

Engaging, Educating, and Evolving: A Case Study of Three Art Museums in Arizona

by

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ABSTRACT

Art museums are institutions with a mission to not only preserve art and culture for the public, but to provide visitors with an educational experience. This qualitative case study includes three art museums in the Phoenix Metropolitan Area: a university art museum, a large public museum in Downtown Phoenix, and a contemporary art museum in the city of Scottsdale. This research study sought to identify the ways in which eight art museum employees from the education and administration departments identify their institutions as educational. Data was collected and analyzed through the methods of direct observations and field notes, one-on-one interviews, and photographs of educational programming.

After examining these art museums and conducting eight interviews, a description of each observation is displayed using examples of photographs and field notes. Although findings suggest a variety of educational programs for a range of visitors in each institution, all three museums offered comparable programs, activities, and events. This research study revealed similar ideas, themes, and perspectives between art museum educators and administrators. Findings indicate the importance of collaboration between both museum departments in order to ensure the success of their museums. All eight participants in the study had a passion for art and art museums as well as visitor education. Additionally, participants had concurrent thoughts in their interviews regarding concepts of educational programming, cultural diversity approaches, art museum fundamental roles, and overall educational goals.

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CHAPTER 1

INTRODUCTION

Art has been the basis of my life for as long as I can remember. From the time I could hold a pencil, I would draw on every piece of paper I could find, keeping myself occupied for hours. As the years passed, I would frequently get asked the question, “What do you want to be when you grow up?” The answer was always clear to me: I wanted to be an artist. I grew up in an artistic household in Brooklyn, New York where art was encouraged and beloved. My family owned a beauty salon where I would spend much of my time, constantly surrounded by art and design. They encouraged me to pursue my artistic desires and never give up on my passion.

My parents exposed me to the culture of art early on in my life. They took me to art museums and galleries regularly and enrolled me in a number of art classes and programs. Two of my favorite museums were the Metropolitan Museum of Art and the Brooklyn Museum. Despite how many times I visited these spaces, looking at the same exhibits over and over again, I still wanted to return to them. I never seemed to get tired of viewing the artwork or being in the museum atmosphere.

Similar to the thoughts of Laura Evans (Acuff & Evans, 2014), an editor of the book *Multiculturalism in Art Museums Today*, museums have taught me to view art in a different perspective. Because of art museums, I have been able to see how “works of art were like books, and museums were like libraries, or better yet, like giant stories inviting me to walk about within them”(p. xvi). From the time I was a child, art museums have held significant and personal meaning to me. They have become a part of who I am. Their atmosphere and content has greatly influenced my work as an artist, while also benefitting me throughout my college career. Art museums have inspired me in times of need and given me the motivation to continue to pursue my artwork. The museums I

return to feel like a familiar place of solace, or an old friend. The museums I visit for the first time, never fail to captivate my attention.

Imagine a 5-year-old girl mesmerized in front of a video. The video shows artist Ana Mendieta sliding her blood-covered hands downward against a wall...Emulating the artist, the child lifts her arms up and slowly glides down until her body reaches the floor. (Hubard, 2007, p. 47)

I began working at the Aztec Art Museum in the fall of 2016 during the exhibition titled, *Energy Charge: Connecting to Ana Mendieta*. Although it was my first semester of graduate school, I had already, unknowingly become an observer for this research study. I had already examined the university art museum and each of the pieces in this exhibition, scrutinizing every detail to gain an understanding of Ana Mendieta's artwork. As an artist, observing my surroundings was something that came naturally to me, especially when visiting an art museum. Over a year later, after viewing original pieces by the artist Ana Mendieta, I came across an article by Olga Hubard from 2007 featuring the above quote, and it resonated with me. If it had not been for that exhibit, my very first as a Museum Ambassador at the Aztec Art Museum, then I would never have been exposed to her artwork before. Working at the art museum may have been a job, but it was also a place of my own personal growth and learning.

In this article, "Complete Engagement: Embodied Response in Art Museum Education" (2007) Hubard discussed the importance of art museum education for students in the classroom. She showed evidence of this type of education being a way to create meaningful experiences while learning about art. Her study examined the importance of art education in a museum setting and the diverse methods used to teach art. Hubard examined specific approaches to art education while in an art museum setting, particularly embodied learning in schools. Embodied learning was an

exploration of artworks through a creative and diverse approach, such as visiting an art museum as a class assignment.

Hubard's study examined the relevance and benefits of teaching an approach that gives students the chance to learn about artwork using their emotions and physical body. As an art professor, she used this approach while teaching art to her own students, while guiding them throughout an art museum. This technique could engage all museum visitors and students from methods other than language to learn about a work of art (2007, p. 48).

Hubard describes "five instances of embodied engagement" that can be used in art education in an art museum such as: responding with poetry, becoming the work, creating a soundtrack, drawing details, and transforming paper (2007, pp. 48-51). For example, the instance of "becoming the work" can be utilized when viewing a three-dimensional work of art. In this engagement activity, students can use their bodies to imitate the structure on display. They can "become" the structure and physically gain an understanding of it. In the instance of "drawing details", students may replicate the detailed brushstrokes of a painting they see at the museum. By going through the same motions of the artist, students are able to gain an appreciation for the artist's skills, in addition to the processes and materials that may have been used to create the work (Hubard, 2007, pp. 49-50).

Students who are not exposed to an art museum do not have this creative opportunity to familiarize themselves and their body with original works of art. These engagements have been shown to be both useful and enjoyable for students. Rather than simply viewing an artwork and researching it, students are able to engage with the artwork in a more meaningful way. Through these hands-on activities, students may be more motivated to learn about art and familiarize themselves with the history of a piece.

It also gives students the ability to see the artwork in a new and diverse way. Approaches like these are often overlooked in the art curriculum because they are not the typical approach, but that does not mean these approaches are not valuable. Experiencing different feelings, senses, and body movements can provide students with a better understanding of the artwork. Embodied responses produce a complete engagement and a connection between the artwork and the viewer (Hubard, 2007, p. 51).

An art museum gives students the ability to see the original artwork in person rather than viewing a reproduction of it in the classroom. In an art museum setting, students can physically examine the details of each artwork—whether it is a three-dimensional object or a painting on a canvas—gaining an understanding of its creation. All museum visitors can have a more meaningful experience with the artwork, which can specifically help students in their artistic learning in both the classroom and the art museum.

My personal experiences have led me to be a prominent advocate for art museums. Although I am eager to view art no matter where it is displayed, I favor the art museum setting. My connection to museums has opened my eyes and given me the ability to view art museums in many perceptions. These experiences have allowed me to see museums in ways the public may not always see. I have been able to view what the public sees from the outside when they visit a museum, but I have also observed what occurs behind-the-scenes. I have been able to acknowledge the love and devotion that art museum employees put into their work each and everyday. The particular individuals that I have gotten the chance to know are involved with these institutions because they truly love their jobs and the environment they are in. They love the artwork with their heart and soul, and strive to conserve it, research it, and display it in the best possible

way. These individuals treat each piece of artwork like it is their own. It is rare to see the kind of care for art that I have witnessed in a place other than an art museum.

Now as a resident of Arizona for almost fifteen years, I have come to know and learn about the distinct art museums in this state. My admiration and interest in art museums was the reasoning behind conducting this study. I have hopes in the near future to obtain an artistic career that will keep me close to museums, while simultaneously educating others. I felt that it was necessary to inform others about the importance of art museums for a variety of reasons. Art museums are not only places for observing artwork, but they are also important institutions of education and history. However, museums are not always viewed in this positive regard, and are often times seen as boring and uninviting places. Throughout this study, I sought to find evidence of how and why art museums could be educational and motivating environments for a diversity of individuals. I hoped to inform and educate readers on why art museums continue to remain pertinent to our education system today and how they are more relevant than ever before.

Purpose of Study

The purpose of this research study was to describe the methods in which three types of museums in the Phoenix Metropolitan Area are structured to educate and preserve art and culture for the public. All three of these art museums have a predominant goal of educating their visitors in a number of different ways. For this study, names of museums and participants were changed to assure all information was confidential. The Aztec Art Museum is part of a state university; the Maricopa Art Museum is a large public museum in the central part of Phoenix; and lastly, the Zuni Art Museum concentrates on contemporary art, architecture and design in the city of Scottsdale.

This study was relevant for all types of art educators, as well as museum professionals. It was important to understand the significance of education in an art museum setting, and the ways in which it could enrich the lives of all museum visitors. While a variety of instruction techniques may be conducted in an art museum, some of them are more effective than others. This study sought to analyze and understand the roles of these art museums as educational institutions for both students and the public community. Using the perspectives of art museum employees in both the education and administration department, this study also sought to explore museum education as a profession that is both relevant and essential to the field of education today.

CHAPTER 2

REVIEW OF LITERATURE

Throughout the years, many researchers within the field of both art and education have conducted studies to investigate the impact of art museums on a diverse group of individuals. It was important for me to first learn about the foundation of museums and how they originated, before beginning my research. This chapter begins with a brief history of museums and art museum education in order to develop a general understanding of art museums as educational institutions. This chapter continues with a review of literature, which includes just a small segment of the myriad of studies that have been conducted within this subject matter. I chose to include both quantitative and qualitative studies and articles that I felt had relevance to my study and the field of art museum education. These publications showcase evidence of how art museums can benefit all visitors in the community from all backgrounds, cultures, and ages ranging from young children to senior citizens.

Museum

First and foremost, what is a museum? According to the International Council of Museum's (ICOM) most recent definition from 2007 is:

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

An art museum has been considered "the greatest free palace in the western hemisphere," according to what a Metropolitan Museum of Art curator once said, before it began to charge for admission (Newsom, 1975, p. 47). An art museum has also even

been positively compared to a church, a public library, and seen as “the people’s university” (Newsom, 1975, p.47). However, in contrast, an art museum has also been completely disparaged. Certain art museum directors believe that by simply displaying a work of art, the museum has achieved its function of being an educational institution (Lee, 1978). A museum director even went as far as stating that “If you hang a picture in the dark, that is not education. If you put a light on it, that is education” (Eisner and Dobbs, 1986, p. 8).

Museums: A Brief History

Museums have an elaborate and profound history, originating in fifteenth-century Europe. The history began from the influence of Renaissance humanism onto noble individuals. Royal families, wealthy merchants, and scholars began to develop private collections to showcase their prosperity and knowledge of classical Rome and Greece to others (Yang, 2009, p. 32). During the seventeenth and eighteenth centuries in Europe, their private collections developed into the foundations for museums. In the latter half of the eighteenth century public access to museums was accepted in Europe (Alexander, 1997, p. 13).

In 1750, the Luxembourg Palace in Paris, France began to allow the public to view their collection twice a week. However, this was not considered enough access to these collections and the French were determined to open a gallery with permanent and accessible artwork. The Louvre Museum, which was formerly a royal palace, was established during the Enlightenment and the French Revolution in 1793. This museum was originally the private collection of King Francis I, growing rapidly from acquisitions and donations by the kings. The Louvre Museum is now considered a national art museum for the public (Ermengem, 2017) and is accepted as the “museum among museums” (“The Louvre,” 2017). During the time, museum admission at the Louvre was

free of charge, joining visitors together to share the “enjoyment of the nations new found artistic heritage aimed to cement the bonds of equality and citizenship” (McClellan, 2003, p. 5)

The nineteenth century was known as the “golden age” for public art museums in Europe, beginning an eruption of new art museums (Alexander, 1997). Many museums opened to support historical research, national pride, and public education (Ripley, 1969). During the early part of the nineteenth century many of these newly established museums were not meant for the public, and instead, flaunted the fortune and power of the governments (Hein, 1998, p. 4). Rather than displaying public art, these museums displayed work only for the wealthy to view. They exhibited exotic materials from Europe by private travelers and colonial administrations, archeological excavations, and imperial conquests (Yang, 2009, p. 33).

However, as industrialization evolved throughout the nineteenth century in Europe, certain aspects of the period began to change, including museums. Many people relocated to the cities, and governments gradually became more concerned with the overall education of others. As time progressed, museums eventually became regarded as establishments that could “provide education for the masses” (Hein, 1998, p. 4). Museums were among several institutions that could help others become better individuals by appreciating the value of life (Hein, 1998, p. 4). For example, museums were “mounted in support of public campaigns for health education; to show off magnificent developments in industry or advances in technology; or to exhibit curiosities, marvels, and wonders for public entertainments” (Hein, 1998, p. 4).

The notion of museums shifted to the United States, approximately in the late eighteenth century. Museums were often founded first, before owning a complete collection of artwork. The first museums in the United States were named “cabinets of

curiosities” and “atheneums,” with similar educational objectives to European museums (Rawlins, 1978, p. 4). Some of the first museums established in America included the Pennsylvania Academy of Fine Arts in 1805, the Boston Atheneum in 1807, and the Wadsworth Atheneum in 1844. Art museums began as “jumbled mélanges of curios, Indian relics, mineral specimens, fossils, and occasional portraits or paintings imported from Europe” (Rawlins, 1978, p. 4 as cited in Taylor 1975). It was not until after the Civil War that American art museums became better recognized. During the 1870s and 1880s, some of the major museums were established throughout America (Rawlins, 1978, p. 4). These institutions spread rapidly throughout the country, driven by the economic development during the industrial age (Lilla, 1985, p. 85). Zeller (1989) believed the social and intellectual advances of this time period framed the foundations for art museum education (p. 11).

Art Museum Education in the Past vs. the Present

For years art museum collections were regarded as unnecessary institutions that lacked significance. “The principles guiding American museums have always mirrored the values of American society. From the beginning of this country’s history, the fine arts have been viewed as elitist and thus of no value to the larger society” (Blume, Henning, Herman & Richner, 2008 p. 84). Throughout the late nineteenth century, art museums began to develop missions to incorporate education into their institutions and collections. During a time of a working class and labor movement, art museums became environments to help attain social balance, similar to public libraries. It was not until the early twentieth century that art museums began to truly respond to the social, political, and economic changes in society by adding an aesthetic agenda into their institution alongside the social and pragmatic ones (Blume, Henning, Herman & Richner, 2008, p. 84).

