, and facilitate discussions about art were also goals of the 2007 VAST Program. Further, the content of the program was closely tied to the museum's missions and goals.

The annual summer teacher program, the VAST, is offered by the PMA for schoolteachers to learn something new about art and strategies for teaching art in a supportive and comfortable museum environment, to gain supportive teaching resources, to meet and interact with other art professionals, and to earn available continuing education credits, by inviting instructors from both outside and inside the PMA to teach in the two-week program. The content and pedagogies of the 2007 VAST Program were tied closely to teaching the program participants how to teach art, through learning strategies of asking "looking questions", facilitating discussions, encouraging interpretations, and using various teaching activities such as modeling.

The PMA used several key strategies to execute the 2007 VAST Program, beginning with planning six months in advance. The first was to set the time for the program. The PMA conducted the program in the summer when most teachers have time for their continuing education, namely their professional development. After completing the program in the early summer, the program participants would have time to digest what they had learned and to prepare their lessons for the coming school year.

Second, the PMA structured several types of sessions for the program. For the 2007 VAST Program, the PMA scheduled six types of sessions: lecture, workshops, field trips, an artists' panel, free time, and gallery talks. The PMA staff planned non-interactive sessions or activities in the morning and interactive sessions such as field trips, studio art workshops, and gallery times in the afternoon. In the morning, the program participants had more energy to focus on non-interactive or less interactive activities, whereas in the afternoon interactive activities were more appropriate.

Third, the VAST connects the summer program to the PMA's annual special exhibition: in 2006 to the Andrew Wyeth Exhibition and in 2007 to the Taiga Exhibition. Although it is good to give the program participants an opportunity to view the special annual exhibition during the program, it is over by the time the VAST concludes every year. Therefore, if the program participants wish to teach their students about the special exhibition and encourage them to visit it at the PMA, the special exhibition is no longer available after the teachers have learned how to present it. Therefore, it would be advantageous to teach the VAST Program participants about the upcoming annual special exhibition, a year in advance, so that they would have time to plan their lessons, teach about the exhibition, and encourage their students to visit the show. Even with this disadvantage, the annual special exhibition at the PMA drew some participants to the 2007 VAST Program, and they enjoyed seeing and learning new things about the Taiga exhibition.

Fourth, the PMA grouped the program participants based on the subject areas they teach. Because the groups were small, everyone had a chance to express their opinions

during sharing, teamwork, and discussion. The purpose of the small groups is to get program participants to interact with each other. It is also easier for the program instructors to conduct small group sessions.

Fifth, teamwork was important for planning the VAST Program. The PMA staff worked together to develop the program in terms of generating topics, designing the content, planning gallery routes, and executing gallery sessions.

Sixth, the schedule was kept flexible for small adjustments. Although the schedule was set well before the VAST Program began, the PMA remained flexible in offering a variety of program activities to its participants. The museum staff is very friendly, approachable, knowledgeable, and supportive. When the program participants expressed their needs or had questions, the PMA staff worked to solve or answer them as best they could. With the support of the friendly museum staff, the 2007 VAST Program participants felt comfortable learning in the museum. The program participants also indicated that they felt respected and honored by the museum staff.

All these strategies were used to make the 2007 VAST Program effective in terms of meeting the participants' needs and expectations.

*b. How does the PMA discern the VAST Program participants' expectations and needs?*

Knowing the participants' backgrounds, interests, and expectations is the key to providing an effective summer teacher program. At the outset, the PMA attempted to discern the participants' needs by asking specific questions on its application form. The main purpose for the application form and letter is to discern the participants' needs in

advance. Before the 2007 VAST Program began, the PMA asked all the applicants to submit a personal statement indicating how their participation would benefit their teaching (see Application Procedure in Appendix A). The content of these statements helps the PMA staff, to some extent, to discern the program participants' backgrounds, needs and expectations, and design, structure, and adjust the program sessions and content.

Also, the PMA staff has previously used a post-program evaluation form with open-ended questions (see Category D in Appendix C) to assess the participants' opinions about their participation. Although the evaluation form does not fully reflect the program participants' needs, it does allow them to write down at least what they thought about each day's sessions in which they had just participated. Thus, during the program, the participants also gave the PMA feedback toward future program improvement. The PMA's staff also collected participants' immediate feedback regarding the 2007 VAST Program's sessions. So the PMA keeps the ways of communications between staff and participants very open and treats participants' feedback seriously.

In addition to this information and feedback, the PMA draws on its 22 years of experience of executing the VAST Program, which is a well-developed and highly reputable summer teacher program. Thus, learning from past programming experience is very important for providing effective VAST Programs from year to year, such as grouping participants, inviting guest speakers, structuring sessions, and engaging in teamwork.

*Response to Research Question Two*

*How and to what extent was the 2007 VAST program effective in meeting the*

*needs of the program participants?*

*a. What were the participants' expectations and needs?*

There were three types of 2007 VAST Program participants: art teachers, general

teachers, and non-schoolteachers (including one school director, two retired art educators,

and one school nurse). Therefore, they all brought different expectations and needs to the

2007 VAST Program. The most obvious participant needs and expectations were: (a) to

learn something new, (b) to learn strategies for teaching art, (c) to interact with other

teachers, museum educators, and program instructors, and (d) to acquire supportive

teaching resources. They participated in different sessions that the PMA provided with

their needs described above. Table 5.1 shows the 2007 VAST Program participants'

needs for different types of sessions during the 2007 VAST Program.

**Table 5.1**

*Needs of the 2007 VAST Program Participants*

| Type of Sessions | Participants' Needs |
|---|---|
| Gallery times | 1. Knowledgeable instructor<br><br>2. Interactive activity<br><br>3. Strategies for teaching art |
| Lectures | 1. Interesting topic |

| | 2. Effective teaching strategies |
| --- | --- |
| | 3. Fun, engaging, and humorous |
| | 4. Applicable topics for teaching |
| | 5. Knowledgeable speaker |
| Workshops | 1. Fun |
| | 2. Hands-on activity |
| | 3. Instructors' personality |
| | 4. Strategies in teaching art |
| Field Trips | 1. Enough time |
| | 2. Hands-on activity |
| | 3. Instructor's teaching strategy (instructor's attitudes) |
| Free Time | 1. Free time for self-exploration in the PMA |
| | 2. Free time to interact with other people |
| Artists' Panel | 1. Interactive conversations |
| | 2. More time for conversations |
| Supportive Teaching Resources | 1. Poster |
| | 2. Lesson plan samples |
| | 3. Teaching kit |
| Other | 1. Receive continuing education credits |
| | 2. Spend summer leisure time |
| | 3. Have a break after teaching |
| | 4. See the PMA's annual exhibition |

| | 5. Food (breakfast/lunch) |
| --- | --- |
| | 6. Available parking |
| | 7. Bottled water in the seminar room |
| | 8. Access to the Internet or computers |

Based on the demographic information gathered from the surveys in this study, in addition to the main four needs of participants, the participants in the 2007 VAST Program also indicated other expectations and needs: to gain continuing education credits, to spend summer leisure time, personal enjoyment, to have a break after the year's teaching, to see the special exhibition, to have free food, and to have fun.

From the participants' perspective, to learn something new included learning new strategies of how to look at art, how to ask "looking questions" and facilitate group discussions, how to interpret works of art, and how to teach art. In this study, I also found that the participants were looking to get supportive teaching resources.

*b. Was the 2007 VAST Program effective?*

The findings of my study showed that the 2007 VAST Program was effective in terms of meeting most (98%) of the participants' expectations and needs, according to their responses to the Ending Survey, and that they all would come back to visit the PMA again, individually or with friends or family.

Also, all the participants thought that after participating in the 2007 VAST Program, what they had learned would benefit their teaching, especially new ideas for planning lessons, acquiring teaching resources, and learning strategies for teaching art.

Based on the participants' overall positive feedback, the 2007 VAST Program can be considered an effective summer teacher program.

However, from my study, it was clear that some improvements could be made in the VAST Program development, especially the program instructors' teaching strategies and the use of the program time. There were several teaching strategies that participants thought were effective, such as presenting interesting topics and making them applicable to their classroom teaching, having instructors with good lecturing skills and personalities, inviting knowledgeable instructors, using interactive activities, making the learning fun and informative, offering hands-on activities, modeling teaching strategies, and allowing enough time for activities. However, in the participants' evaluation of the 2007 VAST Program, not all of the instructors of the 30 sessions used teaching strategies that the participants considered effective.

In addition, the participants expressed other concerns, such as the need to rotate color-coded groups to allow them to meet with other participants, to have access to computers and the Internet at the PMA, if possible, and to have more free time. If the PMA could incorporate these changes, it would make the VAST Program more effective in meeting the participants' needs.

**Limitations of the Study**

There were at least six limitations to this evaluation study. First, although the study included most of program participants' voices and feedback, it did not consider the

impact of the program participants' social class, ethnic group, education and gender on their learning styles and their opinions about the 2007 VAST Program. In other words, this study did represent different kinds of teachers who would participate in art museum teacher programs. For example, this study did not discuss why most of the 2007 VAST Program participants were female and Caucasian.

Second, this evaluation study did not include any post-program follow-up research on how and to what extent the program participants used the museum resources in their teaching. Did they use the resources or come back to the PMA either with students or friends or family? Did the program have a long-term impact on the program participants' personal daily lives, their learning and teaching? What kinds of the problems did they encounter when they used the teaching kit *Learning to Look*? This study only analyzed the participants' feedback and their anticipations of their future teaching immediately upon finishing the 2007 VAST Program.

Third, I only interviewed 23 of 45 program participants during the 2007 VAST Program. Although more than 50% of the program participants agreed to be interviewed, it would be better to interview all of them in person near the very end of the program or soon after they finish the program so that they can fully reflect their opinions related to the sessions and activities. In addition, some participants were interviewed during the first couple of days of the program. Their responses might have differed after participating in the second week's sessions. However, their responses to the questionnaire in the Ending Survey might make up for these disadvantages. Even so, it would be better to interview all the participants close to the end of the program.

There were a total of 37 instructors in the 2007 VAST Program. Each had his or her own style of teaching and conducting learning activities for the program participants. However, due to limited time of this study, I did not completely examine each program instructor's teaching strategies and teaching style, nor did I discuss how or what influenced their teaching styles. This was the fourth limitation of this study.