“Pragmatic, egalitarian, instructive, and entertaining are the words that best describe the philosophical foundations of art museum education in America,” stated Terry Zeller in his 1989 article of “The Historical and Philosophical Foundation of Art Museum Education in America” (p. 13). He believed that the history of art museum education in America could be regarded as a story of the museum’s determination to make their collections accessible to the public (p. 13). Through years of effort, art museums strived to establish and support the practice of education within their institutions. Their efforts were clear in 1870 when both the Metropolitan Museum of Art in New York and the Boston Museum of Fine Arts were founded. These two museums, still notorious and popular today, were some of the first art museums in America to encourage education in an art museum environment (Zeller, 1989, p. 11). The founders of the Metropolitan Museum of Art proposed their purpose statement to inspire the “study of the fine arts” and to “manufacture and practical life” (Zeller, 1989, p. 11). Similarly, the Boston Museum of Fine Arts stated that their museum’s purpose was to “provide opportunities and means for giving instruction in Drawing, Painting, Modeling, Designing, with their industrial applications through lectures, practical schools, and a special library” (Zeller, 1989, p. 11).

Several other museums in America also had similar ideas of serving as educational institutions for the public. Some art museums even created educational programs before their institutions were initially built or their collections were completed. For example, the Cleveland Museum of Art created its educational programs in 1915, which was an entire year before the official opening of the museum in 1916 (Silver, 1978, p. 13). In 1872, only two years after its establishment, The Metropolitan Museum of Art created a lecture series to add to their educational programs. In 1876, the Boston Museum of Fine Arts created educational classes for adults (Silver, 1978, p. 13).

A study conducted in 1975 by the National Endowment for the Arts found that 92 percent of most museum educators believed a museum's purpose was predominantly educational (Newsom, 1975, pp. 47-48). According to most art museum educators at the Denver Meeting of Art Museum Educators in 1988, art museums were undoubtedly considered educational institutions (Pitman-Gelles, 1988, p. 21). By displaying original works of art, engaging visitors with historical information, and offering educational programs, art museums were making their resources available to a variety of audiences. An art museum educator is not only a knowledgeable and artistic teacher, but also a "visitor advocate, and/or manager who causes meaningful interaction between people and art through a variety of educational endeavors" (Pitman-Gelles, 1988, p. 21). Museum educators should enhance the experience of their visitors by providing them with the tools to gain an understanding, appreciation, and a unique perception for original artworks. These newfound tools and perspectives can be utilized throughout their daily lives (Pitman-Gelles, 1988, p. 21).

Art museums in the United States have changed considerably over the past thirty years. Since 1970, over half of American art museums were established, causing various changes in the profession of museums (Ebitz, 2005, p. 150). Approximately 225 million adults and 112 million children in 1997 were recorded to have visited art museums in the United States (Lusaka & Strand, 1998). Museums have undergone changes to increase their visitor audience by building renovations, creating new programs and activities, and finding new marketing strategies. Although the number of museum visitors is steadily rising, there is not only a continuous pressure to attract more cultural tourists, but also a struggle to compete with other places that provide education and entertainment (Ebitz, 2005, p. 150).

Art museums have come a long way since their beginning, but similar problems

still remain within their institutions. Museums have been pressured to uphold to a certain aesthetic, while simultaneously serving as educational and social environments to their society. However, many museums still try to stay true to their beliefs and their overall educational mission. According to the 1984 Commission on Museums for a New Century, since the late nineteenth century the basis of museum education is and continues to be predominately centered around objects and “involves not only developing the ability to synthesize ideas and form opinions but also shaping an aesthetic and cultural sensibility” (Blume, Henning, Herman & Richner, 2008, p. 84).

Some individuals embrace the distinct culture of the work in an art museum, but others may find it difficult to understand. Rather than inspiring and motivating its viewers with artwork, museums may often feel like cold and uninviting places. For example, Katherine Brooks of the Huffington Post (2014) wrote an article, “How You Expect to Feel At An Art Museum Vs. How You Really Feel?” as a guide to help non-frequent museum visitors decrease their expectations before attending an art museum. Brooks (2014) believed that many visitors hope to have a better experience than they actually do after leaving the art museum. She stated that, “The art world can be like a guarded fortress. Its expertly decorated walls are difficult to penetrate, and once inside, you might feel like a prisoner to other people’s strange beliefs” (Brooks, 2014, para. 1). Many people have begun to feel intimidated by the “incomprehensible ‘masterpieces’, and slightly disturbing figureheads” (Brooks, 2014, para. 1) that might be seen inside these institutions.

As the art world has changed and evolved, it is no longer what it was in the past. In addition to the traditional drawings and paintings that museums have always had on display, it is no longer peculiar to also see an array of more contemporary artworks, which may include videos, performance pieces, and multi-faceted installations. Some

visitors simply do not know where to start once they arrive in an art museum. Brooks continued to write, “With formidable columns and elaborate floor plans, entering a modern art haven can just as easily take the form of a dreamy afternoon jaunt or a nightmarish descent into the netherworld” (2014, p. 1). The display of artwork may be confusing or overwhelming to new visitors who need to be guided throughout this environment. Although some art admirers do not feel the same as Brooks, her recent article remains true for many art museum visitors today. With Brooks’ article in mind, it appears many art museums are getting disparaged for the type of artwork they choose to display. Many museum visitors simply view the artwork in the museum without learning about it or understanding the meaning behind it. They do not understand what the work is about, and therefore, may associate this confusing experience with a negative one.

Many art museums have now begun to modify their traditional concentration to a more marketable approach, in hopes of attracting the newer, more diverse audience (Ebitz, 2005, p. 151). This is particularly apparent in smaller art museums where there are fewer employees. Due to the limited amount of employees in a small museum, these museum educators are asked to wear many hats and attend to a broader range of responsibilities (Danker, 2012, p. 2). The Aztec Art Museum is a primary example of a smaller museum in which the same individual completes many different tasks in this institution. However, in a larger museum, each member of the staff may have a more specific set of tasks and goals to reach within their profession. In contrast to the Aztec Art Museum, the Maricopa Art Museum is much larger in size and staff, personalizing each of the employee’s tasks. Examples of these two museums will be discussed further throughout the study.

In the past, educational programs in museums followed a much more didactic format, which was similar to a school lesson. “The truth is that the more deeply one

becomes involved in the world of the art museum, the more ‘conservative’ one gets” (p.48), stated Barbara Newsom, in her 1975 article “On Understanding Art Museums.” While this may have been a popular opinion in the past, museums are transforming more than ever before. Today, the meaning of “education” has expanded when referring to museums. The definition of “education” has developed to include activities beyond the classroom, which may be considered informal and self-structured. Rather than using the word “education,” when referring to museum learning, many museum educators use the words “experience” and “meaning-making” instead (Yang, 2009, p. 53). These words highlight the learner, giving a more open-minded perspective to museum education. Although museum educators have various responsibilities included in their profession, their primary purpose is to create a positive and educational experience for all museum visitors. In this study, I sought to analyze the ways in which museums are educational environments. The following review of literature will discuss previous relevant studies to my research study.

Review of Literature / Relevant Studies

Various research studies have been designed to show the ways in which art making for young children is a beneficial factor in education. “Responses of Young Children to Contemporary Art Exhibits,” a study conducted in 2005 by Andri Savva and Eli Trimis, is a primary example of a study showing evidence in how artmaking within a museum setting is valuable for children. This study included 32 children (half male and half female) randomly chosen from two classrooms in two pre-primary public schools in Nicosia, Cyprus (2005, p.1). Both Savva and Trimis believe that visual arts education is a vital aspect of education for young children, and students within these two schools were rarely exposed to art museums throughout their education so far. Art museum experiences are particularly necessary because children are able to observe the artwork

in person, rather than simply looking at an image or a slideshow in a classroom.

Museums give children the opportunity to explore the original artwork and get a feel for the materials used by the artist in each exhibit. Children are able to increase their creativity, imagination, and ways of thinking through art museum education (Savva & Trimis, 2005, p. 1).

Using the methods of interviews, observations and notes, and video analysis, research in this study shows the prominence of art education within art museum environments for young children. Participants in the study were asked five questions regarding their art museum tour. The study found significant evidence from responses of five- to six-year-old children to contemporary art museum exhibits (2005, p. 3).

Research compared the perspectives and understanding of art both inside and outside of school with children who had prior exposure of art and art museums, and with children who had not. The study took place in three phases with these young children including: 1) participants' initial impressions to contemporary art exhibits at the museum 2) participants' reactions and preferences to contemporary art exhibits 3) art processes in the classroom after their art museum experience (2005, p. 4).

Findings in this research study suggest that young children's' interaction with a variety of art forms is a significant aspect of their educational experience, which includes contemporary art exhibits within a museum (2005, p. 13). This study can also provide art educators with ways teaching art to their students, as well as be a useful source for museum educators and curriculum planners with techniques to enhance their educational programs (2005, p. 3).

“Room to Rise: The Lasting Impact of Intensive Teen Programs in Art Museums,” a multi-year longitudinal study beginning in 2011, is a pertinent example of how art museum education may directly impact learning among high school students. It provides

evidence of how educational museum programs can create not only a positive experience on teenagers, but also a long-term impact on their future. It also serves as a reference to various educators, guiding them with approaches on how to excite and engage their own students. Lead Researcher Advisor Mary Ellen Munley, worked with various other individuals to conduct the research for this extensive study (2011, p. 5).

“Room to Rise” is a collaboration between four art museums in different parts of the United States with support from a National Leadership Grant from the federal Institute of Museum and Library Services (2011, p. 5). Each of the four museums from the study were able partake in a “nationally recognized teen program” for almost 30 years (2011, p.5). In these programs, high school teenagers are able to collaborate with other students in the program, museum employees, and varied artists. Together, these students are educated in a museum environment by having the opportunity to participate in events, activities, tours, and even performances and fashion shows (2011, p. 5).

Literature review specifically from this study, found that research on the results of teen programs in art museums is rarely ever conducted. It was significant in the world of art museum education and education in general, to discover and understand how these programs could affect individuals at this age. This study used both qualitative and quantitative arts-based methods as an investigation of participant experiences, discovering what these individuals “carried with them into their adult lives” (2011, p. 10). Now ranging from ages 18 to 36 years old, these former participants were asked to reflect on their experiences from the program (2011, p. 19).

After an extensive amount of research, results found that the participants had overall positive outcomes and reflections. These art museum teen programs demonstrated the importance of art education, which shaped the core for all four of these

teen programs. Participants in this program learned vital and transferable life-skills, such as public speaking, event planning, and teaching techniques, as well as art skills and processes (2011, p. 60). “Room to Rise” studied the impact on its participants, finding that this program increased their perspective on museums as an environment for both education and work. This study also found evidence that some past participants even pursued museum-related careers due to their involvement and enjoyment within the program (2011, pg. 32).

I felt it was important to discuss the need for both art museum education and art education from a diversity of people, not solely art education within schools. In 2012 Eekelaar, Camic, two art educators, and Springham, an art therapist, conducted a study on individuals with dementia and aesthetic responses to visual art (p. 262). Their research explored the ways in which public artwork in a public art gallery could affect cognition. This study used a mixed-methods approach of audio recordings and content analysis, questionnaires, and an art-making response given to its participants through a three-week gallery program (2012, p. 262). Findings in this research proposed that memory could be particularly improved through aesthetic responses to visual artwork within a gallery. After gallery sessions with art viewing and artmaking activities, enhanced mood, self-confidence, and “reduced isolation” were all positive effects reported from family caregivers who took part in the study with their family members with dementia (2012, p. 262). Evidence shows that art viewing and art making were both components of the study, which resulted in positive influences on these individuals with dementia (2012, p. 270).

Although this study did not take place in an art museum, it investigates the experience of being present in an art setting with original works of art for these specific individuals. Similarly, other studies have been done within this area of educational and

psychological research to show how artistic settings, including art museums and art galleries, can positively impact a person's mood, mind, and overall well being. These artistic settings can present a calming and positive atmosphere for many individuals, especially those with cognitive disabilities (2012, p. 270).

Beginning in 2006, the Museum of Modern Art (MoMA) in New York City began the "MoMA Alzheimer's Project." This project was a nationwide program as an expansion of the museum's education and outreach department and was designed to make "art accessible to people with dementia" (The Museum of Modern Art, 2006, p. 1) and their caregivers. The MoMA Alzheimer's Project is a study that "allows the Museum's experts to concentrate on one particular segment of the adult population and to create programming designed for the needs of those with Alzheimer's disease and their caregivers" (The Museum of Modern Art, 2006, p. 1). Subsequently, Rosenberg (2009) reviewed this study as well. During this study, individuals with Alzheimer's visited the art museum with their caretakers and a trained museum educator. After viewing approximately five pieces of artwork in the museum, results found that individuals reported improved mood and self-esteem. They also felt that it was a meaningful and educational experience (Rosenberg, 2009, p. 93).

After this initial project, the MoMA continued its development with individuals with disabilities and focused on implementing similar art-related programs into their museum. The museum also began to provide museum employees with training resources and manuals to better educate their staff on how to improve accessibility of art to individuals with cognitive disabilities. Between 2007 and 2014, the project reached over 10,500 colleagues (The History of The MoMA Alzheimer's Project, 2018).

While reviewing previous studies, I found an absence of research on the subject of cultural diversity within art museums. Therefore, I felt that it was even more

imperative to include cultural diversity within my own research study. In 2007 Ien Ang studied cultural diversity in the Art Gallery of New South Wales (AGNSW), which is known as the largest art museum in Sydney Australia (p. 305). Ang's article was a case study in which he researched the challenges faced within the art museum, particularly focusing on a 2001 exhibition of Buddhist artwork. Ang felt that the current art museums are pressured to prove their significance for the multicultural population (p. 306). In his article he stated that, "The social and political significance placed on cultural diversity today is apparently deeply antithetical to what museums stand for, especially art museums" (pp. 306-307).

In this study, Ang felt it was necessary to analyze the AGNSW's response to its need for cultural democratization within its institution. Through a set of interviews with the museum staff, Ang hoped to uncover how these museum employees would resolve the dilemma of cultural diversity in their art museum (p. 308). Audiences in Australia seemed to have a lack of familiarity and understanding of the culture of Asian artwork. This disconnect may have been due to the fact that Asian art was a non-western art and was considered "culturally different," while most of the AGNSW's collections were within the category of western artwork (p. 309). Curators at the museum believed that a large exhibition focusing on Buddhist artwork would attract a broader audience, mainly because the culture of Buddhism has been more easily recognized and understood than many other Asian cultures (p. 310).

Before creating the exhibition, the museum curators conducted focus group sessions to research if this type of cultural exhibition would interest visitors. Research found that this exhibition would not only interest various kinds of people, including both religious and non-religious, but it also suggested that Asian visitors would also be interested. However, it was necessary to include cultural context regarding Buddhism, in

addition to solely displaying works of art (p.310). “Cultural diversity has therefore become a predicament for the museum: engaging with it is task and responsibility as crucial as much as it irresolvable” (Ang, 2007, p. 319). This study found that it is necessary to incorporate both art and cultural context into an art museum exhibition, despite the location of the art museum or the majority of its visitors’ beliefs and artistic preferences.

While reviewing this literature, I found a common theme of diversity: an art museum should essentially be for everyone, despite who walks through the door. Everyone that enters an art museum should be educated through original artworks as well as experience the enjoyment of viewing it for their own pleasure. An art museum is not for one type of individual or even one specific age or grade range. It is for anyone that chooses to come and experience it. The following chapter will discuss the methods of my research study in three art museums in Arizona within the Phoenix Metropolitan Area.

CHAPTER 3

METHODOLOGY

Research Questions

The overarching research question in this study was: How do art museum administrators and museum educators identify their institutions as educational? The subsequent questions in this study were: 1) To what extent have these museums impacted the education and culture in the community? 2) How is cultural diversity to the public addressed in the museum's educational programs? 3) What is the museum educator's role in the structure of the museum? 4) What are the museum's specific educational goals?

The purpose of this research study was to investigate how three art museums in the Phoenix Metropolitan Area are educating the public community through their institutions of art and culture, as well as through the eyes of museum educators and administrators. This study sought to examine the roles of these art museums as educational institutions for not only students but also for the public community. By utilizing the opinions of internal art museum employees in the Education Department and Administration Department, this study also sought to explore museum education as a pertinent profession in the educational field.

Research Design

This study was a qualitative, multiple case study methodology on the role of three art museums in Arizona: the Aztec Art Museum, the Maricopa Art Museum and the Zuni Art Museum. Three case studies are used to understand the similarities and differences between each of these museums. Although these art museums differ considerably, all of them serve as educational institutions for the public. This study included several qualitative techniques: observations and field notes, participant interviews, and

photographs. All names of museums and participants were changed for this study to assure full confidentiality.

Qualitative research is a descriptive and interpretative method of research (Creswell, 2014, p.187) comprised of three stages including data collection, content analysis, and comparative analysis (Strauss & Corbin, 1990). Through a variety of techniques, qualitative research searches systematically for themes, issues, and behaviors to a personal experience (Creswell, 2014, p. 4). Qualitative research methods provided a complete and thorough inquiry of the data collected in this study.

I conducted case studies on three art museums in the Phoenix Metropolitan area of Arizona. I used a qualitative method of inquiry, using in-person, one-on-one interviews with eight museum employees. In these interviews I asked each participant twenty-five questions from a formal set of interview questions created beforehand. A list of the questions from the interview protocol is included in Appendix B. I asked the same questions to every participant, both museum educators and museum administrators, to assure that I received concurrent and accurate data. My interviews were open-ended, to gain as much information as possible, while also allowing the participants to have a comfortable conversation with me. With the permission from my participants beforehand, I audio-recorded all eight of my interviews. Directly after the interviews, I transcribed the dialogue on my computer to have accurate documentation of our conversation. While interviewing these participants, I sought to gain an understanding of their perspective on the educational world of museums. To ensure internal validity in this study, I used strategies of peer examination from another Art Education graduate student, triangulation of data from multiple sources, and repeated observations at my three research sites.

Role of the Researcher

In this study I was an observer; I interviewed eight individuals, who were all full-time employees at one of the three museums. All participants were chosen based on their job titles and full-time status of employment within the museums. All eight participants were female by chance, although gender was not a facet of my study. Each of my participant interviews ranged from approximately thirty minutes to one hour. Depending on the individual and the nature of our conversation, some interviews took longer than others. I felt that it was important to ask participants' questions not listed on my interview protocol if they arose in our conversation. For example, I asked a participant from the Maricopa Art Museum how her job position in the Marketing Department was pertinent to the museum's educational functions. Asking additional questions gave me supplementary information that I felt was necessary to further support my research. I kept my questions short to assure that every participant was able to answer my initial protocol questions thoroughly within the time restraints. Many participants spent time providing me in-depth answers and gave me a great deal of information to include in this study. Some participants, however, seemed to rush through the interview process, going through the questions much more quickly, providing me with less detailed answers.

I gained access to several of my interviews by asking permission through a formal email with a recruitment script, which was composed beforehand. I waited for a response and then scheduled a time and place to meet to for a one-on-one, in-person interview. All of these interviews were conducted individually in professional and quiet settings and most of them took place in an office inside the museum. I was also able to ask several of these individuals for consent to participate by speaking with them in-person because I had met them while working at two of the three museums before. I was able to interview most of my participants within a week or two after asking for their participation, and the

interviews took place within the course of two to three weeks after requesting consent. I completed my two final interviews on February 6, 2018.

Before beginning my interviews, I distributed a consent form to each participant to read and sign. The consent form discussed important components of my research to inform each participant about this study before beginning. The form explained the title and purpose of my study, with a summary of what I intended to use my research for and the reasons for being recruited as participants. The consent form also stated that all responses, recordings, documents, and data gathered for this study would be kept entirely confidential and destroyed within one year of completion of this study.

These art museums were selected because of my constant interaction with them throughout the years of being a resident in Arizona. Although the three museums vary in many ways, I am also aware that they also all have commonalities. All of these art museums share a mutual goal of serving as educational institutions for all of their visitors. I also selected these art museums because of my access to them from being an art student and a museum employee. I have had the opportunity to volunteer and work for the Aztec Art Museum and the Zuni Art Museum, giving me the chance to view these two museums from an outsider and an insider perspective. I have had discussions with museum employees while also observing the museums for my enjoyment, prior to researching them for this study. However, when beginning this study, I focused on these art museums as a researcher and an observer, not as an employee. All information and data collected in this research study was completed from a neutral perspective with an open mind.

Data Collection

Data collection is a process of obtaining valid information in a systematic and measurable format (Stokrocki, 1997). It enables a person to answer pertinent questions

within the research, evaluate results, and to provide future implications for their study (“Data Collection,” 2005). I received approval for my IRB on January 18, 2018 to start my formal collection of data and my one-on-one interviews with participants. A copy of my IRB approval document is included in Appendix A. I began preliminary research for the topic of my study and my review of literature in April 2017, in preparation for my Qualifying Research Proposal in November 2017. Formal data for this study was compiled between January and March 2018 in the form of direct observations, field notes, interviews, and photographs.

I began my data collection with observations and photographs of all three art museums. I felt it was necessary to familiarize myself with all aspects of the three art museums—the structures and facilities, the resources and programs available, the internal staff and the visitors walking through the doors. Most importantly, for this study, I focused on the museums’ educational programs, events, and activities. During each museum visit I wrote notes in my notebook and took photographs of my observations to include in this research. These written notes discuss the ways in which these educational programs seek to educate the public. Concurrently, these photographs visually show examples of several educational programs that I directly observed from the museums.

Observations and Field Notes

Observation is a tool often used in qualitative research studies. It involves the researcher taking an ample amount of field notes in regards to the behavior and activities of the individuals at the research location. Throughout these observations, the researcher may take field notes on-site in a variety of ways, depending on what is most suitable for their given research study (Creswell, 2014, p. 190). For the entirety of this study, I carried a notebook, a pencil, and my phone (for photography and interview audio

recordings) with me to each museum to write detailed thick descriptions. I returned to the museum many times in the study to observe different types of museum occurrences. Depending on the day, the museum setting changed. For example, days with events were much more popular in comparison to typical museum days, which were relatively quiet. I also spent much of my time visiting the museums to observe educational programs or events or to interview participants. I wrote down all observations in my notebook during my visits, to ensure that I would remember my initial thoughts.

Document Analysis

I collected museum brochures, pamphlets, and maps to educate myself about each museum before analyzing my data. I took notice in the overall arrangement of the exhibitions on display, taking many pictures. I predominantly focused on the how each exhibit was designed from an educational perspective, rather than a curatorial or aesthetic perspective. I paid close attention to the educational materials presented in the exhibitions. I asked myself if these materials were beneficial to educating the public. I took photographs of educational programs and events that I attended and discussed components of them in the subsequent chapters. These photographs are included in Figures 1-12 of my study.

Interviews

Some of my interviews deviated from my direct questions, as we conversed about many different topics in regards to art museum education. These deviations altered many of my interviews along the way, changing them into more interesting conversations, which was pleasantly unexpected. Some of my interviews became less structured, giving me additional information and results to enhance the nature of my study. Some of the first questions on interview protocol were intended to learn about my participants and to break the ice before asking more challenging questions. I combined

the answers of these background questions into Table 1, included in the next chapter of this study. I thought it was necessary to know about all eight participants first to gain an understanding of their perspective on art museum education within these institutions.

Disclaimer

As a fine arts student in college, the Aztec Art Museum, in particular, has had great value and significance in my life and artistic career. In 2014, while working to obtain my Bachelor of Fine Arts Degree in Drawing, I began working as a Marketing and Artist Residency Intern at this museum. I was given the opportunity to learn about new artists from around the world while working with them during their Arizona residency. I also gained practice through attending museum events, assisting with databases and social networks, and various other artistic projects. It was not until this experience that I first began my internal involvement with museums.

Now as a graduate student in Art Education, I am a returning employee of the Aztec Art Museum as a Museum Ambassador, as well as a recent Education Intern at the Zuni Art Museum. I have gotten the chance to simultaneously work in two art museums, in two different departments, while experiencing their distinct differences. My time at both museums has given me invaluable experiences, creative opportunities, and a chance to become familiar with the professional and public art community. These museums have given me greater access and a platform to be able to research art museum education for this study. However, my personal experiences at both of these museums did not alter my views regarding this research study. My stance has remained transparent, in order to gather and analyze the necessary data for each case in this study, with a neutral and accurate perspective.

Limitations

Limitations in this study included time constraints and specific participant interviews.

Due to the availability of my schedule in conjunction to the location of these museums, I was not able to visit these museums as frequently as I had hoped to. The Maricopa Art Museum, located in Central Phoenix, was much less accessible to me than the other two museums and its location took much more time to commute to. I did not have a set work schedule to attend to at the Maricopa Art Museum, because I did not have a job or an internship at this museum as I had with the other two. In order to observe this museum as often and as thoroughly as the Aztec Art Museum or the Zuni Art Museum, I made additional time for each visit.

Participants in this study posed as an additional limitation. I collected data from eight participants and it was necessary to restrict myself from using too many, due to time limits of the study. Eight participants was a reasonable number to provide me with an ample amount of data to analyze, without constricting my data collection. It was important to analyze fewer participants to create a more detailed collection of data.

At both the Maricopa Art Museum and the Zuni Art Museum, I selected two employees from the Education Department and one employee from the Administration Department. In contrast, I chose only to interview one employee from the Education Department and one employee from the Administration Department at the Aztec Art Museum due to the small number of employees working at this museum. The Aztec Art Museum was much smaller in size than the other two museums, and because of that, it had much fewer employees than the other two museums. I discovered that most of the Aztec Art Museum's employees were involved in many tasks other than their positioned department. The Curator of Education was the only employee in this museum that worked entirely within the Education Department. Therefore, I felt that it was more useful to include only two participants in the Aztec Art Museum, in contrast to selecting three participants each at the Zuni Art Museum and the Maricopa Art Museum.

Lastly, I chose only to interview staff members that I believed would be a useful component of this research study. The Maricopa Art Museum in particular, is quite large. It has over sixty internal museum employees and quite a few in the Education Department alone. In addition, it has hundreds of volunteers and docents that assist the staff in tours and events. Many of the employees within the Maricopa Art Museum only stay in their department and do not interact with the other departments on a daily basis. I chose to only include participants for this study in the Administration Department that were in constant interaction with the Education Department, or participants that had a past in education.

Delimitations

Delimitations of my study included contact with participants as well as time constraints. I had originally wanted to interview museum directors in this study. I felt that a director's stance would be beneficial to add a unique perspective on art museum education. However, of all three museums, I was not able to recruit any of the museum directors. I did not receive a response from any of them and I have still not received a response. Due to the nature of their job, I believe they were too busy to participate, and simply did not have the time to partake in a research study. However, I felt that it was necessary to resume my research using a different museum department, with other museum employees in the Administration Department that I felt would be most useful.

Data Analysis

Data is examined through the concentration of meaningful concepts, particularly through the process of open coding, a vital component of the content analysis. While coding, a researcher can search for patterns of meaning while generating recurring themes or ideas after gathering their initial research (Stokrocki, 2014, p. 206). Coding can enhance and support data in a study through the formation of concepts and essential

themes or from the development of patterns, including key subjects, phrases, or words. Two ways of coding data may include color coding or marginal coding, which can be utilized to separate a common idea into a specific category. Coding data may help with the process of dissecting the data the researcher gathers throughout their study (Stokrocki, 1997).