As the fifth limitation, this study only discussed the 2007 VAST Program participants' needs and expectations. Each year the participants in the VAST Program might have different motivations and needs, as well as their backgrounds in teaching, who would have different responses to the program. The results of this study only reflected what the 2007 VAST Program participants' motivations and needs were.

The sixth limitation, this study did not examine complete conversations that happened between program participants when they were in the program sessions. For example, I saw a few groups of participants gather together having conversations during their free time, breakfast, and lunch. In other words, I did not follow all participants and record their complete conversations. The complete conversations might reflect or show some of their opinions about their participation in the 2007 VAST. So, hearing and reading visitor's complete conversations might be one consideration for future researchers to conduct more in depth visitor study.

Ideally, researchers would work closely and intensively with more program participants, program instructors, and museum staff in order to acquire broader data and a deeper understanding of each individual's needs in a museum summer teacher program, and to compare the results of the teaching strategies of each program instructor to

determine how they differ. Despite the limitations of this study, the results serve to provide potential for other studies of a similar nature.

## Implications of the Study

As discussed before, an effective art museum summer teacher program (or summer teacher institute) has many components that make it successful and effective. How staff of the PMA, or another museum, meets the participants' needs is the key for a successful and effective summer teacher program. My research findings suggest that the quality of the program content and pedagogies, museum staff's programming experiences, the invited program instructors' teaching strategies, offer of supportive teaching resources to participants, assistance in developing the participants' confidence in talking about and teaching art, providing a comfortable environment for the participants, providing opportunities for socializing, allowing enough time for participants, and providing free food are all very important in a summer teacher program. In addition, an effective and professional evaluation is one of the most important resources for helping the museum staff develop effective programs in the future, and is applicable to any museum's summer teacher program or teacher institute.

The implications from this study for all the individuals involved in a museum summer teacher program are as follows: The program participants usually want to learn something new in an informal and comfortable environment, in enjoyable, fun, and interactive ways, and in a supportive atmosphere. They want to participate in a program

that meets their diverse expectations and needs, including opportunities for gaining new knowledge of art, teaching strategies such as how to ask students looking questions and techniques for encouraging students' discussions and interpretations, gaining supportive teaching materials and resources, having opportunities to interact with other art professionals, earning continuing educational credits, or spending leisure summer time to refresh themselves. However, the museum staff needs to find out what the program participants' specific needs and expectations are well in advance of the program to customize the program to their specific needs. The program instructors need to be professional teachers or speakers who use effective strategies for teaching art or conducting lectures. They need to know how to use effective teaching strategies to gain learners' attention, disseminate content knowledge and skills to learners, and facilitate participants' different interpretations of works of art. If invited program instructors use effective teaching strategies to teach participants how to ask looking questions to assist students to look at art, they can easily facilitate discussions between teachers and students, have students generate different interpretations of art, and help students to develop their critical thinking abilities (Barrett, 2003, 2008; VTS).

In addition, the museum staff needs to be flexible, approachable, knowledgeable, caring, and friendly with program participants. These approaches interact to make an effective art museum summer teacher program.

The findings of this study also show that there are many ways to assess what the program participants' needs are, such as informal conversations, written questionnaires, and interviews. The museum staff needs to open avenues for participants to express what

they think regarding the summer teacher program. The suggestions from this study can assist museum staff in general to develop an effective summer teacher program in terms of meeting the program participants' diverse needs. The results of this study also show us that, although it requires time and effort to discern what the program participants' diverse needs are, valuing their needs is a critical component for developing an effective program.

### Recommendations for the Philadelphia Museum of Art

Although 98% of the program participants thought their needs and expectations were met by the 2007 VAST Program, my analysis of the data from my face-to-face interviews, the written questionnaire (Beginning and Ending Survey), and my observations, revealed that some of the participants' needs and expectations were not met, or could be better met.

From the findings of this case study evaluating the 2007 VAST Program at the Philadelphia Museum of Art, I offer these recommendations for the PMA in three main areas: program and content, evaluation and follow-up, and outreach and recruitment.

#### *Program and Content*

The content of the 2007 VAST Program was varied and interesting, with multiple avenues for learning about art and new approaches to the teaching of art. In fact, the PMA provides a considerable quantity of supportive teaching resources, everything from

posters of fine art prints to PowerPoint presentations for the classroom. The following are areas that could be strengthened in an already high quality, popular program.

### *Focus on the teaching kit.*

Although one main focus of the 2007 VAST Program was the teaching kit *Learning to Look,* I did not see any program instructor teach the participants how to use it in their classroom. In addition, although the topics of the gallery times were similar to the topics in the teaching kits, I observed no gallery talk instructors telling the program participants how to use the kit for their future teaching. If gallery talk instructors or other program instructors could integrate the teaching kit into their sessions, it might give the program participants a better sense of how to use this supportive resource, such as how to facilitate classroom discussion by asking looking questions of students regarding one specific object.

In the teaching kit, 20 works of art were covered with lesson plans. During the two-week 2007 VAST Program, only 8 of the artworks were discussed by the program instructors. Although these 8 works of art were discussed, none of the program instructors mentioned the looking questions listed in the lesson plan samples in the teaching kit. In other words, the participants did not have a chance to open the kit and examine its contents. The program participants might encounter problems or have questions regarding specific works of art later on when they start to read and use the teaching kit in their classrooms. Therefore, it seems preferable that the program instructors help familiarize the participants with the teaching kit before they have the opportunity to use it.

And although the PMA listed several "looking questions" in the lesson plans for assisting program participants in teaching art, no instructors covered how to use these questions effectively during the sessions. If the PMA could teach the participants exactly how to use the kit, it would make the VAST Program more effective.

### Adjust the types of VAST sessions.

There were six types of sessions in the 2007 VAST Program. As discussed in Chapter Four, the program participants' ranking of the sessions shows that they prefer more interactive sessions such as gallery time, workshops, field trips, and free time than non-interactive sessions, including lectures and the artists' panel. Whereas lectures comprised 53% of the 2007 VAST Program—the component that took the most time— they were ranked by the participants as 9th out of the ten session types of the 2007 VAST Program. This low ranking shows that lectures were not the participants' preference for types of session in the 2007 VAST Program. Instead, they preferred free time for self-exploration, more free time for gallery talks, workshops, and field trips, as well as the artists' panel, or sessions and activities that were more interactive.

Due to limits of the VAST Program budget, there were not many opportunities for field trips in 2007. If the funding resources were available, the PMA could offer more field trips for the program participants, even if only to local and small cultural institutions. Most of the program participants do not have many opportunities to visit these institutions during the school year. And if they do, they may not have an opportunity to learn ways to integrate art into their teaching as presented in the VAST Program.

The gallery time was ranked by 38 participants as the first among all six types of sessions in the 2007 VAST Program. It is the strongest component in the 2007 VAST Program. If the PMA could keep what they already offered for the 2007 VAST Program but add more gallery talks to cover more objects from different cultures, the Program would be more effective.

Workshops were also ranked as one of the highlights of the 2007 VAST Program. It would be advisable for the PMA to keep this type of session for the program participants. However, the PMA should pay more attention to who participates in the program. Not all of the participants are art teachers with a studio-based background. When adding a studio-based workshop to the program, the PMA should consider the abilities of non-art teachers or even non-schoolteachers in studio art. As the program participants indicated, some of the techniques for studio art are too easy for the art teachers but too difficult for the non-art teachers. This problem not only occurred within the groups of program participants, but it also generated difficulty for program instructors' teaching.

### *Target the participants' needs.*

It is very important to know specifically who the program's targeted participants are, what the backgrounds of participants are, and what their needs are, for designing the program content. "Knowing the museum's audiences, their needs and wants, and what the program can do to help them achieve their aims are important" (Soren, 2007, p. 221). Arias and Gray (2007) point out the importance of knowing audiences' needs and characteristics for a successful art museum adolescent program. Same implication could

be applied for art museums' program for teachers. Falk, Dierking, and Adams (2006) point out "museum offerings will need increasingly to be customized to the unique needs and interests of individual" (p. 335).

In the 2007 VAST Program, there were at least three groups of participants including art teachers, general teachers, and non-school teachers. The findings of this study of the 2007 VAST Program indicated that art teachers who have taught 6 to 10 years and more than 21 years, general teachers who have taught more than 21 years, and non-schoolteachers who have worked more than 21 years were the main groups of participants. In addition, the study also showed how different their expectations and needs were. This was one of the limitations of this study. Although the study only focused on the 2007 VAST Program participants, the findings show that the PMA should understand who the VAST's targeted participants are in order to offer a better summer teacher program. In other words, the program needs to be custom designed for the participants in order to better meet their expectations and needs.

So, aside from asking the program participants to submit a personal statement addressing how participation in the VAST Program would benefit their future teaching, it might be helpful to ask the program applicants to write down their teaching experiences, teaching and learning backgrounds, expectations, and needs from the VAST and to be more specific. The Beginning Survey of this study could serve as an example for gathering this information from participants. This targeted information would help the PMA better understand its participants each year and develop a more effective summer

teacher program in terms of participants' backgrounds, motivations, needs and

expectations.

### *Review invited instructors' teaching strategies.*

The program instructors' teaching strategies influenced the effectiveness of the

2007 VAST Program. There are three issues regarding the instructors' teaching strategies

which the PMA should be more aware of when they invite guest speakers.

First, the instructor's attitude. This study shows that some participants ranked

sessions low because of what they considered were rude, arrogant, uncaring, unfriendly,

and unsupportive attitudes of the instructors. The participants paid to participate in the

program to have better quality learning experiences than some they received. They

expected to learn within a caring and supportive atmosphere created or provided by the

session instructors. This was not always the case. However, researchers show the close

relationships between museum educators or docents' attitudes and visitors' satisfactions

of their museum learning experiences (Falk and Dierking, 2000; Gunther, 2004). Mayer

(2007b) also points out that a museum educator who is "warm, responsive, empathetic,

and open" can make the cold high art environment become more comfortable atmosphere

for audience's learning in the museums.

Second, applicable content or theme is important for the participants' learning and

teaching. Although the PMA tried to invite guest speakers who knew the latest theories of

art education or non-traditional interpretations of art for the participants, some

participants thought these approaches really did not apply to their teaching. Therefore,

except for introducing new theories to the participants, the PMA should confer with

invited instructors about providing applicable teaching strategies that the participants can integrate into their classroom teaching. Another way to make the participants feel more comfortable and open-minded about accepting the non-traditional *Cultural Identity* session, for example, would be for the PMA staff to explain how important it is for each individual to have an opportunity to have different interpretations and to accept multiple interpretations from other participants. With such advanced preparation, the program participants might feel more comfortable about accepting different ways of interpreting works of art.