The data analysis for this research study involved three phases using my interview transcripts. In the first phase of my analysis, I highlighted dialogue in the transcript that was most relevant to my research questions. This information was evidence that supported the research questions in this study. In the second phase, I reread the transcripts with the highlights and summarized segments into my own words. Summarizing the dialogue helped to gain a better understanding of the participants' responses. The third phase of my data analysis involved marginal coding to find emerging themes. I wrote similar words, phrases, and ideas in the margins of my transcripts and found four major themes. These themes were common among all eight participants. A sample of my coding from one of the eight interviews is included in Appendix C. Results and interpretations of my data coding and analysis are discussed in the following chapters of this study.

CHAPTER 4

FINDINGS

In this chapter I describe the results of this research study. These findings demonstrate my data collection strategies beginning with direct observations and field notes. My data collection was continued through semi-structured, open-ended interviews using eight museum employees. My interviews began with background information to gain an understanding of each participant in this study. Results found evidence of the museum employees' personal and educational goals in their specific museum. Findings also include a display of photographs and descriptions of several of the educational programs available at these museums. Lastly, I analyzed the data collected and organized it into four key themes such as accessibility, pleasure/leisure, growth and learning, and personal connection.

Context and Participants

Table 1 (shown below) is a display of background information on the eight museum employees that participated in this study. I felt that it was important to learn about the past of all of my participants to understand their perspectives on art museum education. This information assisted me greatly in my research. This table includes the participants' current job position, the time in their position, and their educational experience starting from college. Participants chosen for this study were full-time employees and in either the education or administrative departments of one of the three art museums. All participants were female, most likely due to the high number of females working in this field, and ages ranged from approximately 25 to 60 years old.

Table 1.

Participant Background Information

Name	Museum	Job position	Time at job	Educational background	Previous employment in art and/or educational settings (museums, galleries, schools, etc.)
Sofia	Aztec Art Museum	Curator of Education	10 ½ years	<ul style="list-style-type: none"> • Bachelor's degree- Art History • Master's degree -Art History • Certificate - Museum Studies 	<ul style="list-style-type: none"> • Worked at gallery at community college in Washington • Intern experience in Washington museums
Audrey	Aztec Art Museum	Senior Curator and Interim Director	27 years	<ul style="list-style-type: none"> • Bachelor's degree- Art History • Master's degree -Art History 	<ul style="list-style-type: none"> • Assistant Director at a museum in L.A. • Assistant Director at a gallery in L.A.
Mackenzie	Maricopa Art Museum	Family Programs Manager	2 years	<ul style="list-style-type: none"> • Bachelor's degree - Art History • Master's degree- Art Education 	<ul style="list-style-type: none"> • Internship at National Portrait Gallery • Internship at the National Museum of Women in the Arts • Internship at Bead Museum • Internship at the U.S. Holocaust Memorial Museum • Employment at Hirshhorn Museum • Employment at ASU Art Museum
Patricia	Maricopa Art Museum	Higher Education Programs Coordinator	1 ½ years	<ul style="list-style-type: none"> • Bachelor's degree - Art History, minor in Italian Language • Master's degree - Italian Literature • Doctorate degree - Art History, specializing in Italian Renaissance and Baroque Art 	<ul style="list-style-type: none"> • Internship at the National Gallery of Art in Washington D.C. • Teaching classes in ASU's Florence, Italy Study Abroad Program
Kristin	Maricopa Art Museum	Senior Communications Specialist	1 year	<ul style="list-style-type: none"> • Bachelor's degree in Art History 	<ul style="list-style-type: none"> • Internship at a museum in Peru
Ruth	Zuni Art Museum	Curator of Education	6 years	<ul style="list-style-type: none"> • Bachelor's degree in Painting and Drawing • Master's degree in Art Education specializing in Museum Education 	<ul style="list-style-type: none"> • Internship at Phoenix Art Museum • Internship at Scottsdale Museum of Contemporary Art • Teacher at Shemer Art Center
Elizabeth	Zuni Art Museum	Arts Education Coordinator	2 years	<ul style="list-style-type: none"> • Bachelor's degree in Creative Arts • MAT degree -Master's of Arts in Teaching • Teaching certification 	<ul style="list-style-type: none"> • Museum of Fine Arts in Boston • Denver Art Museum educator • Palo Alto Arts Center
Victoria	Zuni Art Museum	Curator of Contemporary Art	5 years	<ul style="list-style-type: none"> • Bachelor's degree in Political Theory & Gender Studies, minor in Art History • Teaching certification 	<ul style="list-style-type: none"> • Curatorial and Registration department experience in London • High school teacher

Aztec Art Museum

The Aztec Art Museum is a contemporary art museum located on Arizona State University's Tempe Campus. The museum was originally founded in 1950 and began as a collection of American and Latin American artwork acquired over the years. The Aztec Art Museum consists of three locations: the main museum, a ceramics research center, and an artist residency space in Downtown Phoenix. For this study, I will be focusing on the main museum location in Tempe, Arizona. The Aztec Art Museum's main, present-day structure was constructed in April of 1989 encompassing three levels, with a selection of five galleries and three outdoor sculpture courts.

The museum's unique architectural structure alone, serves as a work of art in and of itself. The front entrance was located underground among a row of stairs and distinct columns. Although this museum is quite small, the facility has much to offer the university students and the public, free of charge. The museum includes administrative offices for employees and student interns, and a lecture classroom, which also serves as a small gallery space. The museum also contains a conservation workspace, a print study room, and a museum gift shop. Exhibits change seasonally, rotating between the museum's permanent collection and a display of artwork from artists-in-residence, visiting from around the world. The Aztec Art Museum has grown throughout the years, containing more than 12,000 pieces with an array of contemporary and historical artwork within the permanent collection ("ASU Art Museum," 2018).

Sofia and Audrey

Sofia and Audrey were two participants I interviewed from the Aztec Art Museum. I chose to only include two employees from this museum due to its small size and limited staff members. The Aztec Art Museum has only about twenty-five total employees, not including the temporary, part-time student workers. The staff of the

Aztec Art Museum works in a range of different tasks throughout the entire museum, which may vary greatly from their specific department or job title. For that reason, I felt that it was more important to focus on the two individuals from this institution that would best answer the research questions for this study.

My first interview at the Aztec Art Museum was with Sofia, the Curator of Education. Her background is in the arts, with a Bachelor's and Master's degree in Art History, as well as a certificate in Museum Studies. She began working at the Aztec Art Museum as a Curatorial Intern in October of 2006 and moved into her current full-time position in December of 2007. Sofia's job primarily consists of creating and implementing materials to educate all museum guests in a variety of different methods. Sofia designs educational programs and events, works with children in hands-on activities, and tours school groups and visitors throughout the community. Sofia also manages education interns and other employees at the museum, while working with other departments that need assistance.

Audrey is Senior Curator and Interim Director at the Aztec Art Museum. Her educational background is in Art History, with both a Bachelor's and Master's degree in the field. She has been working at this museum for 27 years, more than most of the museum's current staff members. Audrey began her work at the Aztec Art Museum in the Education Department. Her former work in as a museum educator was one of the main reasons I felt that she would be an appropriate person to include in this study. Throughout the years, Audrey alternated between several different positions within the museum from education to administrative, until residing in her present position.

I selected museum administrators for this study due to their relationship with the Education Department or their prior background in education. As a former Curator of Education at the Aztec Art Museum, Audrey has been affiliated with the Education

Department since the start of her employment at this art museum. Her past and present roles at this institution allow her to recognize the responsibilities of employees from both departments discussed in this study. Her current administrative position enables her to communicate with the curatorial, education and marketing employees, as well as all other departments within the museum. However, the majority of Audrey's job is about research, in all aspects of the word. She researches artists and exhibitions as well as acquisitions and collections. Audrey also works with visiting artists on commissions, site-specific projects, and residencies; tours and teaches students within the university about contemporary art and museum studies; and manages the Curatorial Department through collections care, management, display, and use.

Maricopa Art Museum

The Maricopa Art Museum, founded in 1959, is located in Phoenix, Arizona at the heart of the Downtown Phoenix Arts District. Spanning approximately 285,000 square feet, this museum has become the largest museum in the southwestern United States. The museum contains a collection of over 18,000 artworks that range from American and Western American, Latin American, Asian, and European cultures. The collection includes a variety of historical and contemporary artwork, photography, and fashion garments.

Over the years the Maricopa Art Museum has grown in size, expanding its structure to the public. In addition to the main building, the museum's property includes another building with educational facilities, including an administration office and student classrooms, a research library, and an interactive children's gallery. The property also contains a public theater, a large sculpture garden and dining café, and a gift store. In addition to rotating and permanent exhibitions, events and activities are hosted throughout the year featuring live performances, music, and independent art films open

to the public. The Maricopa Art Museum's mission is predominantly about the relationship between people and the diversity of artwork from around the world ("Phoenix Art Museum," 2018).

Mackenzie, Patricia, and Kristin

Mackenzie has been the Family Programs Manager at the Maricopa Art Museum for the past two years. She has her Bachelor's degree in Art History and her Master's degree in Art Education, with previous internship and job experience in the field of art and museum education. The primary responsibility of her position is to design, organize, and evaluate the museum's educational programs. Mackenzie works with other staff members from the education team to integrate family programs with the museum's collection and current exhibitions on display. A large portion of her job includes management of the museum's popular Discount Tire Free Family Weekend event that takes place every month. In preparation for the family weekend, Mackenzie's job is similar to an event planner. She is responsible for planning the entirety of the event by meeting with volunteers and artists, collecting materials and resources, and maintaining an accessible and enjoyable experience for all visitors.

Patricia is the Higher Education Programs Coordinator at the Maricopa Art Museum since October 2016. She has a Bachelor's degree in Art History with a minor in Italian Language, a Master's degree in the Italian Language, and a Doctorate in Art History with a specialization in the Italian Renaissance and Baroque Art. She was also a former Art History professor at Arizona State University. Patricia chose to work at an art museum to combine her love for humanities and teaching with her love for art and museums. In my interview with Patricia, she stated that her main objective in this position is to "engage with the higher education community, both at the faculty level and at the student level," by integrating the Maricopa Art Museum into the school

curriculum. Patricia spends much of her time in this position working with teens and college interns in museum's internship program. She also works with teachers in the valley to help them integrate the Maricopa Art Museum into their school curriculum.

Kristin has been the Senior Communications Specialist in the Marketing Department of the Maricopa Art Museum since August 2016. She has an educational background in Art History and previous experience interning at an art museum. Kristin's position requires her to communicate on a daily basis with the Education Department on tasks within the art museum. Her job primarily consists of writing and project management. She works on copywriting for the museum's magazine, press releases, print publications, and numerous other advertisements. She also assists the Web Coordinator in maintaining the museum's website and other promotional materials.

When I asked Kristin how her job ties into the Education Department, she said that both the education and marketing departments are about connecting people to the artwork and broadening the museum's audience. The two departments seem to overlap much more than other departments in the Maricopa Art Museum because they are in constant communication with each other. They can collaborate to cultivate an idea and deliver it to the museum's audience. For example, the Education Department may ask the Marketing Department to produce a flyer about a new school program offered at the museum. The marketing team can work with the educators to generate the flyer's visual design and advertisement in an effective and creative way.

Zuni Art Museum

The Star Valley arts district in Scottsdale, Arizona takes place in Old Town, Scottsdale and is separated into three main divisions. These divisions include a contemporary art museum, a performing arts center, and a public art community. All three of these art divisions are closely connected to each other to create a cohesive

artistic community throughout the city of Scottsdale. They intertwine through a presentation of visual and performing arts, public events, and educational programs (“Scottsdale Arts,” 2018).

Established in 1999, the Zuni Art Museum is the art museum division of this artistic community. This museum is primarily of contemporary art, design, and architecture from around the globe. The Zuni Art Museum collaborates with organizations in many different locations, some of which include both the Aztec Art Museum and the Maricopa Art Museum from this study. The museum is average in size, larger than the Aztec Art Museum but smaller than the Maricopa Art Museum. The museum is one level, with five rotating galleries including new exhibitions and artwork from the permanent collection, and a small gift store. Additionally, the museum is located directly beside the Education and Outreach administration office, and the performing arts center that surrounds a lawn teeming with public art sculptures and a stage set for live performances. The Zuni Art Museum’s mission is to educate audiences about contemporary art, while simultaneously creating local, national, and international opportunities for the artistic community. This museum hopes to provide an array of different art experiences and programs through literature, music, dance, performance, and film (“SMoCA,” 2018).

Ruth, Elizabeth, and Victoria

As stated earlier, the Zuni Art Museum is the art museum division of the Star Valley arts district. Ruth is the Curator of Education in all divisions of this district but predominantly works with the Zuni Art Museum. She has been working at this art museum since 2008 and has been in her current position since 2012. She has a Bachelor of Fine Art’s degree in Painting and a Master’s degree in Art Education, specializing in Museum Education. Ruth works to establish and integrate arts education programs into

the Zuni Art Museum. She organizes and develops many of the museum's educational programs and collaborates with participating artists. First, Ruth finds the best artist for each program and then meets with them to discuss and prepare the details. She is responsible for booking art spaces, handling the budgets and contracts with the artists, and making sure the proper materials are available. She also manages interns and student workers at the Zuni Art Museum.

Elizabeth is the Arts Education Coordinator at the Zuni Art Museum and has been working in this position for two years. She has a Bachelor's degree in Creative Arts, a Master of Arts in Teaching degree in Art Education, and a teaching certification. Elizabeth was previously a teacher at a public school and worked in many other art museum education positions in the past. As an Arts Education Coordinator, Elizabeth is responsible for specific educational programs within the Zuni Art Museum. For example, she directs and leads their entire Art Start series, a set of programs for pre-kindergarten to kindergarten children, both on-site and off-site from the museum. Using the Arizona Visual Arts Standards and STEAM (Science, Technology, Engineering, Art, and Mathematics), Elizabeth creates lesson plans and artmaking exercises for children in Art Start in accordance to the theme of the current exhibition at the museum. She also trains art museum docents to give tours during these series', teaching them the skills and techniques to engage young children.

Victoria has been the Curator of Contemporary Art at the Zuni Art Museum for the past five years. She has a background in Political Theory and Gender Studies with a minor in Art History and a Master's degree in Contemporary Art with an emphasis in Curating. I chose to interview Victoria for this study instead of another employee in the Administrative Department because of her past in teaching. In addition to her degrees, she has a teaching certification in the state of Arizona and she was previously a high

school teacher, specializing in art history, anthropology, and writing. I felt that her previous involvement as an educator would make her a viable candidate for this research study, rather than simply choosing to interview any curator at the Zuni Art Museum. As a present curator and a previous educator, I felt that Victoria would be able to recognize and acknowledge different aspects of art museum education for our interview.

Educational Programs

While observing these museums throughout this study, I came across a myriad of educational programs in all three institutions. During my interviews, I asked each of my participants what educational programs were available in their museums, including which ones they believed to be the most and least effective. In fact, many of the educational programs were alike in all three of these museums, despite some minor disparities. I came across similar activities, procedures and overall educational goals among all three museums' programs. For this study, I focused on two educational programs or events from each museum, providing a detailed description of my sights and experiences. I chose not to partake in any of these programs, as I was only an observer in this research study.

Aztec Art Museum

Educational programs and events at the Aztec Art Museum include activities that are customary to other art museums, such as traditional art museum tours, artist lectures, and Curator Chats. The museum also offers Family Day three times a year, Creative Saturdays every weekend, and season opening receptions. The Aztec Art Museum hosts other events through the university as well as private events for members, live performances, and artist seminars. Escape the Museum and Get Weird are two examples of events at the Aztec Art Museum designed to expand their audience. Escape the Museum and Get Weird were both created to get first attract visitors' attention and

get them in the door, and then give them an opportunity to have an educational experience. Through a series of fun but educational activities, visitors get a chance take a closer look at the artwork on display, during the entirety of the event.

For this research study, I observed the Aztec Art Museum's Creative Saturdays. Every Saturday from 11:00 A.M. to 4:00 P.M. the museum offers Creative Saturdays in their multi-purpose classroom for free. This program was designed for younger children, typically between the ages of four and twelve years old. It gives parents and their children the opportunity to partake in an art-making activity while also exploring the current exhibits at their leisure. Creative Saturday projects change every other week, giving visitors a second chance to partake in it if they missed it the first week, or a chance to repeat the activity if they enjoyed it. Museum Ambassadors are in charge of guiding the families through the project and often, are the creators of them. Activities range from simple crafts to painting and printmaking, as well as a mixture of other medias. Figure 1 shows a recent C-D printmaking activity from a Creative Saturday at the Aztec Art Museum. This photograph displays examples of a Museum Ambassador's finished prints, which were used as samples to show children before beginning their print. This artmaking activity was designed as an easy alternative to monoprinting, a popular form of printmaking. Materials included tempera paint, paintbrushes and Q-tips (for creating textures and designs with the paint), C-D's, and white paper. The C-D's were used as a template or circular stencil that could be directly painted on. After tempera paint was applied onto the C-D's, they were pressed down onto a white piece of paper. When the C-D's were removed, images would be revealed. After one image was printed, children could clean their C-D in a large bucket of water and begin the process all over again. They were able to make as many C-D monoprints as desired, creating brand new images

each time. This simple activity allowed children to experiment with fun materials while learning new printmaking techniques.



Figure 1. Aztec Art Museum, Creative Saturday C-D Sample Printmaking Activity

Next, I observed the Aztec Art Museum's Escape the Museum event. Escape the Museum is a scavenger hunt that takes place approximately once a month on Friday evenings at the Aztec Art Museum. This event was created approximately a year ago, as a way to attract more visitors to the museum. As the event gained popularity, the Aztec Art Museum decided to continue to offer it, altering the activities and questions of the scavenger hunt based on the rotating exhibitions within the museum.

Museum employees of the Aztec Art Museum designed this event to be an entertaining and educational night out at the museum. Through my observations, I noticed that it helped visitors explore the museum's atmosphere and current exhibitions on display in an attentive, but non-traditional way. During Escape the Museum, visitors were locked in the museum for the entirety of the event. They were directed to follow clues, complete activities, and take photographs with the artwork to be able to escape before time ran out on the clock. In order to uncover the clues and escape, visitors were

forced to look at the artwork up close and pay attention to details in the artwork that they would not typically notice.

Clues were hidden throughout the galleries and within the artwork, with activities such as artwork color swatches, voice recordings, and fill-in-the-blank handouts. Several museum employees dressed up as characters, asking the visitors to participate in engagement activities in order to receive hints that would lead them to escape. If all of these clues were discovered within the time frame of the event, winners had the opportunity to earn a prize. Prizes were given to the first three winners who were able to escape within the time limit by finding the hidden safe with a key. Even if they did not win, every participant received a souvenir Aztec Art Museum button.

A photograph of Aztec Art Museum's south sculpture court doors and staircase is in Figure 2, and a photograph of the north staircase is in Figure 3. Often during the event, the safe and key would be hidden behind the doors of the sculpture courts at the top of a staircase. Advertising for this event on Facebook and other social media pages included images similar to these two examples. With dark and mysterious corridors of the museum, these advertisements set a tone for the "crime scene" atmosphere visitors would experience the night of the event. Overall this event was fun to observe and I believe everyone learned a great deal about what was on display at the Aztec Art Museum. The activities were challenging but entertaining for everyone. Many visitors were laughing and running around the museum to find clues throughout the night. Although I was only an observer in Escape the Museum, I imagine it would be even more fun to take part in the scavenger hunt as a participant.

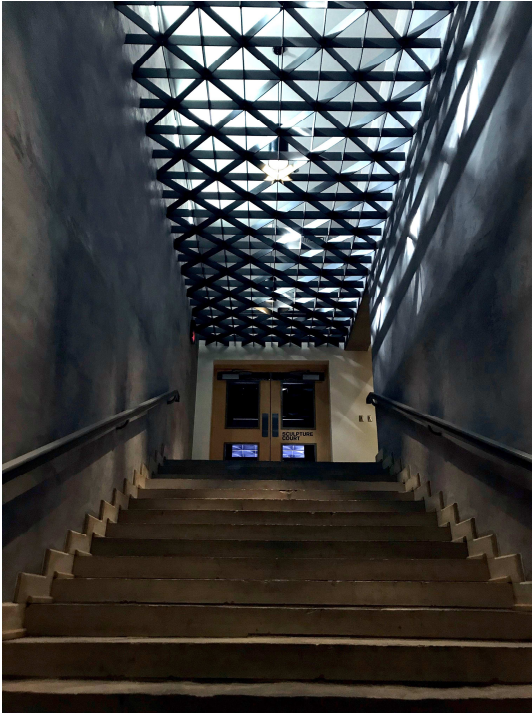


Figure 2. Aztec Art Museum, Escape the Museum Event, Example 1



Figure 3. Aztec Art Museum, Escape the Museum Event, Example 2

Maricopa Art Museum

The Maricopa Art Museum offers an extensive amount of educational programs for everyone, from young children to senior citizens, and every age in between. Some educational programs may attend to all ages and some may appeal to more specific age ranges. Programs for all ages of the public include: guided public or private tours, artist and curator lectures, a book club and poetry readings, and mindfulness art sessions for meditation. Family events with hands-on activities like Discount Tire Free Family Weekend and Make It! are open to children, adults, and families for free on a monthly basis at the museum. Events are also hosted on First Friday nights, exhibition season openings, live concerts, films, and off-site events.

A series of programs are open to educators such as Faculty Night, Extra Credit, Educator Arts Day, as well as an educator membership and a set of online teaching materials to assist with professional development and classroom teaching. Specifically for high school and college students, programs include Teen Night, College Night, the Teen Art Council, workshops, and internships for college undergraduate and graduates. For senior citizens, programs include a Senior Coffee Social and The Arts Engagement Program—designed for adults with mild to moderate cognitive disabilities and their care partners. Also, the Maricopa Art Museum offers a membership for visitors to partake in museum events with free admissions, discounts, and access to additional educational opportunities. The museum also provides educational opportunities to visitors on a voluntary basis to gain experience and knowledge in the art field. There are over 400 volunteers and docents that support the institution by assisting with in tours, events, and other educational activities (“Phoenix Art Museum,” 2018).

For this study, I observed the Maricopa Art Museum’s Discount Tire Free Family Weekend, an educational event held on the second weekend of every month on Saturday and Sunday. This event is among the largest and most popular at this museum, bringing in approximately 1,500-3,000 visitors in just two days. Due to the status of this event, I felt that it would be a necessity to learn more about it and to observe it for myself. I visited the Maricopa Art Museum on Sunday, February 11th, 2018 with my father. We stayed at the museum for about four hours, experiencing artwork together for the day, while also acknowledging the activities happening around us. We did not participate in any of the family activities and instead, viewed the artwork on display and observed the event.

When my father and I arrived at the Maricopa Art Museum in Downtown Phoenix, it was crowded with visitors. We immediately saw a variety of visitors from all

ages, cultures, and backgrounds. Outside the museum, children were playing on the lawn with their parents, friends were chatting, and groups of families were walking into the museum together. The front of the art museum was popular with a photo station, where visitors were able to snap photos together and see themselves directly on the screen. Later they would receive an email with their photographs to save for themselves.

As my father and I continued through the museum, we were overwhelmed by the extensive amount of activities available for visitors. We did not know where to begin or what to do first. We were given a program, informing us about the events for the day, which included art-making activities, puzzles and scavenger hunts, live performances, and much more. The museum's theme for the month was the color red, in accordance to Valentine's Day. Flyers, programs, and art projects throughout the entire event were all based around this color theme. Each month the Maricopa Art Museum chooses a new theme for their events, and it may be a color, a phrase, or an idea. Scavenger hunt flyers were located all around the museum, accessible for everyone to take, and encouraging families to collaborate to find answers. Flyers stated, "Search the museum for these works of art. Look carefully to answer each question. Discuss with your family or friend."

Each segment of the museum had something new to see or to do. Museum docents were walking around the galleries speaking with visitors, educating people about the artwork or helping with hints on the scavenger hunts. In one part of the museum, red still life objects were placed in the middle of a gallery on a table, with chairs positioned in a circle. Clipboards with paper and pencils were available for visitors on a table next to the still life. Visitors were able to sit down and relax while drawing their observations of the objects in front of them. A close-up photograph of my observation of this still life activity is in Figure 4. All still life objects were in the color red for the theme of February. Apples, spools of thread, and dishes were some of the many red objects piled onto the

table to create the still life. The activity was appropriate for the entire family and I noticed visitors of all ages sitting and drawing at their own pace. After visitors completed their drawings, they could take them home or donate them to the museum.



Figure 4. Maricopa Art Museum Still Life Activity

As I made my way to other parts of the art museum, I found a gallery I was especially interested in. This gallery, titled “The Hub” was an interactive gallery, designed for visitors to “observe, make, and appreciate art with each other.” A local Phoenix artist and gallery curator partnered with the Maricopa Art Museum to design the hands-on activity in this gallery. The artist used inspiration from a silkscreen print from the famous artist and color theorist, Josef Albers. Figure 5 is an image of the silkscreen print, *Never Before J*, from Josef Albers, in which the art-making activity was inspired by. Geometric shapes and shades of red were used in this artwork, illustrating Albers’ profound interest in color theory.

Using red-shaded tissue paper and recycled plastic containers, the Phoenix artist formed the idea of creating a monochromatic light box. After speaking with the artist, his initial concept was an experimentation of color and light. Visitors could create shape, texture, and color, expanding their interests in the beauty of both natural and human-

made objects. This project illustrated the fact that all color and shape is greatly affected by different intensities of light and light sources.

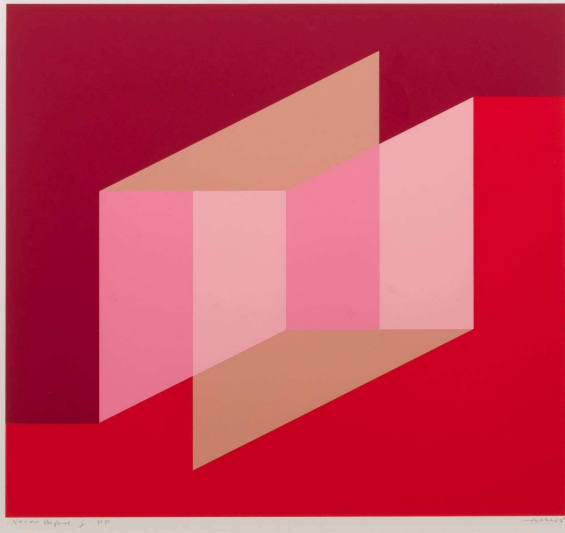


Figure 5. Joseph Albers, Never Before J, 1976, Color Silkscreen

This simple activity seemed to be as educational for children and families as it was enjoyable. Families learned about the elements and principles of art and design, color theory, and art history. Examples of the activity are in Figures 6 and 7 (shown below). These photographs are examples of two of the several light boxes designed during this event. Several boxes with materials of red tissue paper pieces, scissors, and glue sticks were placed along tables for children to work on together as a collaborative project. The light box illuminates the tissue paper placed on top of it, creating an illusion that the box is glowing.