Third, interactive and enjoyable methods are appealing. The findings of this study also show that the program participants like interactive and enjoyable lectures rather than dry, boring, and non-interactive ones. Teaching strategies that are fun, interactive, and allow participants' active participations would not only get the learners' attention, but also enhance their learning, as Gunther (2004) suggests: an effective museum program's session is "combining a traditional learning activity (tour, lecture, film) with a social activity [active participation, which means interactive movement] is an obvious way to satisfy people" (p. 127).

Fourth, continue to connect annual special exhibitions to the VAST Program. However, the PMA should keep in mind: the annual special exhibition will be gone shortly after the VAST Program ends, therefore the staff should focus more on teaching program participants how to teach art in terms of teaching strategies rather than on discussing works of art in a particular show. By doing so, program participants can bring

the strategies they learn and transform to teach different works of art during different exhibitions.

### *Rotate or remix participant groups.*

One purpose of offering VAST was to allow the participants to interact with each other. Although it was a good idea to divide the program participants into six groups identified by six different colors, the participants themselves said that it would be better to have opportunities to meet other participants by remixing or rotating the groups.

Researchers clearly point out that the important role of social interaction and the human connection in museum learning (Falk and Dierking, 2000; Longhenry, 2007). So, if the PMA could remix or rotate the groups for the second week's sessions, the 2007 VAST Program could be more effective in terms of social interaction and promoting exchange among the participants.

### *Send out program material in advance.*

It was a very good idea for the PMA to provide a three-ring notebook for each program participant to collect the handouts from each program session. As I observed, the participants' notebooks were very full near the end of the 2007 VAST Program since they received much new information and many resources. Receiving so much information also requires considerable time for the participants to digest all of information during the program.

As reported in Chapter Four, the participants thought that they needed more time to digest all the information distributed both by the PMA and program instructors, because of the intensive schedule of the 2007 VAST Program. So, it would be advisable

for the PMA to send out the required readings and articles related to the topics of the VAST Program, either through the mail or email, two weeks before the program starts, so that they can review all the related articles and readings in advance, as Falk and Dierking (2000) suggest "Advanced Organizer" would be better assisting learners to prepare to learn more effectively. One of the advantages to doing this is letting participants digest information and have better ideas of what will be covered during the sessions and making it easier for them to generate related questions for group discussions during the program.

The program participants are too busy learning and participating in related activities during the VAST Program to digest all the new information offered each day. It would also be helpful to provide information on works of art in advance for the participants in order to help them better understand them and the artists who created them in order to discuss artworks during VAST sessions.

### *Provide computers/wireless service.*

Computer and Internet become fully integrated into all segments of our society (Kaufman, 2007). Some participants also suggested that the PMA provide several computers with Internet access for them to do online research for their assignments (lesson planning and a list of reference) during the program. From my understanding and the conversations with PMA staff, it would be difficult for the PMA to provide computers due to the limited museum space and budget. However, integrating technology might be a good consideration for the PMA's long-term education planning and developing potential museum audiences. Kaufman (2007) also thinks that the Internet will be one of the four future key trends for museums' strategic marketing of museum learning. Gunther (2004)

points out using technology would be one of the strategies to win new audiences for museums in general.

Computer technology has become an issue for art education. Huang (1997), Kao (2005), and Lee (2001) all point out the benefits of utilizing technology in art education and art museum education. Taylor and Carpenter (2002) also assert that "one of the most relevant considerations in education and art education today is how the use of computer technology affects teaching and learning" (p. 6). Whale (2006) believes that technology will be one of the important teaching skills for teachers in the future. Crew (2007) also agree that technology will be a new direction for museums to provide visitors' active museum learning. The PMA should value this trend and the benefits of integrating technology into art museum education for its VAST participants.

One possibility for ensuring access to technology would be to provide free wireless Internet access for the program participants during the two-weeks VAST Program. According to the Coordinator of the VAST Program, there is only certain areas within the Philadelphia Museum of Art that has wireless Internet coverage. During the 2007 VAST Program, there was no wireless Internet coverage within the seminar room area or most galleries. If the PMA could provide this service for its participants during the VAST Program, they could bring their own laptops on-site and access to the Internet. Then, the participants could use some of their free time to do online research or online teaching resources for their final assignments. Also, providing some work stations or renting some laptops from contracted computer providers for participants to use during

the program might be another way to lower the PMA's cost for the VAST Program instead of purchasing computers or building a computer lab.

### *Utilize technology to enhance dialogues.*

Some program participants expressed the non-interactive characteristics of Artists' Panel and lectures. Research shows the merits of utilize technology to enhance the interactions, learning, conversations between people, such as web logs or blogs (Buffington, 2007; 2008; Martindale and Wiley, 2005). Ray (2006) thinks the blogs provides fast [and] efficient means of communications" (p. 176). If the PMA could not avoid arranging too many non-interactive sessions in terms of the conversations among program participants and program instructors for the VAST, PMA could prepare online discussion boards (blogs) for participants and program instructors to post their on-going responses or opinions for sharing and interacting after the sessions.

Most on-line web-blogs are free both for the public, educators and educational institutes. The blogs online would not only allow program participants to have on-going conversations or discussions with other people, but also would help lower the PMA's cost.

### *Evaluation and Follow-up*

As has been suggested, a more comprehensive evaluation and follow-up plan could enhance the VAST Program at the PMA. The PMA staff has tried to assess the expectations and needs of the participants through the application process, and asked for feedback on an evaluation form, on a daily basis during the program, and at the end.

More effort in both directions, but especially on a closing survey and follow-up sometime during the year could help the PMA to further develop VAST to meet the participants interests and needs.

### *Hire professional program evaluator.*

First and foremost, the PMA would benefit from hiring a professional program evaluator to help the VAST Program coordinator assess the program in greater detail than has been done in the past with its simple questionnaire. This has also been suggested by Diamond (1999). In a report of the *A Day in the Life: Qualifications and Responsibilities of an Art Museum Educator*, Cooper (2007) points out evaluation is not a required skill for art museum educators, but is one of the responsibilities for art museum educator. How can an art museum educator effectively evaluate a program's effectiveness without proper training in evaluation? In addition to this, the museum staff is usually too busy to conduct and review such a detailed program during the program. The PMA should consider hiring a professional program evaluator. If due to museum limited budget, hiring a contract position would be another solution (Lord, 2007).

However, if the PMA has to conduct an effective evaluation on its program without hiring a professional program evaluator due to the limited funding or budget, asking program participants specific open-ended questions regarding their recommendations for the program improvement, it would be an effective way to gain more information from the participants. And also, conducting a more open-ended approach would be another effective way for evaluating program's effectiveness, as Hooper-Greenhill (2006) suggests.

An effective evaluation study would include face-to-face interviews with program participants and session instructors during the program, on-site and off-site observations, and the design of effective written questionnaires that would help assess VAST Program participants' needs. The PMA could use beginning and ending surveys such as those used in this study of the 2007 VAST Program.

Again, a part-time or full-time staff person as evaluator, who could collect and analyze such data from participants, could be an important addition to the PMA staff. To continue to improve and develop the VAST Program, the Division of Education could consider budgeting such a position and evaluation program.

### *Send follow-up survey to participants.*

Besides surveys of the summer teacher program, the PMA could send out a follow-up written questionnaire survey to the participants 6 to 10 months after their completion of the summer program. "Visitors' long-term learning outcomes were not predictable from their short-term learning outcomes (Falk, Dierking, and Adams, 2007, p. 330). Sending out follow-up survey could gain information about participants' post-program's learning outcomes and opinions. Luke and Adams (2007) think conducting long-term or follow-up evaluations and studies of provided programs is one of the future directions for art museums to better understand the role that art museums play in people's lives over time and how the art museum experience is integrated into people's previous and subsequent experiences.

The purpose and benefits of sending out a follow-up survey to the program participants are: (a) to learn whether the program participants encountered any problems

in teaching art while using what they learned from the VAST Program and what help or assistance the PMA could offer as a follow-up; (b) to understand how the program participants used the museum and online resources in their teaching; (c) to encourage participants to utilize museum's educational facilities, such as studio or sign up gallery tours; and (d) to ask the program participants to invite other schoolteachers to apply for upcoming VAST Programs and to attend the next summer's program.

### *Recruitment and Outreach*

Although there were openings for 60 participants in the 2007 VAST Program, there were only 45 attending, 20 of whom (20 out of 38 participated in the study) had participated before. A third of the participants had not heard of the VAST before, and only learned of it through a colleague or friend. This suggests that the PMA could be more proactive in its recruitment. By bringing more schoolteachers and others into the program, the long-term outcome will be to extend museum education beyond the PMA, and bring more students and adults to the museum. Besides, engaging more teachers in this summer art program would further promote art education in the schools. Possibly the PMA could help more teachers find funding to sponsor visits by their students to the museum.

In addition, the PMA tried to reach potential program participants, there is still need for improvement in terms of advertising the program. If the museum can increase its outreach to other potential program participants, many more schoolteachers might participate in the VAST Program. As mentioned before regarding blogs, "a type of web

page in which the newest information appears first and older information is available

through an archive" (Buffington, 2007, p. 17), could also assist the PMA to advertise

educational programs provided for the public. Spencer (2007) also thinks that museums

"have to move into this area [technology such as blogs] of educational programming in

order to reach their audiences in ways that were already in use" (p. 217). Because one of

the blogs' functions is RSS, a format of document which is used to publish updated

information or announcement automatically to blogs subscribers), this would help the

PMA send program information actively to potential program participants.

### *Use visitors' contact information.*

This study also shows that most of the 2007 VAST Program participants were

already museums goers or museum teacher program participants but that not many

participants knew about the VAST Program before attending it. Also, most of the 2007

participants had heard about the VAST through museum brochures.

Traditionally speaking, some museums goers usually leave their contact

information, such as an email or regular mailing address, in the museum visitor comment

book after their visit. So the PMA would benefit by collecting this contact information

both from internal and external cultural institutions to send out educational program

information to encourage participants to join the programs. The PMA might consider

contacting other cultural institutions to exchange program participants' contact

information to advertise its educational programs.

The PMA also might take advantage of utilizing technology for program recruitment and outreach, such as web site and on-line listings. Kaufman (2007) thinks that:

> "Museums' web sites should allow the user to sign up for an electronic mailing list and to send inquiry. It should also be linked to and from other sites that will allow potential visitors to easily find the museum's site" (p. 264).

If the PMA could provide this method for allowing schoolteachers to sign up for the museum's email list, schoolteachers can receive the museum's updated educational program information via email. This would not only provide more effective outreach but also an inexpensive way to keep in touch with frequent visitors and members of the museum, as Kaufman (2007) suggests.

### *Make the museum more accessible.*

In the Ending Survey of this study, the program participants revealed why they could not bring their students back to the PMA, including for lack of funding, difficulty scheduling, student poor behaviors, and teaching a subject to which art is not applicable. What the PMA could do to assist schoolteachers in accessing the museum with their students is to lower the admission fee for school groups, provide museum educators to guide the students through the museum collections, teach the participants how to integrate art into different disciplines, and provide available grant-funding resources for the teachers to help finance school museum trips.

**In Conclusion**

Educational functions are currently valued by most museum professionals. Museum staff try to find out what its audience's needs and expectations are, and how to meet their needs and expectations. Crew (2007) points out "Today's visitors are much more sophisticated in their expectations, and if museums fail to rise to the challenge they risk losing their value and importance" (p. 115). When conducting this study and observing the 2007 VAST Program, I learned that the VAST Program has been held for 22 years and has had a good reputation. Many participants were willing to return to this summer program again and again because the PMA provides what Falk, Dierking, and Adams (2006) call "Value-added leisure experiences (which is another way to say leisure that has some kind of learning component)" for program participants. Indeed, it is a very popular summer teacher program and it has met many of its participants' specific expectations and needs, such as learning something new in terms of teaching strategies in art, interacting with other art professionals, receiving supportive teaching resources, earning continuing education credits, having fun, spending summer leisure time, taking a break after teaching, and seeing exhibitions at the museum. The 2007 VAST Program has offered many experiences and resources, partly in response to each year's participants' needs and expectations. The participants attend VAST because they want to know how to use art and the art museum as sources for their teaching. The PMA also wants to be as supportive as possible in assisting the teachers in their art teaching.

According to Stone's research (1993) on secondary schoolteachers' use of the art museum as a resource, "secondary art specialists see the art museum as important for supplementing classroom instruction" (p. 53). So, through an intensive summer teacher program or institute, art museums can not only enrich teachers' knowledge of art and teaching, but also teach them how to better use an art museum as a resource for their teaching of art.

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**APPENDIXES**

**APPENDIX A**

**2007 VAST Program Application Brochure**

# VAST

Visual Arts as Sources for Teaching
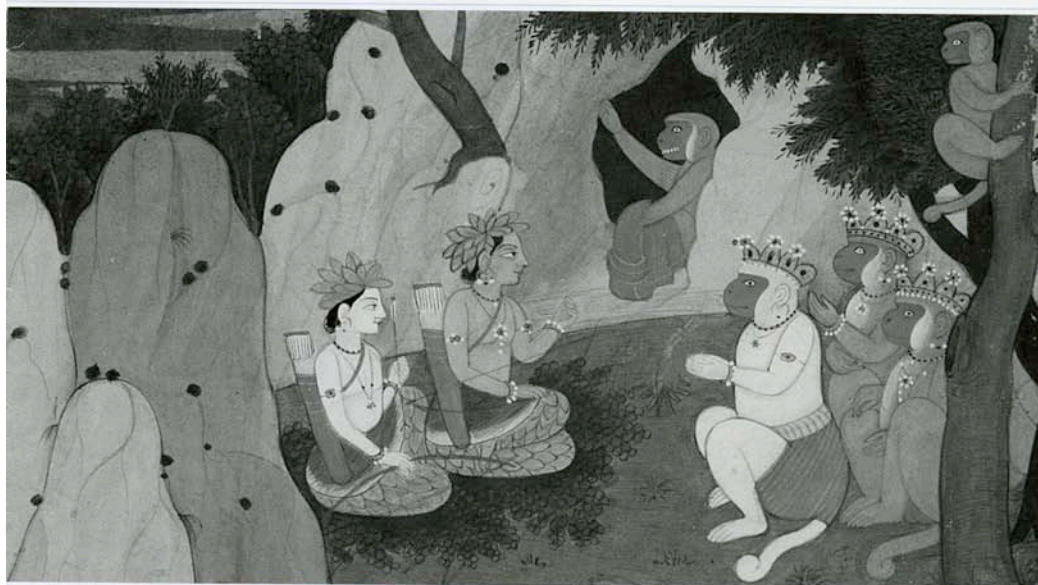


## LEARNING TO LOOK

July 9–20, 2007

Philadelphia Museum of Art

Each summer, the Philadelphia Museum of Art's Division of Education offers a two-week, intensive course for teachers of all grade levels and subject areas. Now in its twenty-first year, the VAST program offers sixty teachers the opportunity to renew their spirit of inquiry as they immerse themselves in the Museum's collections and explore the special nature of art and its use as a resource in their classrooms.

This summer's VAST program will focus on the Philadelphia Museum of Art's new Learning to Look teaching kit, which explores the rich variety of objects that make up the Museum's collections and introduces approaches to looking at and learning through art. Teachers will become more at ease using the Museum's collections through VAST's lively gallery sessions, workshops, and lectures aimed at building their looking skills and developing techniques for encouraging classroom discussion about works of art. The course will also examine the many ways that the visual arts can foster perceptual and analytical skills and how they can become a rich resource for teaching a variety of classroom disciplines.

# VAST

**Course Highlights** Participants in this summer's program will take part in a wide variety of activities:

- lectures and workshops led by Museum educators as well as guest artists, educators, and scholars
- demonstrations, performances, and films
- small group discussions in the Museum's galleries of art
- behind-the-scenes meetings with Museum curators
- hands-on studio explorations
- writing workshops
- field trips to other cultural institutions in Philadelphia

Special lunchtime programs provide teachers with opportunities to meet colleagues in their own subject areas and grade levels and discuss ways of bringing what they learned at VAST back to their classrooms.

Each participant will receive special teaching resources containing reproductions and information on selected works of art in the Museum's collections, as well as gallery and classroom activities, related articles, and a bibliography.

**Target Audience** This course is recommended for teachers of grades K–12 of all subject areas who would like to become more comfortable looking at and talking about art, and teachers who wish to explore the ways in which art and the Museum's collections can enrich their classroom studies. Teams of up to four teachers from the same school are encouraged to apply.

**Location** The course takes place at the Philadelphia Museum of Art, Benjamin Franklin Parkway at 26th Street, Philadelphia. The Museum is accessible by public transportation. Teachers from beyond commuting distance to the Museum are welcome to apply. However, you will need to make your own arrangements for room and board. A list of suggested accommodations can be obtained from the Museum's Division of Education.
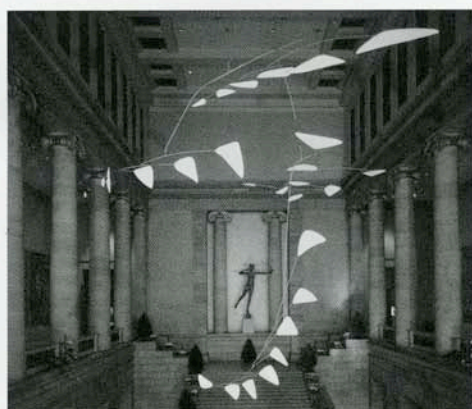
All works in this brochure are from the Philadelphia Museum of Art.

Outside (left to right): **Quilt**, 1839, by Rebecca Scattergood Savery (Gift of Sarah Pennell Barton and Nancy Barton Barclay, 1975-5-1); **Sugriva Takes Rama to the Mountain Cave where Sita's Jewels Are Kept** (detail), c. 1820, India (Gift of V. K. Arora, 1976-74-1); **"Bullies" Wallpaper** (detail), 1992–97, by Virgil Marti (Gift of Marion Boulton Stroud and the artist, 2003-39-5)

Inside (left to right): The Museum's Great Stair Hall; **Leopard Stool**, 20th century, Côte d'Ivoire (Ivory Coast) (125th Anniversary Acquisition. Gift of William C. Bertolet, 2000-159-1); **Three Musicians**, 1921, by Pablo Picasso (A. E. Gallatin Collection, 1952-61-96); **Fireman's Coat**, 19th century, Japan (125th Anniversary Acquisition. Purchased with funds contributed by the Otto Haas Charitable Trust, The Women's Committee of the Philadelphia Museum of Art, Maude de Schauensee, Theodore R. and Barbara B. Aronson, Edna and Stanley C. Tuttleman, The Hamilton Family Foundation, and Maxine and Howard H. Lewis in honor of the 125th Anniversary of the Museum, 2000-113-14); **Armor, for use in a tournament fought on foot**, 1612, attributed to Christian Müller (Bequest of Carl Otto Kretzschmar von Kienbusch, 1977-167-36)

**Dates and Times** The course runs from Monday, July 9, to Friday, July 20, with a break for the weekend (July 14–15). Course hours are 9:00 a.m. to 3:30 p.m.

**Fees** The fee for the course is $300 for Museum members and $350 for nonmembers.

Become a member and save $50 on VAST fees as well as enjoy membership benefits all year long! Call (215) 235-SHOW (7469) or visit www.philamuseum.org.

**Credits** VAST may be taken for several credit options:

- 45 Pennsylvania continuing professional education hours
- 45 New Jersey professional development hours
- 3-credit course through Montgomery County Intermediate Unit
- 3 graduate credits in Art Education from The University of the Arts ($705 additional fee paid to university). Call The University of the Arts at (215) 717-6092 for more information.

Teachers opting for graduate credit will be required to complete supplemental reading and additional written work.