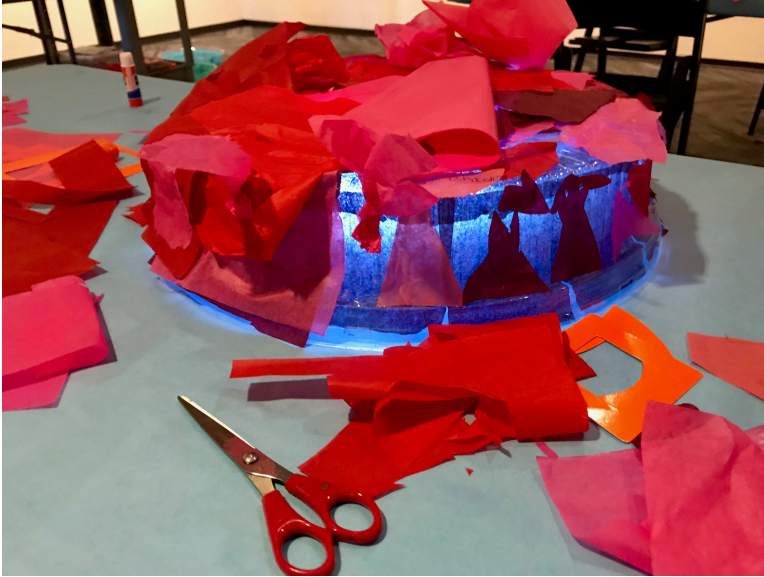


Figure 6. Maricopa Art Museum, Family Weekend, Lightbox Activity, Example 1



Figure 7. Maricopa Art Museum, Family Weekend, Lightbox Activity, Example 2

Overall, my observations from Discount Tire Family Free Weekend at the Maricopa Art Museum were educational and positive. I observed that the weekend was an opportunity to invite and inspire everyone from the community. It welcomed people of all ages and specifically encouraged families to spend time together, as my dad and I were able to do. All visitors were able to get free admission, making it affordable for the entire family to partake in the arts. This event may have bonded the family unit together in many cases, as families visit together throughout the day to participate in projects, engage in art exercises, and appreciate the artwork throughout the museum.

Zuni Art Museum

The Zuni Art Museum has many educational programs for students and teachers, as early as pre-kindergarten students. For children from grades pre-kindergarten to kindergarten the museum offers Art Start, with two additional series' titled Art Start Training Wheels and Art Start Outreach, which takes place off-site from the art museum. For children ranging between the grades of first grade to twelfth grade, educational programs include Creative Spark, Visions, Young@Art Gallery, and Inspiring Aspiring Architects. Teachers can also attend specific teacher training workshops and a Teacher's Night Out event. Memory Lounge and Coloring and Coffee are two programs available specifically for senior citizens visiting the museum. Contemporary Art Tours and Family Days are available to all visitors, as well as concerts, festivals, and other events that also take place at the performing arts center, located next to the Zuni Art Museum.

I was able to view the Visions program twice during my time spent at the Zuni Art Museum. The Visions program began in 1999, encompassing six schools and approximately 40 high school art students each year. A variety of schools, from economically and culturally diverse communities participated amongst the Maricopa County area. Students were chosen by their high school art teachers to participate in this program, involving a "year-long series of activities designed to cultivate artistic skills, collaboration, and civic engagement" ("SMoCA", 2018). Teenagers participating in Visions gain the opportunity to collaborate with each other on art projects, attend workshops and exhibits, meet local and visiting artists, and even display their artwork at a gallery curated by Zuni Art Museum's Education Department.

During the beginning of January 2018 I observed the Zuni Art Museum's Annual Teen Day, which was an event for all high schools in the Visions program. I witnessed collective and independent artmaking projects and even food trucks and raffles with

prizes. This event helped students in the program to collaborate with other participating schools, while also learning about the current artwork on display. Students were first given tours to explore the exhibitions at the museum and were then split up into class groups with a specified time frame to complete art projects. An Arts Education Coordinator at the Zuni Art Museum designed these educational art projects. Each project was based on a current exhibit on display and included a description of the exhibit with instructions for the classes to read.

For example, Figure 8 shows the teenagers from the Visions program working on a joint art assignment. This project was designed using concepts from the Zuni Art Museum's *Marking the Infinite* exhibition featuring contemporary Aboriginal Australian artists and totem poles. Drawing inspiration from this exhibition, students were given a cardboard pole, created from a recycled poster roll and taped down to the floor of the museum. Using tempera paint, students had the freedom to paint subjects of their choice onto the cardboard. This photograph shows a student painting a snake onto the cardboard pole using tempera paint and a brush. As the day continued, other students followed his idea on the pole, creating many colorful snakes around his first painting. Classes were able to take these cardboard poles back to their school with them, and seemed excited to display them in their classroom. Figure 9 is a photograph from the *Marking the Infinite* exhibit at the Zuni Art Museum. This photograph shows examples of some of the totem poles and artwork that was on display at the museum, which served as stimulation for the art-making assignment.

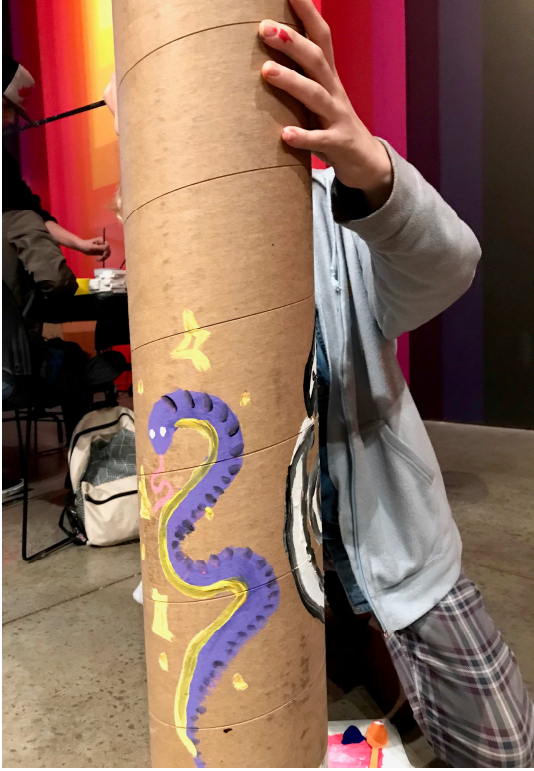


Figure 8. Zuni Art Museum, Collaborative Visions Project



Figure 9. Zuni Art Museum, *Marking the Infinite* Exhibition

About a month after the Annual Teen Day event, I observed more of the Visions program. This observation was a day at the Zuni Art Museum with one class. Classes in the Visions program had a monthly field trip where they could spend an entire day at the

art museum doing art projects and learning about exhibits, rather than in their school classroom. I observed a high school Photography class from Central Phoenix. They spent the majority of their class day at the museum, from 9:00 A.M. to 2:00 P.M. The class worked with their Photography teacher, the Curator of Education, and a visiting art teacher from another high school. The students began with a tour of the new exhibits at the museum and then went into the art studio to begin a project, taught by the visiting art teacher.

I observed a specific art project taught by the visiting art teacher. The goal of this assignment was to use photographs taken in class to create an artwork using a photo transfer and printmaking technique. The teacher began with a lesson on how to use new materials to transfer photographs, such as xylene, brayers and spoons, and a gel printing plate. Most of the students had never used these materials before in their artworks. The transfer process was time consuming but simple, and the students seemed to enjoy it.

Figure 10 is an example of this art project using teacher samples and materials presented to students before beginning the art project. First, xylene, a liquid solvent, was used for transferring photographs onto paper. The smell of xylene was strong, so students were instructed to transfer their photographs outside of the museum in a well-ventilated space. After applying xylene onto the image using a brush, spoons or brayers could be used to press down onto the back of the paper to help with the printmaking process. Dry pastels, also shown in this photograph, could be a material used to enhance the artwork later on. After transferring their photographs onto printmaking paper, students returned to the art studio inside the museum. A variety of materials and techniques were used to create the artworks after transferring. Colored pencils, chalk and oil pastels, paint and printmaking ink, stencils, and even embroidery thread (to sew into the paper) were just some of the many materials the students were able to use. They

were also given a choice between two types of white printmaking paper: heavyweight and lightweight paper, depending on their selection of wet or dry materials.



Figure 10. Zuni Art Museum, Visions Teacher Sample Project

Memory Lounge was another educational program that I observed at the Zuni Art Museum. The new program, which began this past October, contained a series of three class sessions on the first Friday of every month. Memory Lounge was specifically designed for senior citizens with mild to moderate dementia and their care partners. According to the museum’s website, the goal of this program was “to be an enjoyable, social outing that helps couples live in the moment as they engage in the arts” (“Scottsdale Arts,” 2018). This program featured museum tours and artist-led workshops, enabling participants to converse with one another and learn about the artwork within the museum. My observations were from the first session in the series of the program, which took place the first Friday in February 2018.

Participants in the program were asked to complete a short survey before beginning instruction. The survey had only one question, written twice. It asked participants the question “What is your mood right now?” The survey gave a scale of

numbers one to five. Number one indicated that the participant's mood was poor, and number five indicated that the participant's mood was excellent. The first question was to be answered before the class began, and the second was to be answered after the class ended. This survey was a way for museum educators to research participants in the program based on health and wellness. Memory Lounge was intended to help enrich the lives and the health of senior citizens with cognitive disabilities. These surveys were given to see if participants' moods improved after sessions of the program.

Art professors from Arizona State University were hired by the Zuni Art Museum's Curator of Education to teach during Memory Lounge and would return for all three sessions of the workshop. First, the professors introduced themselves to the participants. Next, they presented a short PowerPoint with objectives for the workshop, background information on the artist they would be teaching about, and materials that would be used for the next few sessions. Participants were encouraged to ask questions and engage with the professors throughout the program.

For their first project, participants learned about James Turrell, an artist that designed an architectural piece for the Zuni Art Museum, which was located outside in the museum's courtyard. Turrell has been referred to as "sculptor of light" ("SMoCA," 2018), and has been creating skyspaces, such as the one at the Zuni Art Museum, for over fifty years. After the PowerPoint presentation, participants were instructed to go outside and view Turrell's skyspace in-person for several minutes. They were told to sit and look at the piece in silence, while the professors chanted a tune to give them a sense of meditation and emotional tranquility ("SMoCA," 2018). Figure 11 is a photograph of Turrell's skyspace at the museum, titled *Knight Rise*. This is a direct photograph of what I saw and what participants saw while looking up at the sky during this activity. This photograph was taken during the afternoon on a sunny day. An elliptical opening was cut

into the ceiling of the courtyard, inviting visitors to view the sky in an individual, almost meditative format. This skyspace was personal to each viewer, as the color in the skyspace changes depending on the sky and time of day.



Figure 11. James Turrel, *Knight Rise*, 2001, Zuni Art Museum

The class returned to the art lounge to view a demonstration of their first art project. The project was to create a watercolor painting of the sky, using inspiration from the skyspace. The professors demonstrated watercolor techniques and then participants were encouraged to begin their own painting. After the third and final session of Memory Lounge, participants' paintings would be displayed together on a wall in the Zuni Art Museum as one, large collaborative work of art. I was not permitted to take photographs of the participants during this workshop. Figure 12 shows the materials used for the first of three sessions. Sponges, water containers, paper towels, and paintbrushes were used as supplies to help in the watercolor process for this painting project. Materials were laid out along a set of four tables. Large pieces of watercolor paper were taped down onto the tables for participants to use.



Figure 12. Zuni Art Museum, Memory Lounge Program Materials

Memory Lounge was very different from the other educational programs and events that I observed throughout this study. It served as a meditative and relaxing experience for both the participants involved and myself. Participants were able to unwind, slowly view a work of art, and then reflect upon it. They were then instructed to create their artwork based on their experiences.

Emerging Themes

I coded the data from my interviews into four emerging themes: accessibility, pleasure/leisure, growth and learning, and personal connection. These four themes were chosen based on common ideas discussed among participants. All eight of my participants had similar thoughts and perspectives about art museums and art museum education despite their differences.

My first theme is accessibility. Accessibility was the most common topic discussed among all participants. Questions such as “What is your vision for this museum?” and “What do you hope to achieve while working in this position and how do you hope to achieve it?” resulted in the theme of accessibility. All eight participants

stated that they felt it was important for all visitors from the community to feel welcomed when walking into their art museum. They also felt that it was essential for art museums to be a place of convenience and comfort that were readily available to everyone.

Elizabeth revealed that her vision for the Zuni Art Museum was for it become better recognized with an expanded audience. She stated that she hopes for her museum to “become *the* destination that people come to for their arts experience.” Similarly, Mackenzie stated that her job title as Family Programs Manager requires her to think about the whole audience and how she can “make people who haven’t been to the museum before feel comfortable and see the value of having a museum in their community.”

In my interview with Sofia, she discussed that art museums are competing with people’s leisure time, making the factor of accessibility more essential than ever before. In a society with a vast amount of technology and easy access to all forms of entertainment, an art museum has to fight to stay relevant and exciting. Instead of visiting a museum, individuals can go out to the movies, attend a festival or fair, or simply go home to watch Netflix on their televisions. Sofia was concerned about how art museums could become an “interesting experience that people seek out.” In hopes of becoming more open to visitors, Sofia stated that her current vision for the Aztec Art Museum was to “create an environment so that the casual visitor can come in whenever it works best for them and have a relaxing, enjoyable, and yet educational time, when it’s convenient for them.”

“What do you believe your museum could do to improve art museum education?” was another question asked in the interview with the theme of accessibility. The largest improvement that my participants said about their museum was the need to

increase the overall accessibility and resources for visitors. All participants agreed on this subject and felt this was a necessity for all art museums to improve upon. Many participants also noted that an art museum could be perceived as an intimidating place or a place that is only accessible to the wealthy. Participants stated that they wanted to change this stereotype to show visitors that art museums are open to everyone. Kristin of the Maricopa Art Museum stated that she enjoys working in an art museum because her job allows her to make people's lives better and their days brighter. "I want people to have a positive, fun feeling. Never scary, never intimidating." Mackenzie said she wants visitors to see the Maricopa Art Museum as an inviting place and a constant in their life; one that they could regularly return to and share with their friends and family.

Pleasure/leisure was the next theme coded from my data. Similar to the theme of accessibility, most participants in this study also recognized the significance of an art museum as a place for pleasure as well as education. An art museum is not typically a setting that is forced upon the public. Rather, visitors often choose to come during their free time. I categorized this theme with words or phrases used to describe an art museum as being a place of positivity and satisfaction solely by choice. For example, when participants said words such as "fun" and "escape" or "relax" and "reflect" or similar ideas to describe an art museum experience, I used the theme of pleasure/leisure.