**Application Procedure** Applicants must submit a letter explaining how participation in VAST will benefit their teaching. Teams should submit a joint letter. Applications will be considered in the order in which they are received. No more than four teachers from any one school will be accepted into the program. For further information, please contact Emilie Parker, Coordinator of Teacher Programs, at (215) 684-7393 or at eparker@philamuseum.org.
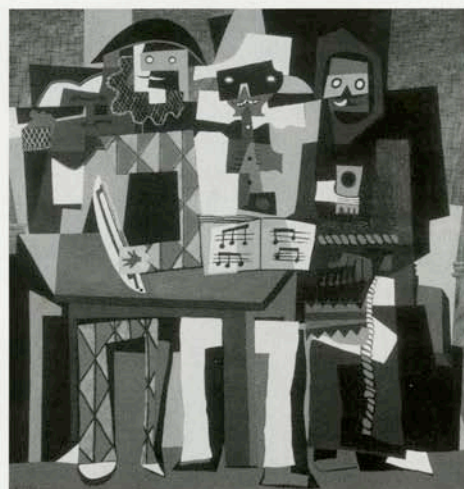
# VAST

## 2007 APPLICATION

### Learning to Look  July 9–20, 2007

NAME  (PLEASE COMPLETE AN APPLICATION FOR EACH TEAM MEMBER)

SOCIAL SECURITY NUMBER

MAILING ADDRESS

HOME PHONE

E-MAIL

SCHOOL

CITY AND STATE

SUBJECT/GRADE TAUGHT

Are you a Museum member?  ☐ Yes  ☐ No

Have you attended VAST before?  ☐ Yes  ☐ No

I would like to earn (check one):

☐ professional development hours

☐ graduate credits

☐ Enclosed is my check  (payable to the Philadelphia Museum of Art)

☐ I wish to charge  $300  or  $350  (circle one) to my:

☐ MasterCard  ☐ Visa

CARD NUMBER

EXPIRATION DATE

SIGNATURE (REQUIRED FOR CREDIT CARDS)

VAST is partially funded by The Albert M. Greenfield Foundation Endowment Fund for Education. The Learning to Look teaching kit was made possible by

Comcast FOUNDATION

The Delphi Project Foundation

DELPHI® Financial Group, Inc.

RSL Reliance Standard Life Insurance Company®

Each applicant must fill out a separate registration form (even when applying in teams).

Mail applications to:
VAST
Division of Education
Philadelphia Museum of Art
P.O. Box 7646
Philadelphia, PA 19101-7646

Enclose with this form:

■ A single or team letter explaining why you wish to take the course.

■ The course fee of $300 for Museum members or $350 for nonmembers.

Notification of admission to the program will be mailed.

Payment will be returned if the application is not accepted.

# VAST

Visual Arts as Sources for Teaching

## LEARNING TO LOOK

July 9–20, 2007

Philadelphia Museum of Art
Division of Education
P.O. Box 7646
Philadelphia, PA 19101-7646

Nonprofit Org.
U.S. Postage
PAID
Philadelphia, PA
Permit No. 2001

**APPENDIX B**

**Beginning Survey for the 2007 VAST Program Participants**

## 2007 VAST Program

### BEGINNING SURVEY

Before you start the survey, please note that the acronym "PMA" stands for the Philadelphia Museum of Art, and "VAST" stands for the summer teacher program Visual Arts as Sources for Teaching. The survey consists of three categories. It combines pre-coded and open-ended questions. The survey will take 10 to 15 minutes to finish. Thank you for your time and feedback.

### *A: Your Background and Demographic Information*

**Category A**: the following questions ask for basic information about you as a participant. *Please check only one box for each question or fill in your current information*. The purpose of asking the last four digits of your cell phone number is for matching your "**Beginning Survey**" and "**Ending Survey**".

A-1     The last four digits of your cell phone number:     ☐ ☐ ☐ ☐

A-2     Gender: _____

A-3     Do you teach?
        ☐ Yes
        ☐ No. If no, what is your position? _____     (And please skip to question A-6)

A-4     What grade level(s) do you teach?     _____

A-5     What subject area(s) do you teach?
        _____

A-6     How many years have you worked or taught?
        ☐   0 - 2 years
        ☐   3 - 5 years
        ☐   6 - 10 years
        ☐   11 - 15 years
        ☐   16 - 20 years
        ☐   21 or more years

~ Please turn to next page ☺ ~

***B: Your Previous Museum Experience***

**Category B**: the following questions are related to your prior museum experiences. *Please check only one box for each question or fill in your response.*

B-1     Do you visit museums of any kind?
☐ Yes, how often do you visit museums of any kind?
  ☐   1-2 times per year
  ☐   3-5 times per year
  ☐   More than 6 times per year
☐ No, why not? _____

_____


B-2     Do you visit the PMA?
☐ Yes, how often do you visit the PMA?
  ☐   1-2 times per year
  ☐   3-5 times per year
  ☐   More than 6 times per year
☐ No, Why not? _____

_____


B-3     Have you participated in the VAST Program before?
☐ No          ☐ Yes, how many times: _____


B-4     Have you participated in any other kind of teacher program(s) offered by a museum?
☐ Yes, at what kind of museum? _____
☐ No, why not? _____


B-5     Do you bring your students to visit the Philadelphia Museum of Art?
☐ Yes, how often?     ☐ 1-2 times per year
                      ☐ 3-5 times per year
                      ☐ More than 6 times per year
☐ No, why not? _____

_____


~ Please turn to next page ☺ ~

B-6    After participating in the 2007 VAST Program, are you likely to visit the PMA? (You may check all responses that apply and/or fill in your response.)

☐ Yes, with whom will you come?   ☐ Field trip with students, and what type?
                                                              ☐ Museum educator led
                                                              ☐ Classroom teacher led
                                          ☐ Individual visit
                                          ☐ Group visit (with family or friends)
☐ No, why not?

_____

### C: Your Expectations and Motivations for Participating in the 2007 VAST

**Category C**: the following questions are related to your motivation for participating in the 2007 VAST Program*. You may check all responses that apply and/or fill in your response.*

C-1    How did you learn about the 2007 VAST Program?
☐ Friend(s)
☐ Colleague(s) who participated in the past years
☐ Museum Web site or internet
☐ PMA's print materials: VAST Brochure, PMA newsletter, and School and
         Teacher Programs Brochure
☐ University of the Arts course catalog.
☐ Other
_____

C-2    What motivated you to join the 2007 VAST Program?
☐ Good reputation of the VAST Program
☐ To gain continuing education credits
☐ To learn something new, such as knowledge about art
☐ To learn how to teach art both in the classroom and in the museum
☐ To interact both with other teachers, museum educators, and program instructors
☐ Inexpensive participation fee
☐ Spend summer leisure time
☐ Have a break after teaching
☐ Other
_____

~ Please turn to next page ☺ ~

C-3     What do you expect from the 2007 VAST Program?

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

*~~~~~~~~~~~~~~ The End of the Beginning Survey ~~~~~~~~~~~~~~~*
*Thank you* ☺ ☺

**APPENDIX C**

**Ending Survey for the 2007 VAST Program Participants**

# 2007 VAST Program

## ENDING SURVEY

The questionnaire contains four different categories. It combines pre-coded and open-ended questions. The survey will take 20 to 30 minutes to finish. Thank you for your time and feedback.

### *A: Your Background and Demographic Information*

**Category A**: The following questions ask for basic information about you as a participant. *Please check only one box for each question or fill in your current information*. The purpose of asking the last four digits of your cell phone number is for matching your "**Beginning Survey**" and "**Ending Survey**".

A-1    The last four digits of your cell phone number:    ☐ ☐ ☐ ☐

A-2    Gender:    _____

### *B: Your Level of Satisfaction with the 2007 VAST Program*

**Category B**: The following questions are related to the activities and the contents of the 2007 VAST Program.

B-1    Please circle one face for each question to indicate your level of satisfaction with each activity of the 2007 VAST Program.

| Date | Activity | Very Satisfied ☺ | Satisfied ☺ | Somewhat Satisfied ☺ | Unsatisfied ☹ |
|------|----------|----------------|-----------|--------------------|-------------|
| **Lecture** | | | | | |
| 7/9 | *How Art Made the World* | ☺ | ☺ | ☺ | ☹ |
| 7/10 | *The Gross Clinic* | ☺ | ☺ | ☺ | ☹ |
| 7/10 | *Nature Photography* | ☺ | ☺ | ☺ | ☹ |
| 7/11 | *Conserving a Tibetan Altar* | ☺ | ☺ | ☺ | ☹ |
| 7/12 | *William H Johnson's World of Color* | ☺ | ☺ | ☺ | ☹ |
| 7/12 | Film/Video - *How Art Made the World* | ☺ | ☺ | ☺ | ☹ |

- Please turn to next page ☺ -

| | | 😄 | ☺ | 😐 | ☹ |
|---|---|---|---|---|---|
| 7/13 | *Maximizing Student Learning Through Brain Based Principles* | 😄 | ☺ | 😐 | ☹ |
| 7/16 | *Lecture - Performing the Museums* | 😄 | ☺ | 😐 | ☹ |
| 7/16 | *Lecture - Mapping Identity* | 😄 | ☺ | 😐 | ☹ |
| 7/16 | *Lecture by Museum Educator Outside PMA* | 😄 | ☺ | 😐 | ☹ |
| 7/17 | *Educational Resource Ctr Intro* | 😄 | ☺ | 😐 | ☹ |
| 7/18 | Film Lecturer, PMA, - *Assume nothing: Cultural Identity In Cinema* | 😄 | ☺ | 😐 | ☹ |
| 7/18 | Video *- Show PMA Conservation DVD* | 😄 | ☺ | 😐 | ☹ |
| 7/18 | *How to Read Chinese Art* | 😄 | ☺ | 😐 | ☹ |
| 7/19 | *Underwear Lecture* | 😄 | ☺ | 😐 | ☹ |
| 7/19 | PMA Conservator *- Conservation Lecture* | 😄 | ☺ | 😐 | ☹ |
| **Workshop/Hands on Activity** | | | | | |
| I | *Tile Making* | 😄 | ☺ | 😐 | ☹ |
| I | *The Story Quilts of Faith Ringgold* | 😄 | ☺ | 😐 | ☹ |
| I | *Brush Painting & Calligraphy* | 😄 | ☺ | 😐 | ☹ |
| II | *Writing Activity* | 😄 | ☺ | 😐 | ☹ |
| **Gallery Time** | | | | | |
| I | *Things We Use* | 😄 | ☺ | 😐 | ☹ |
| I | *Nature in Art* | 😄 | ☺ | 😐 | ☹ |
| I | *Western Art Tradition* | 😄 | ☺ | 😐 | ☹ |
| II | *Stories in Art* | 😄 | ☺ | 😐 | ☹ |
| II | *People in Art* | 😄 | ☺ | 😐 | ☹ |
| II | *Taiga and the Eastern Tradition* | 😄 | ☺ | 😐 | ☹ |
| **Field Trip** | | | | | |
| II | Tea House | 😄 | ☺ | 😐 | ☹ |
| II | Barnes | 😄 | ☺ | 😐 | ☹ |
| **Assignments** | | 😄 | ☺ | 😐 | ☹ |
| **Food: breakfast, free lunch, and cake** | | 😄 | ☺ | 😐 | ☹ |
| **Participation fee** | | 😄 | ☺ | 😐 | ☹ |
| **Contemporary artists panel (July 20)** | | 😄 | ☺ | 😐 | ☹ |
| **Free teaching kit and other educational resources** | | 😄 | ☺ | 😐 | ☹ |
| **Free time during the 2007 VAST Program** | | 😄 | ☺ | 😐 | ☹ |
| **Other:** | | 😄 | ☺ | 😐 | ☹ |

- Please turn to next page ☺ -

B-2.   What were the <u>top two or three highlights</u> of the 2007 VAST Program? And why do you think they were the highlights?

_____

_____

_____

_____

_____

_____

_____

B-3    What were the <u>three low points</u> of the 2007 VAST Program? And why do you think they were the low points?

_____

_____

_____

_____

_____

_____

B-4    In your opinion, what was the purpose(s) of the 2007 VAST Program?

_____

_____

_____

_____

B-5     What do you think the VAST Program should include? (You can check more than one box)

☐ Visual culture
☐ Multicultural perspectives
☐ Art appreciation
☐ Interdisciplinary curriculum
☐ Ways of reading art
☐ Critical thinking
☐ Multiple interpretations
☐ Global view
☐ Connection to daily life
☐ Teaching strategies
☐ Hand-on activities
☐ Technology
☐ Other _____

Why area(s) that you have chosen should be included in the VAST Program? Or what else do you believe should be included in the VAST Program?

_____

_____

_____

_____

*C: Your Future Teaching*

<u>**Category C**</u>: The following questions are related to how you may be able to link what you have learned in the 2007 VAST Program to your classroom teaching. *Please check only one box for each question and fill in your response, except for questions C- 7 and C-9.*

C-1     Do you think participation in the 2007 VAST Program will benefit your teaching?
☐ Yes          Explain: _____
          _____
          _____


☐ No          Explain: _____
          _____
          _____


C-2     Did the 2007 VAST Program provide useful tools or teaching methods that you can use to teach art?
☐ Yes          Explain: _____
          _____
          _____
          _____


☐ No          Explain" _____
          _____
          _____
          _____


C-3     Has participation in the 2007 VAST Program given you greater confidence to teach art in the classroom and in the museum?
☐ Yes          Explain: _____
          _____
          _____


☐ No          Explain: _____
          _____

C-4    Will you use the various resources that you received from the VAST in your teaching? (Please check only one box)

☐ Yes            ☐ Within 2 months        ☐ NO, why not? (Skip to question C-6)
                 ☐ Within 4 months        _____
                 ☐ Within 6 months        _____
                 ☐ Within one year

C-5    If you will use the VAST Program resources in your teaching, please explain how and to what extent you will use them?

_____

_____

_____

C-6    How will you integrate what you have learned from the 2007 VAST Program into your teaching?

_____

_____

_____

C-7    Will you return for a museum visit in coming year?

☐ Yes        What type of visit:   ☐ Field trip with students
                                    ☐ Museum educator led
                                    ☐ Classroom teacher led
                          ☐ Individual visit
                          ☐ Group visit (with family or friends)

☐ No         Why not?   _____

                        _____

C-8    Are you willing to lead your students' learning in the PMA by yourself?

☐ Yes, why?    _____

               _____

               _____

☐ No, why not?    _____

_____

_____

- Please turn to next page ☺ -

C-9    Which of the followings areas do you think are important for teaching art? (Please check only three items that you think are important for teaching art)

☐ Ways of reading art        ☐ Multiple interpretations    ☐ Studio art
☐ Multicultural perspectives ☐ Visual culture (pop culture) ☐ Art appreciation
☐ Global view                ☐ Different teaching strategies ☐ Critical thinking
☐ Personal narratives        ☐ Connection to daily life    ☐ Technology
☐ Diverse issues             ☐ Hand-on activity            ☐ Group discussion
☐ Interdisciplinary curriculum
☐ Other _____

Why do you think the top three (the ones you marked 1, 2, 3 above) are important?

_____

_____

C-10   What are your recommendations for improving future VAST programs?

_____

_____

_____

_____

C-11   Do you have other expectations or needs that were NOT met during the 2007 VAST Program?

☐ Yes. What are they?_____

_____

_____

_____

☐ No. My expectations and needs have been met by the 2007 VAST Program.

- Please turn to next page ☺ -

*D: Overall Opinions of Daily Activities in the 2007 VAST Program*
*(Learning to Look Across Time & Culture)*

**Category D**: Please take a few moments **each night** to look over your schedule and reflect about your day.  Your feedback is very helpful and appreciated.

## Monday, July 9

Which activities/experiences stand out?

What do you wish had been done differently?

## Tuesday, July 10

Which activities/experiences stand out?

What do you wish had been done differently?

**Wednesday, July 11**

Which activities/experiences stand out?

What do you wish had been done differently?

---

**Thursday, July 12**

Which activities/experiences stand out?

What do you wish had been done differently?

**Friday, July 13**

Which activities/experiences stand out?

What do you wish had been done differently?

---

**Monday, July 16**

Which activities/experiences stand out?

What do you wish had been done differently?

**Tuesday, July 17**

Which activities/experiences stand out?

What do you wish had been done differently?

---

**Wednesday, July 18**

Which activities/experiences stand out?

What do you wish had been done differently?

**Thursday, July 19**

Which activities/experiences stand out?

What do you wish had been done differently?

---

**Friday, July 20**

Which activities/experiences stand out?

What do you wish had been done differently?

**Overall Comments**

What could we do to make this course better for you?

What topics would you like to see VAST or other teacher workshops address in the future?

**APPENDIX D**

**Philadelphia Museum of Art's Consent Letter (2006)**

PHILADELPHIA
MUSEUM
OF ART

*Benjamin Franklin Parkway, Box 7646, Philadelphia, Pennsylvania 19101-7646 • Telephone: 215-763-8100 • Fax: 215-236-4465*

Kevin Hsieh
Doctoral Candidate
School of Visual Arts
Pennsylvania State University

June 12, 2006

Dear Kevin,

This letter is to confirm that the Division of Education at the Philadelphia Museum of Art gives you permission to include our Summer Teacher Institute VAST (Visual Arts and Sources for Teaching) in your research. I understand that you will be with us during the course, which runs from July 8 – 21, to observe the program as well as interview the participants and give them evaluations to fill out.

We are delighted that you have chosen the VAST program to base your research on and look forward to seeing the results of your study.

Sincerely,

Barbara Bassett
Curator of Education, School and Teacher Programs

**APPENDIX E**

**Philadelphia Museum of Art's Consent Letter (2007)**

PHILADELPHIA
MUSEUM
OF ART

Box 7646, Philadelphia, PA 19101-7646 · 215 763-8100 · Fax 215 236-4465 · www.philamuseum.org

Kevin Hsieh
Doctoral Candidate
School of Visual Arts
Pennsylvania State University

May 14, 2007

Dear Kevin,

This letter is to confirm that the Division of Education at the Philadelphia Museum of Art gives you permission to include our Summer Teacher Institute VAST (Visual Arts and Sources for Teaching) in your research. I understand that you will be with us during the course, which runs from July 9 – 20, to observe the program as well as interview the participants and give them evaluations to fill out.

We are delighted that you have chosen the VAST program to base your research on and look forward to seeing the results of your study.

Sincerely,

Barbara Bassett
Curator of Education, School and Teacher Programs

**APPENDIX F**

**IRB Approval and Informed Consent Forms**

| From | "Mathieu, Jodi" <zjc2@psu.edu> |
|------|-------------------------------|
| To | kzh115@psu.edu |
| Subject | IRB# 23257 – "Art Museum Teacher Education and Participants' Needs: A Case Study Evaluating the VAST Program at the Philadelphia Museum of Art" |
| Date | Thu, May 11, 2006 09:19 AM |
| CC | wbk10@psu.edu |
| Safe View | On [Turn Off] What is "Safe View"? |

Hi Kevin,

The Office for Research Protections (ORP) has reviewed the above-referenced study and determined it to be exempt from IRB review. You may begin your research. This study qualifies under the following category(ies):

**Category 1**: Research conducted in established or commonly accepted educational settings, involving normal educational practices, such as (i) research on regular and special education instructional strategies, or (ii) research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods. [45 CFR 46.101(b)(1)]

**Category 2**: Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observations of public behavior unless: (i) information obtained is recorded in such a manner that human participants can be identified, directly or through identifiers linked to the participants; and (ii) any disclosure of the human participants' responses outside the research could reasonably place the participants at risk of criminal or civil liability or be damaging to the participants' financial standing, employability, or reputation. [45 CFR 46.101(b)(2)]

**COMMENT:** Once received, please forward a copy of the signed letter of agreement from the museum for the file. Data collection should not begin until a copy of the letter is on file with our office.

**PLEASE NOTE THE FOLLOWING:**

**Include your IRB number in any correspondence to the ORP.**
The principal investigator is responsible for determining and adhering to additional requirements established by any outside sponsors/funding sources.

**Record Keeping**
The principal investigator is expected to maintain the original signed informed consent forms, if applicable, along with the research records for at least three (3) years after termination of the study.
This will be the only correspondence you will receive from our office regarding this modification determination.

**MAINTAIN A COPY OF THIS EMAIL FOR YOUR RECORDS.**
**Consent Document(s)**
The exempt consent form(s) will no longer be stamped with the approval/expiration dates.
The most recent consent form(s) that you sent in for review is the one that you are expected to use.
**Follow-Up**
The Office for Research Protections will contact you in three (3) years to inquire if this study will be on-going.
If the study is completed within the three year period, the principal investigator may complete and submit a Project Close-Out Report. (http://www.research.psu.edu/orp/areas/humans/applications/closeout.rtf)
**Revisions/Modifications**
Any changes or modifications to the study must be submitted to the Office for Research Protections on the Exempt Modification Request Form available on our website:
http://www.research.psu.edu/orp/areas/humans/applications/exemptmod.rtf
Please do not hesitate to contact me if you have any questions or concerns.