Kristin emphasized that she wanted to the Maricopa Art Museum to be a place that visitors prefer to attend on their free time, without feeling the need to be convinced to come. She stated "I want people to be attracted to come here...I don't want it to feel like a chore." When people ask "What's the coolest thing happening in Phoenix right now?" she wanted the answer to be that it's "happening at the museum." Along the theme of pleasure/leisure Ruth stated that museum education is intrinsic and it is not

forced upon people. “People are there because they want to be and they are learning because they want to learn.”

Growth and learning was another theme used to categorize the data. This theme was used to classify thoughts about the educational impacts of art museums. I asked the questions “How do you define art museum education?” and “What does art museum education mean to you?” These two questions resulted in the theme of growth and learning for all eight participants. According to Mackenzie and Sofia, art museum education helps viewers gain a better understanding of the artist’s process and materials, as well learning about the history and context of the artworks. Both Mackenzie and Sofia also discussed ideas for building a bridge to connect a viewer to perceive a work of art differently. Through the progression of growth and learning, art museum education can open up a viewer’s mind, altering their perspective.

Victoria indicated that art museum education teaches visitors how to value and care for artwork. Elizabeth and Patricia noted that art museum education is informal education, but it can be related to formal education through the Arizona Visual Arts Standards or certain content learned. Ruth stated that she felt art museum education gave visitors an opportunity to be exposed to meaningful artworks, which is a cultural necessity of society. It allows the evolution and documentation of ideas throughout the history of the human race. Audrey expressed in her answer that education should be integrated into everything the staff does at the Aztec Art Museum. Art museum education should be continuous learning that welcomes conversation, contemplation, and art activity.

I asked the question “Why do you believe art museums are important?” This question found themes of growth and learning as well as pleasure/leisure. Seven out of eight participants said museums are institutions to learn about history, art, culture, and

society. Five out of eight participants stated that art museums are places to help us enjoy the world around us. “I think that art is a discipline that transcends all others...Art allows us to both reflect upon ourselves, our history, and our realities, but project into the future”, stated Audrey. Her response fell into both themes, as she continued to discuss that art museums could help visitors think innovatively, artistically, and “beyond the norm,” while also reacting differently to the world. Elizabeth had a great deal of enthusiasm for her job as Arts Education Coordinator at the Zuni Art Museum. She answered my question by saying “Oh my goodness, it’s so important to *me!*” and that the benefits of art museums are “endless.” She stated that art museums are a platform for both artists and visitors. They allow artists to expose their artwork to the public and they allow visitors to be encouraged to learn in many different ways.

Results also suggested that art museums could also be a place for the overall health and wellness of a visitor at any age. A majority of Ruth’s interview revealed her thoughts about helping individuals to utilize art as a way to heal. She discussed the positive feedback that the Zuni Art Museum had received from their new Memory Lounge program for senior citizens with mild to moderate dementia. She indicated her excitement for the program as well as aspirations for a future wellness program at the museum. “Next year we’re piloting a program for patients who have had chemotherapy and we’re going to look at what’s called ‘Chemo-brain,’ which is kind of something that occurs after you have had chemotherapy.” Ruth was particularly interested in the correlation between art and medicine, and how the two topics could go “hand-in-hand.”

Mackenzie said she felt that art museums were important because they “help us look more closely...[and] notice things in the world that we might not have noticed before.” She discussed how museums could be places of reflection, helping us to put aside stresses of the outside world and to concentrate on things that are beautiful. The

Maricopa Art Museum's Weekly Mindfulness Sessions and Slow Art and Mindfulness programs were created to reduce visitors' stress and anxiety by allowing them to spend more time living in the moment. In these sessions visitors can relax and reflect on themselves and the artwork in the museum at a slower pace ("Phoenix Art Museum," 2018). Kristin stated that art museums could be a way to be uplifted and to put someone's mind in a different space. "It's not something you need to survive, but it makes things worthwhile." Many participants mentioned that art museums are an escape from daily life, a way to be transported and taken to a different environment. The calming, tranquil environments of an art museum could help visitors think differently and refresh their thoughts.

Personal connection was another theme used to analyze data in this research study. Findings suggest that an art museum can serve as a place of personal connection and meaning making to museum visitors. Participants hoped that art museum visitors would somehow engage with the artwork during their visit, forming a connection to artwork or personally connecting it to their lives or themselves. They also hoped an art museum visit would cause visitors to react to the artwork, showing a sense of emotion (good or bad) or a sensation of inspiration or motivation. Visitors can enter the museum not knowing what to expect and they can leave feeling connected to an artwork they experienced. Visitors can become engulfed in a painting or become mesmerized by a sculpture, or according to Patricia's response, they can make friends with a work of art. They can spend their time at the museum "thinking about some aspect of the work, or...thinking about some aspect of their lives that was provoked by standing in front of that work."

When I asked the question "What do you hope visitors will gain from their museum experience?" the most common response was a personal connection or

meaning. All eight participants responded to this question proposing that they wanted the museum visitor to feel *something* after leaving the museum, even if it was not necessarily a positive feeling. Many participants indicated feelings of inspiration or comfort, but some also mentioned feelings of curiosity or even anger. Sofia stated:

I hope visitors will experience a sense of wonder, get angry, find something that makes them want to cry, feel a deep sigh of relaxation and relief go through their body, and then repeat. Art is supposed to move you. You're not supposed to look at every work of art and be happy. You're supposed to feel different things. You're supposed to feel different emotions.

In addition to an educational experience, art museum employees believe that the museum visit should also be a memorable one. It should provoke thoughts and feelings, stimulating a visitor's senses and ideas. Audrey felt that art museums could be unique and personal experiences for the visitor. Every individual could experience something entirely different. Art museums could also be spaces to engage the whole person through inspiration, contemplation, and rejuvenation. Audrey also believed that museums were for creation and sharing, as well as engagement and conversation, where people could be brought closer together to "...share and reflect, and project, and imagine." Her answer fell into the category of pleasure/leisure as well as personal connection.

These four themes helped classify and condense my data into common concepts. Accessibility, pleasure/leisure, growth and learning, and personal connection were all frequently discussed in all eight participant interviews. Findings and interpretations of this data will be further discussed in the next chapter of this study.

CHAPTER 5

INTERPRETATION AND DISCUSSION

Interpretation is the final stage of the data analysis process. Creswell (2014) defines interpretation as a meaning being drawn from the findings of the data analysis. Meanings may include personal experiences and lessons learned by the researcher, or literature comparisons and the formation of new research questions (p. 200). In this chapter, I've readdressed the research questions in my study by reflecting upon each question from my perspective. I've also proposed interpretations by discussing personal opinions and thoughts about the results from my data.

Research Questions Readdressed

The primary research question in this study was: *How do art museum administrators and museum educators identify their institutions as educational?* Art museum administrators and art museum educators classify their institutions as educational in several ways. My direct observations and notes, participant interviews, and photographs provide evidence of ways in which these three art museums are all educational institutions for the public. This study found evidence from the Aztec Art Museum, the Maricopa Art Museum, and the Zuni Art Museum indicating a similarity regarding educational thoughts, perspectives, and goals. Viewpoints on education in an art museum did not seem to change despite the department or job position of the museum employee. Rather, the opinions were concurrent with all participants. All eight participants seemed to have a strong passion for art and art museums and a purpose for their chosen career path.

To what extent have these museums impacted the education and culture in the community?

The Aztec Art Museum, the Maricopa Art Museum, and the Zuni Art Museum have all have greatly impacted the education and culture in the community. Despite the differences in the size of these institutions, the number of staff members, or the location in Arizona in which they are in, all three of them have significantly affected the public, primarily through education. These museums are educational institutions for not only students but also everyone within the community. All three art museums have the same overall mission of educating their audiences by welcoming any visitor inside. These museums are open to visitors of all identities including age, gender, sexuality, ethnicity, race, religion, socio-economic class, or educational background.

The museums' educational programs are established entirely with the public audience in mind. The staff develops these programs to appeal to a variety of different visitors, giving everyone an opportunity to learn. Education is a crucial part of the mission of all three art museums and that is clear from the results of this research study. Museum employees have provided evidence of this in their interview responses, as well as their passion for art, culture, and society. All eight of my participants genuinely care about the museum in which they work. It is important that they provide museum visitors with an educational and gratifying experience as well.

While family programs are vital to all three museums, there are also programs that are specified by age range, grade level, and types of visitors. For example, the Arts Engagement Program at the Maricopa Art Museum and the Memory Lounge at the Zuni Art Museum are two programs that are particularly designed for senior citizens with cognitive disabilities. These programs are separated to ensure that visitors get the experience at the museum that they desire. In this case, the experience may be to benefit the visitors' health, wellness, and mood. Children's programs are entitled to certain grade levels regarding learning and activities. A museum tour and a class assignment

introduced to high school students may be considered too advanced and inappropriate for a group of kindergarten children. On the other hand, a museum tour and class assignment given to kindergarten children may be too juvenile for high school students.

I believe that the separation of these programs deciphers the differences in learning between all visitors and it is a helpful technique used in art museums. However, I do believe that it is crucial also to have Family Days and other museum programs that are accessible to families and children of all ages. While different types of programs should be readily available, it is also important to include activities in museums that are appropriate and educational to all visitors.

The Aztec Art Museum, the Maricopa Art Museum, and the Zuni Art Museum have all shown evidence of accessibility for all visitors. The museums have other accessible resources in addition to their educational programs. The Aztec Art Museum, located on the campus of Arizona State University is an academic environment within itself. The Maricopa Art Museum's property includes more than just a museum, but a building with an extensive research library, classrooms, and computers, providing its visitors with an opportunity to research and study inside the institution at any time. The Zuni Art Museum is alongside a performing arts center, and adjacent to a large library and numerous art galleries.

How is cultural diversity to the public addressed in the museum's educational programs?

The museum's educational programs address cultural diversity to the public through a multitude of different techniques. Although all three museums are a bit different, they all share the same goal. Whether or not enough cultural diversity is addressed depends on the audience's experience. Based on the results of my data, the Maricopa Art Museum has the largest quantity of materials to educate the variety of its

visitors. The extensive amount of materials is most likely due to the size and popularity of the Maricopa Art Museum in comparison to the Aztec Art Museum and the Zuni Art Museum. With a larger audience to attend to, it is crucial for the Maricopa Art Museum to have an array of different materials for its diverse audience.

According to the James King of the Phoenix New Times (2016) and the United States Census Bureau (2015), 30.3% of the Arizona population is Hispanic. Approximately 40 million Hispanics and 2.6 million non-Hispanics speak Spanish in the United States, making Spanish the second most popular language in the country, only second to English (King, 2016). Due to a large number of Spanish-speaking people in the state of Arizona, it is essential that these art museums make materials accessible in Spanish as well as in English.

While participants from the Aztec Art Museum mentioned that they had discussed the integration of bilingual materials into their museum, they have yet to do so in all of their exhibitions. Their newest display *Saber Acomodar*, which recently opened this March, was one of the first I have seen with both English and Spanish text panels. *Saber Acomodar* is a traveling exhibition that includes 25 artists from Guadalajara, Mexico, illustrating the “ongoing and complex relationship between Mexico and the United States” (“ASU Art Museum,” 2018). Concurrently, the Aztec Art Museum also has on display, the exhibit *Bajo Presión/Under Pressure*, which is about the history of the Mexican Revolution, and *A Dream on a Dream: Encounter with Claudio Dichochea*, an artist recognized for his contemporary Mexican “casta” paintings. The term “casta” was used particularly during the 18th century in colonial Mexico to describe an individual of mixed-race. “Casta” paintings were well known for featuring portrayals of multi-racial families, where the portraits were organized from lightest-skinned to darkest-skinned illustrating the hierarchy of Spanish colonialism (“Claudio Dichochea,” 2018). Due to the

central theme of Mexico being presented in the art museum this semester, it seems especially appropriate to have all exhibitions in English and Spanish. *Saber Acomodar* is the only exhibit of the three to include all information in both languages. While the title of *Bajo Presión/Under Pressure*, is in Spanish and translated into English, the text panels in the gallery remain only in English. The museum is on its way to adding all bilingual materials, but they are not entirely there; perhaps they are still in the preliminary stages.

The Maricopa Art Museum has already created all of their program materials in both English and Spanish for quite some time. When visiting the museum's website, the first thing you see are the words "Welcome!" and "¡Bienvenidos!" on the homepage. In my interview with Kristin, she discussed how crucial it was for bilingual materials to be incorporated into the museum. She stated that "...a big part of that is symbolic, that's saying 'We want everyone to be here. You don't have to speak English to enjoy yourself. You can have the same great experience in English or Spanish.'" She also said that in the future eventually everything in the entire museum and museum website will be in two languages.

The three participants interviewed from the Zuni Art Museum did not discuss anything about adding Spanish-speaking materials into their museum, but most of their exhibitions were already in both languages. Instead, in our interviews they mentioned the culturally diverse exhibitions on display and the variation of visitors that participate in their programs. Ruth discussed the significance of working with all socio-economic groups and expanding outside the city of Scottsdale. She stated, "We're pulling in many different ethnicities and socio-economic levels and cultures into the museum." Ruth discussed that over 70% of the students in the museum's Visions program are of Hispanic origins, and more than 50% of the schools in the program are Title 1 schools.

On a similar note, Elizabeth mentioned that the Zuni Art Museum is trying to reach more of the Greater Phoenix population to assure that everyone has greater access to the museum. Victoria mentioned that from a curatorial viewpoint, the museum tries to display work from artists of different cultural perspectives, as well as gender and sexuality perspectives to include “lots of different layers of diversity.”

In addition to the Aztec Art Museum’s theme of Mexico this past spring, previous exhibitions have included a variety of other cultures. For example, the museum’s fall 2017 semester included *Soul Mining*, an exhibit about the influence of Asian culture on Latin America. This exhibit showcased artwork from Asian and Latin American artists, discussing issues about forced immigration, labor, and the Chinese Exclusion Act of 1882. As previously discussed in my Review of Literature in Chapter 2, Ieng Ang’s 2007 study on the cultural diversity in the Art Gallery of New South Wales (AGNSW) in Sydney Australia, reminded me of the Aztec Art Museum’s *Soul Mining* exhibition. Ang’s study discussed the inclusion of cultural context into the exhibition, in addition to solely displaying artwork about the Asian culture, because of the visitors’ disconnect of cultural understanding (p. 310). This statement also remains true for *Soul Mining* as well. The Aztec Art Museum displayed a large amount of commentary with the artwork to help familiarize their audience with the culture from which the artwork was created. Both shows had similar ideas about cultural diversity addressed throughout the art museum.