Thank you,

Jodi L. Mathieu, BS, CIP
Research Compliance Coordinator
Office for Research Protections
The Pennsylvania State University
201 Kern Graduate Building
University Park, PA16802
Phone: (814) 865-1775      Fax: (814) 863-8699      http://www.research.psu.edu/orp/

**Observation and Survey Consent Form for Social Science Research**
The Pennsylvania State University

**Title of Project Art museum teacher education and participant needs:**
**Art Museum Teacher Education and Participants' Needs:**
**A Case Study of Evaluating The VAST Program at the Philadelphia Museum of Art**
**Principal Investigator:**    Kevin Hsieh, Ph.D. Candidate
                          123 West Nittany Ave., Apt#7
                          State College, PA 16803
                          (814) 777-1854; kzh115@psu.edu
**Advisor:**                  Dr. Wanda Knight
                          207 Art Cottage
                          University Park, PA 16802
                          (814) 863-7313; wbk10@psu.edu

**1.      Purpose of the Study:**
The purpose of this research is to evaluate the 2007 VAST Program at the Philadelphia Museum of Art and provide some suggestions for future museum programming. The study is part of my research for my doctoral dissertation in Art Education at the Pennsylvania University.

**2.      Procedures to be followed:**
a) You will be asked to fill out a questionnaire before the 2007 VAST Program starts (Beginning Survey).
b) You will be observed during the 2007 VAST Program (without video taping).
c) Some of you will be interviewed during the 2007 VAST Program (without video taping).
d) Digital photos will be taken during the 2007 VAST Program.
e) At the end of the 2007 VAST Program, you will be asked to fill out the other evaluation questionnaire (Ending Survey).

**3.      Duration/Time:**
It will take about 10~30 minutes to complete each questionnaire. The interview will be no longer than 60 minutes. Observations will be conducted only by principal investigator during the 2007 VAST Program.

**4.      Statement of Confidentiality:**
Your participation in this research is confidential. Only the principal investigator has access to the survey. The data will be stored and secured at principal investigator's apartment in a locked and protected file case. The data will remain confidential and will be destroyed after termination of the study. The photos will be used only for this evaluation project. The photos will remain confidential and will be destroyed after termination of the study (Dec. 3, 2008). During the study, only the principal investigator can have access to all data. In the event of a publication or presentation resulting from the research, no personally identifiable information will be shared because your name is in no way linked to your responses.

**5.      Right to Ask Questions:**
Please contact Kevin Hsieh at (814) 777-1854 with questions or concerns about this study.

**6.      Voluntary Participation:**
Your decision to participate in this research study is voluntary. You may stop at any time. You do not have to answer any questions you do not want to answer. Refusal to take part in or withdrawing from this study will involve no penalty or loss of benefits you would receive otherwise.
You must be 18 years of age or older to consent to take part in this research study.
If you agree to take part in this research study on the basis of the information outlined above, please sign your name and indicate the date below.
You will be given a copy of this form for your records.

_____     _____
Participant Signature                                            Date

_____     _____
Person Obtaining Consent                                       Date

**Interview Consent Form for Social Science Research**
The Pennsylvania State University

**Title of Project Art museum teacher education and participant needs:**
**Art Museum Teacher Education and Participants' Needs:**
**A Case Study of Evaluating The VAST Program at the Philadelphia Museum of Art**

| | |
|---|---|
| **Principal Investigator:** | Kevin Hsieh, Ph.D. Candidate |
| | 123 West Nittany Ave., Apt#7 |
| | State College, PA 16801 |
| | (814) 777-1854; kzh115@psu.edu |
| | |
| **Advisor:** | Dr. Wanda Knight |
| | 207 Art Cottage |
| | University Park, PA 16802 |
| | (814) 863-7313; wbk10@psu.edu |

**1.        Purpose of the Study:**
The purpose of this research is to evaluate the 2007 VAST Program at the Philadelphia Museum of Art and provide some suggestions for the future museum programming. This research will also be used in preparing a doctoral dissertation in Art Education at the Pennsylvania University.

**2.        Procedures to be followed:**
You will be asked to answer 5~30 questions with audio tape recording during the whole interview.

**3.        Duration/Time:**
It will take about 45~60 minutes to complete the interview.

**4.        Statement of Confidentiality:**
Your participation in this research is confidential. Only the principal investigator will know your identity. The data and audio tapes will be stored and secured at principal investigator's apartment in a locked and protected file case. The audio tape will remain confidential and will be destroyed after termination of the study (Dec. 3, 2008). During the study, only the principal investigator can have access to all data. In the event of a publication or presentation resulting from the research, no personally identifiable information will be shared.

**5.        Right to Ask Questions:**
Please contact Kevin Hsieh at (814) 777-1854 with questions or concerns about this study.

**6.        Voluntary Participation:**
Your decision to participate in this research study is voluntary. You may stop at any time. You do not have to answer any questions you do not want to answer. Refusal to take part in or withdrawing from this study will involve no penalty or loss of benefits you would receive otherwise.

You must be 18 years of age or older to consent to take part in this research study.
If you agree to take part in this research study on the basis of the information outlined above,
please sign your name and indicate the date below.

You will be given a copy of this form for your records.

_____          _____

Participant Signature                                                                  Date


_____          _____

Person Obtaining Consent                                                          Date

**APPENDIX G**

**Data Collection Sheet for Observations**

**2007 VAST Program Observation Form**

Name of the activity or session:  _____

| | Content and Pedagogy | Teaching Strategy (TTS) | Interaction | Note |
|---|---|---|---|---|
| | | | LQ:<br><br>AA:<br><br>AQ<br><br>LA:<br><br>LQ (Lecturer asking question)<br>AA (Audience answering)<br>AQ (Audience asking question)<br>LA (Lecturer answering)<br>TTS (Type of Teaching Strategy) | |
| | | | After Lecture | |
| | | | AQ:<br><br><br><br>LA: | |
| | | | Experiences Sharing | |
| | | | | |

**APPENDIX H**

**Interview Protocols for the 2007 VAST Program Participants**

### Interview Questions for 2007 VAST Program participants

*Backgrounds*

1. Can you tell me briefly about your backgrounds in terms of education and teaching experiences, such as what grade level(s) and subject(s) you teach? For how long?

*Participant's Opinion(s) of the VAST Program*

1. What are your expectations of the 2007 VAST?
   Did the VAST meet your expectations? In what ways?

2. What parts of the 2007 VAST do you like most? Why?

3. What parts of the 2007 VAST do you like least? Why?

---

*Teaching Methods and the VAST Program*

4. What knowledge and teaching strategies have you learned from the program instructors?
   Do you think this knowledge and these teaching strategies maybe useful for you in teaching art in your classroom? Why or Why not?

5. What kinds of content and teaching strategies impressed you the most?

6. What kinds of content and teaching strategies impressed you the least?

---

*Future Teaching*

7. Are you willing to integrate what you have learned into your school teaching? Please explain.

**APPENDIX I**

**Interview Protocols for the Museum Staff**

**Interview Questions for the PMA Staff**

*Background*

- How many years of experience do you have working in museum(s)?
  - Experience in the Philadelphia Museum of Art, other museums, or cultural institution(s).
  - Experience other than in cultural institution(s).

- What is your role and responsibilities as a museum educator at PMA?

---

*Educational Program and the VAST*

- What are the strengths of the educational programs (in general) at the Philadelphia Museum of Art?

- Why do you have the VAST Program at the Philadelphia Museum of Art?

- Why do you think the VAST Program is important?

- What are the opportunities for improvement in the educational programs (in general) at the Philadelphia Museum of Art?

- What are the strengths of the VAST Program at the Philadelphia Museum of Art?

- What are the opportunities for improvement of the VAST Program at the Philadelphia Museum of Art?

- Do you think the VAST Program should be continued? Why or why not?

- Do you think the VAST Program will be continued? Why or why not?

---

*The Development and the Effectiveness of the VAST*

- What are the main goals in providing VAST for schoolteachers?

- How do you generate the different topics and activities each year?
  - Who makes the final decisions?
  - What issues do you have to consider when making decisions?

- How do you prepare teachers to connect art to their teaching?

- What are the teaching strategies that you use in the galleries? Or how do you use and teach these strategies in the VAST Program?

- How do you evaluate whether the 2007 VAST Program is successful or not?
    - What are the criteria?

- Do you incorporate the feedback from past VAST participants in preparing future VAST Programs?
    - If yes, how? If no, why not?

- What level of support do you provide for past VAST participants?
    (Such as lesson plan sample, invitation to new exhibition, teaching resources, and special exhibition brochure, or what else?)

- What percentage of teachers bring their students back to the Philadelphia Museum of Art after participation in the VAST program within one year? (1/4; 1/2; ¾; all).
    - How do you know that?
    - Does the Philadelphia Museum of Art keep track of these teachers for continual visiting?
        - If yes, how?
        - If no, why not?

---

### Museum Staff and Recruitment of the VAST Instructors

- How did you recruit the instructors for the 2007 VAST Program?
(The background of the instructors, such as reputation, knowledge of concentration area… who are these people?)

- What did you ask them to bring into the 2007 VAST Program? Or what do you envision the instructors' contributions will be for the 2007 VAST Program?

- What and how did or do you communicate with the 2007 VAST Program instructors regarding meeting the 2007 VAST Program participants' expectations and needs?
(What knowledge, skills, and abilities do you hope program instructors will bring to the 2007 VAST Program?)

## *Museum Staff and the Participants' Needs*

- How did you determine or discern what the participants' needs and expectations are for the 2007 VAST Program?

- What do you think should be brought into the 2007 VAST Program for the program participants?

- What do you think the VAST Program participants' needs and expectations are?

- What knowledge, skills, and abilities do you hope the participants will leave with upon completion of the 2007 VAST Program?

**APPENDIX J**

**Interview Protocols for 2007 VAST Program Instructors**

## **Questions for the Instructors**

### *Background*

- What is your educational background?

- What is your experience in teaching art as a teacher?

---

### *Before teaching in the VAST*

- Why do you think PMA recruited you to teach in the 2007 VAST Program?

- What do you think should be brought into the 2007 VAST Program for program
    participants?
    <span style="color:red">(What particular knowledge, experiences, skills, and teaching strategies, for
    instance?)</span>

---

### *Communications between museum staff and program instructors*

- What did PMA staff ask you to bring into the 2007 VAST Program?

- Do you know what the mission of the VAST Program is? And how you can carry out
    the mission through your teaching?

---

### *During the teaching in the VAST*

- What kind of teaching strategies did you use in your lecture/section?

- How do you teach works of art in your lecture?
    <span style="color:red">(How do you transfer the knowledge to the program participants?)</span>

- How do you decide what should be taught in your lecture/section and why are they
    important for participants to know?

---

### *Program Participants' Needs and Expectations*

- What did you think VAST Program participants' needs and expectations were?

- How did you determine or discern what the VAST participants' needs and expectations were?

- How did you communicate with the PMA staff in terms of the
        2007 VAST Program participants' expectations and needs?

---

### *After Teaching in the VAST Program*

- What were the difficulties or challenges did you have when you were conducting the lecture sessions?

**APPENDIX K**

**Mission Statement of the Philadelphia Museum of Art (PMA)**

The Philadelphia Museum of Art – in partnership with the city, the region, and art museums around the globe – seeks to preserve, enhance, interpret, and extend the reach of its great collections in particular, and the visual arts in general, to an increasing source of delight, illumination, and lifelong learning.

**APPENDIX L**

**Mission Statement of the PMA Division of Education**

The Division of Education at the Philadelphia Museum of Art helps visitors of all ages find inspiring connections between art and life, promotes the study of the visual arts as a rich resource for improving education, and extends the reach of the Museum's collections to a broad, diverse audience.

We do this through five initiatives:

Supporting the Arts in K - 12.

Expanding College Experiences.

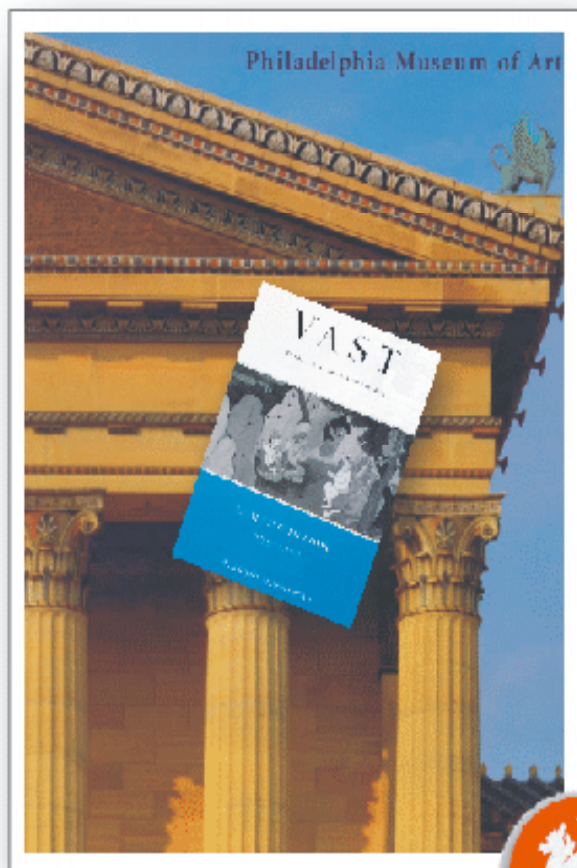Partnering with Community Organizations.

Ensuring Accessibility.

Enhancing Lifelong Learning.

**APPENDIX M**

**Cover Page of the Written Questionnaire Survey Booklet**

# 2007 VAST Program

## Evaluation Forms



## Contents

Introduction

Consent Form

Beginning Survey (Please finish by July 11, 2007)

Ending Survey (Please finish by July 20, 2007)

Please return the whole survey on July 20, 2007 and get your souvenir.

**APPENDIX N**

**2007 VAST Program Schedule**

# VAST 2007 Schedule

| Monday July 9 | Tuesday, July 10 | Wednesday, July 11 | Thursday, July 12 | Friday, July 13 |
|---|---|---|---|---|
| Seminar Room | Balcony Café -Breakfast | Seminar Room | Seminar Room | Seminar Room |
| 8:30 Registration | Auditorium | 9:15-10:15 | 9:15– 10:15 | 9:15 – 9:45 |
| 9:15 "How Art Made the World" | 9:15 "The Gross Clinic" | "Conserving A Tibetan Altar" | "How Art Made the World" Screening | "How Art Made the World" Screening |
| 11 Gallery Time 1 Blue & Green – Learning to Look At Decorative Arts | 10:30 Gallery Time 2 Red & Yellow – Learning to Look At Decorative Arts | 10:15-11:30 * "How Art Made the World" Screening | 10:30 Gallery Time 3 Orange & Purple – Learning to Look At Decorative Arts | 10:00-12:00 "Maximizing Student Learning Through Brain Based Principles" |
| Orange & Purple- Nature: People & Places | Blue & Green- Nature: People & Places | *Sargent Art Supplies Demo, Studio I | | 12: 00 -1:00 Lunch |
| | | 11:30 – 1 Lunch | Red & Yellow- Nature: People & Places | 1 – 3:30 Workshops |
| Red & Yellow-You Call that Art? | Orange & Purple - You Call that Art? | Sargent Art Supplies Demo, Studio 1 (optional) | | Blue & Green-Tile Making |
| | | 1 – 3:30 Workshops Red & Yellow- Tile Making | Blue & Green- You Call that Art? | Red & Yellow- The Story Quilts of Faith Ringgold |
| 12:45 – 1:30 Lunch | 12:30 -2:00 Lunch | | | |
| 1:30-3:30 Workshops Orange & Purple-Tile Making | 1:15 -2 Seminar Room - Art & Math Presentation (Optional) | Orange & Purple- The Story Quilts of Faith Ringgold | 12 -1:30 Lunch | Orange & Purple- Brush Painting & Calligraphy |
| Blue & Green- The Story Quilts of Faith Ringgold | 2:00 Seminar Room – | | 1:30-3 "William H Johnson's World of Color" | |
| Red & Yellow-Brush Painting & Calligraphy | "Nature Photography" | Blue & Green- Brush Painting & Calligraphy | | |
| 3:30 Credit Meetings | 4:00 Auditorium | | | |

| Monday, July 16 | Tuesday, July 17 | Wednesday, July 18 | Thursday, July 19 | Friday, July 20 |
|---|---|---|---|---|
| Seminar Room | Seminar Room | Seminar Room | Seminar Room | Seminar Room |
| **9:15— Gallery Sessions** Blue, Green & Orange – | 9:15 Resource Center Intro | 9:15 "Assume Nothing: Cultural Identity in Cinema" | 9:15 -10:30 | 9:00 Announcements |
| | 10:30 Gallery Time 1 Blue & Green – What's the Story? | | "Undergarments" | 9:15 Artists Panel |
| Red, Yellow & Purple – | | 10:30 Gallery Time 2 Blue & Green –Ike Taiga and Tokuyama Gyokuran: Japanese Masters of the Brush | 10:30 – 11:30 PMA Conservation | 10:30 – 12:30 Orange & Purple - Trip to the Tea House |
| "Views in a Room: Looking as Public Practice'" | Orange & Purple- Face to Face: The Human Figure in Art | | 11:30 – 12:45 Lunch | Red & Yellow- Trip to Barnes Blue & Green Art & Language Arts |
| **11:30-12:30 Lunch** | | Orange & Purple-What's the Story? | 12:45 – 3 | |
| **12:30-1:30 Seminar Room** | Red & Yellow– Ike Taiga and Tokuyama Gyokuran: Japanese Masters of the Brush | | Red & Yellow - Trip to the Tea House | 12:30 -1:30 Lunch |
| **1:30-3:30- Gallery Sessions** | | Red & Yellow Face to Face: The Human Figure in Art | Blue & Green- Trip to the Barnes | 1:30 – 3:30 Gallery Time 3 Blue & Green – Face to Face: The Human Figure in Art, |
| Red, Yellow & Purple – | 12:30- 1:15 Lunch | | | |
| | 1:15 - 3:30 Blue & Green – Trip to Tea House | 12:30-2 Lunch | Orange & Purple - Art & Language Arts | Orange & Purple- Ike Taiga and Tokuyama Gyokuran: Japanese Masters of the Brush. |
| Blue, Green & Orange – | Orange & Purple – Trip to Barnes Red & Yellow –, Art & Language Arts | 1:15 -2 Seminar Room- "The Picasso Project" (Optional) | 3:15 Credit Meetings | |
| "Views in a Room: Looking as Public Practice'" | | 1:30-2 Conservation DVD 2 – 3 Auditorium "How to Read Chinese Art" | | Red & Yellow- What's the Story? |

# VITA

Kevin Hsieh

**Education**
>	**PhD** in Art Education, The Pennsylvania State University,
>	University Park, PA, August 2008
>
>	**MFA** in Art Education and Art History, National Pingtung Teachers College,
>	Pingtung City, Taiwan, January 2004
>
>	**BEd** in Art Education, National Pingtung Teachers College,
>	Pingtung City, Taiwan, June 1998

**Professional Experience**
>	**Assistant Professor** of Art Education, The Georgia State University,
>	Atlanta, GA, January 2008 – Present
>
>	**Gallery Coordinator**, Zoller Gallery, School of Visual Arts,
>	Penn State University, University Park, PA, August 2006 – July 2007
>
>	**Research Assistant** in East Asian Art, Philadelphia Museum of Art,
>	Philadelphia, May 2006 – August 2006
>
>	**Teaching Assistant**, Student Teacher Program in Art Education,
>	School of Visual Arts, Penn State University,
>	University Park, PA, August 2004 – May 2006
>
>	**Art Teacher**, Si-Wei Elementary School,
>	Kaohsiung City, Taiwan, August 1997 – June 2004

**Conference Presentation**
>	Hsieh, K. (2008). *Inspiring professional development: Summer teaching programming at the Philadelphia Museum of Art.* Paper co-presented at the 2008 NAEA Conference, New Orleans, LA.
>	Hsieh, K. (2008). *Application of technology in art education.* Paper presented at the 2008 NAEA Conference, New Orleans, LA.
>	Hsieh, K. (2008). *Students' work of art and personalized visual narratives.* Paper presented at the 2008 NAEA Conference, New Orleans, LA.
>	Hsieh, K. (2008). *The aesthetics of Guo Xi's painting "Early Spring" and essay "The Lofty Ambition of Forests and Streams."* Paper presented at the 2008 Hawaii International Conference in Arts and Humanities, Waikiki.