The Maricopa Art Museum’s student internship program is another example of an educational resource that adheres to a culturally diverse audience. The museum offers several part-time internships for undergraduate and graduate students, as well students that have graduated within one year of their graduation date. These internships are open to students of all majors and all backgrounds. The museum states that they are “committed to diversity and inclusion”, encouraging applications from individuals of “all

racess, cultures, ethnicities, socioeconomic backgrounds, abilities, sexual orientations, and gender expressions” (“Phoenix Art Museum,” 2018).

The Maricopa Art Museum has recently begun to offer an internship program specifically for diverse students. Diversifying Art Museum Leadership Initiative (DAMLI) Internships are for students who are interested in art and art museum careers. These internships are paid, part-time positions in areas of education, curatorial, marketing, collections management, and others. On the museum’s website it lists the requirements for applicants, stating that they must “culturally identify with a group underrepresented in museums and visual arts organizations” (“Phoenix Art Museum,” 2018). These groups include Hispanic or Latinx, Black or African American, Asian or Pacific Islander, or Native American descent. Although this particular internship program seems necessary to include in art museums, it excludes those individuals that are not “culturally underrepresented.” Therefore, individuals who do not fit these cultural requirements are only able to apply to the unpaid traditional internship program offered at the museum. That begins to generate curiosity in regards to this program being fair to all individuals. Though the program was designed to improve cultural diversity, instead, it defers students from all backgrounds and races to be applicable to apply. The cultural identity of a student should not be the determining factor of whether or not to employ someone.

What is the museum educator’s role in the structure of the museum?

I asked my participants to elaborate on their roles in the overall structure of their art museum. I asked the questions: “Do you believe there is a hierarchy in the structure of the museum with different employees? For example, educators, curators, etc.” and “If you do believe there is a hierarchy, what is your role as an employee in the overall structure of the museum?” I found that these questions were difficult for the participants

to answer, which made it difficult for me to come to a concise conclusion on this question.

My participants' answers varied based on their personal opinion and how they felt in their current job position. However, all participants mentioned the importance of being treated equally despite the title of the job position or the nature of the job. Audrey explained that historically there had been a hierarchy between museum educators and curators. Although she is no longer a museum educator, she believes that education and curatorial employees should be equal partners even if that is not always the case. Kristin stated, "We can't have education without art to curate...at the end of the day we all need each other."

Despite an art museum employee's job title or the department they are in, they are all as equal components of the art museum's structure. Unfortunately, that has not always been true. Museum curators are often seen in more superior regard and higher up in the museum's structure, in comparison to museum educators. However, all employees of the art museum need each other to succeed. Most art museum employees do not necessarily stay within only their single department. They often wear multiple hats within the museum, doing many other tasks to accomplish the museum's goals. Collaboration is a key component of working in an art museum in all departments, despite the size of the institution. All eight of these my participants had similar opinions, perspectives, and goals as employees working in an art museum. They all believed that education was a vital aspect of any art museum's mission. Although some participants were from the Education Department and some were from the Administrative Department, it did not alter their views on this subject.

Similar perspectives were discussed in all of my interviews in regards to these questions. While all eight participants believed in equality among the departments, both

Mackenzie and Victoria stated that the curators were the content creators in the structure of the art museum. Mackenzie stated, “As educators we have a responsibility to understand that content...they’re [curators are] leading the way and we have to follow their lead. It doesn’t mean we’re not important, but we wouldn’t exist without them.” Comparably, Victoria stated that there is a perceived hierarchy between museum educators and curators because curators create the content of the museum. “Being a curator is about being a host and being a communicator to donors, so they see us as kind of the generator of ideas. From an internal museum perspective, nothing a curator does produces an exhibition by themselves.” In conclusion, an art museum needs the assistance from every department to thrive.

What are the museum’s specific educational goals?

According to my findings, the Aztec Art Museum, the Maricopa Art Museum, and the Zuni Art Museum all have similar educational goals. I found three main educational goals among the three art museums: accessibility, engagement with the community, and art exposure to broad and diverse audiences. All eight participants discussed these particular concepts during our interviews.

As stated in the previous chapter, accessibility was a very common theme for all three art museums throughout this study. The eight participants interviewed in this research consistently stated that accessibility was crucial to an art museum and that increasing it would always be a primary goal. All participants hoped that the museum was welcoming, comfortable, and inclusive for every visitor. They hoped visitors would see the value and convenience of having an art museum in their community.

Engagement with the community was another key educational goal in all three museums. Each participant mentioned that they wanted a greater opportunity to engage with their visitors. They wanted to activate the audiences’ creativity, personal

connection, and understanding of art to create a meaningful museum experience. Lastly, all participants stated that it was important to expose art to broad and diverse audiences. Sharing artwork with a variety of individuals can develop a greater understanding of art and art history for the public community. Everyone in the community can utilize the art museum to learn about original works of art, different cultures, and unique perspectives.

In addition, Sofia of the Aztec Art Museum, Kristin of the Maricopa Art Museum, and Ruth of the Zuni Art Museum had another similar educational goal. The three stated that they felt their museum's had hopes to "create the next generation of museum-goers" to build up future audiences. While other participants did not mention this as a museum ambition, the two participants felt that it was important for museums to appeal to future generations of individuals that "...value museums enough to attend them, to want to go, and to continue to support museums." Although this goal was common among one participant in each of the three museums, it was not discussed among all eight participants; therefore, I did not feel that it was considered a primary objective. Other educational goals included increasing collaboration among visitors and integration of the museum's collection into the curriculum.

Passionate Participants

After getting separated from her parents in at the National Gallery in London at about 11 or 12 years old, Audrey the Senior Curator and Interim Director of the Aztec Art Museum, found a newfound love for art and museums:

I remember discovering *The Arnolfini Marriage*, which is a really powerful painting of two young people. It is thought to be their marriage portrait...I remember, just sort of falling into that painting. But, also aware that I was in a public space and was sharing that painting with other people in the room and

feeling very comfortable there. Feeling great ownership and being completely engaged in this piece.

The above quote was a portion of Audrey's response to the question, "Why did you choose to work in an art museum?" Her response shows the devotion she has for art and art museums since she was a child. Audrey has been at the Aztec Art Museum for 27 years because she thoroughly enjoys her profession. Similarly, Victoria responded to this question saying, "A museum for me is almost like a religious place in a sense that it's a really special opportunity for people to set aside social divisions and have a kind of experience of something that's a sense of community."

While conducting my interviews for this study, one thing that stood out for me was the passion that all of my participants had for art and their jobs. All of these individuals truly enjoyed being in an art museum and they were there because they wanted to be. During my interviews, I also asked about the positive and negative aspects of working in an art museum. Seven out of eight participants stated that long hours and low pay were detriments. Despite these challenges, all eight of my participants still emphasized that they were very satisfied with their jobs and happy to be working in their current positions. Learning about my participants was very important to me during this study. I felt that I got to know each of my participants through these one-on-one, in-person interviews, gaining an understanding of their personalities and perspectives. I was able to understand the reasons behind their answers and their opinions in a personal way. I was able to see them as more than just participants or museum employees, but also as passionate, dedicated individuals.

CHAPTER 6

CONCLUSION AND IMPLICATIONS FOR FUTURE RESEARCH

The Aztec Art Museum, the Maricopa Art Museum, and the Zuni Art Museum are three art museums in Arizona that serve as creative, stimulating, and enlightening environments that attend to a diverse populous. They educate, engage, and invite visitors into the museum by allowing them to experience art in a personal and meaningful way using many different methods. The purpose of this study was to describe the educational approaches utilized by these three art museums using-perspectives from the museum employees within the education and administration departments. This study sought to discover the differences between these art museums, understanding their educational methods, programs, and primary goals.

The possibilities of art education are truly unlimited in the art museum setting. Visitors can come into an art museum at their own leisure, while simultaneously learning and growing. They are able to see original works of art, gaining knowledge of the artist's history, technique, and materials. Viewers can also participate in art-making projects, listen to artist and curator lectures, and attend events and live performances. Additionally, art museum visitors can converse with others that share an interest in art, including museum employees as well as local and visiting artists from around the world. Students can visit art museums with school groups or independently, participating in tours, working on class assignments, and researching current artists on display. Families can bring their children to partake in activities together while also viewing the artwork on display. Visitors of all ages, backgrounds, and cultures are welcome to attend, making an art museum an accessible and educational environment.

In this study, I sought to address the overarching question: *How do art museum administrators and museum educators identify their institutions as educational?*

Before beginning my research, I assumed that the perspectives of an art museum educator and administrator would be quite different. I had predicted that educators would have more of a precise stance on art museum education in contrast to museum administrators. I had expected museum educators to have one specific approach to art museum education and administrators to have another. However, I was pleasantly surprised when I discovered that both departments were very much alike. My participants' viewpoints remained the same throughout the interview questions. All eight individuals had a passion for art and art museums, and they felt strongly about the significance of providing visitors with an educational experience. The results of this study increased my desire to work in an art museum setting in the future and to work with individuals that are thoroughly devoted to their careers.

Implications for Future Research

For future research studies, I intend to alter certain aspects of this study to gain a better understanding of art museum education. Due to time limitations, I chose only to include three art museums within this study. I felt that these three art museums would be the most useful in the Phoenix Metropolitan Area based on the questions intended to answer during this study. However, I could have observed several other art museums as well, which could have enhanced this study. By including more than three museums, I could have had additional data to analyze, more participants, and a greater conclusion.

I also believe I could have improved my selection of participants. I chose to include only museum educators and museum administrators. I chose these participants because of their specific job title and department and their connection to education. Participants were also selected based on their availability and agreement to partake in this research study. After already conducting this study, I realized all participants were female, and half of my participants were only between the ages of 30-40 years old.

Although I did not choose participants based on gender or age, I feel that a broader, more diverse selection of participants could have improved the variation of my data. Age and gender of my chosen participants could have resulted in alternative perceptions from my participants, possibly changing the results of this study.

I also believe a different selection of individuals could have increased the validity and results of my study. Perhaps choosing to include museum employees in departments other than education and administration would be effective. For example, I could include employees in different areas of the museum, such as an art preparator, a registrar, or a conservator. I wonder if my results would have changed at all, and if all of these employees would still have similar views in regards to art museum education.

There is an extensive amount of research that remains in all three of these art museums in Arizona. Although this particular study is complete, I still feel that there will always be more information to discover and examine within this field. Particularly, there is a need for more research studies on the subject of cultural diversity in art museum setting. I found a lack of information on this topic, suggesting that more research should be conducted in this area as well.

It may be beneficial to include future research questions on the integration of art museum education into the school curriculum. Some additional interview questions for art museum educators may include “How do you create your art museum’s educational programs?” “Do you create the educational programs using a particular format, art standards, or lesson plans?” “How do you assess the effectiveness of your educational programs?” “Do you collaborate with schools or other teachers to create your programs?” I am also interested in answering questions related to visitor audience and museum alterations as well, such as “Do your museum have a target audience?” If so, what is the museum’s target audience and why?” “What kind of audience is your museum attracting

in contrast to the audience you are hoping to attract?” Numerous supplementary questions could be considered in continuation of this study or for potential studies.

After conducting this qualitative study, I have learned a great deal about these three museums, their distinctive characteristics, and the individuals associated with them, further increasing my adoration for art museums. I believe this study has not only enriched my future art museum experiences, but it will also enrich the experiences of other museum visitors and employees.

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APPENDIX A
IRB APPROVAL FORM



EXEMPTION GRANTED

Bernard Young
Art, School of
480/965-3341
BERNARD.YOUNG@asu.edu

Dear Bernard Young:

On 1/18/2018 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Engaging, Educating, and Evolving: A Case Study of Three Art Museums in Arizona
Investigator:	Bernard Young
IRB ID:	STUDY00007569
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none">• Protocol, Category: IRB Protocol;• Interview Questions, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);• Recruitment Script, Category: Recruitment Materials;• Consent Template, Category: Consent Form;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 1/18/2018.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc: Nicole Lechner
Nicole Lechner

APPENDIX B
INTERVIEW QUESTIONS

Interviewee's Name _____

Interviewer's Name _____

1. Please tell me a bit about the mission of your museum.
2. How do you define art museum education?
3. Why do you believe art museums are important?
4. Tell me a bit about yourself. What is your educational background?
5. What is your current position at this museum?
6. When did you begin working in this position?
7. Why did you choose to work in an art museum/this particular museum?
8. Describe a typical day at your job, from start to finish.
9. What is your vision for this museum?
10. What do you hope to achieve while working in this position and how do you hope to achieve it?
11. Have you worked in any other museums or museum departments? If so, what were they?
12. Do you believe there is a hierarchy in the structure of the museum with different employees? For example: educators, curators, etc.
13. If you do believe there is a hierarchy, what is your role as an employee in the overall structure of the museum?
14. If you could change departments in the museum to a different position, would you? Why or why not?
15. What are your museum's educational goals?
16. What educational programs are available at your art museum?
17. Which educational program(s) do you believe to be the most effective? Why?
18. Which educational program(s) do you believe to be the least effective? Why?

19. How is cultural diversity to the public addressed in your museum's educational programs?
20. What are some of the positive and negative aspects about working in an art museum?
21. What do you think is the most important part of working in an art museum?
22. What do you believe your museum could do to improve art museum education?
23. What does art museum education mean to you?
24. What do you hope visitors will gain from their museum experience?
25. What are your future career goals and where do you see yourself in the future?

APPENDIX C
SAMPLE CODING INTERVIEW

Interviewee's Name: Audrey (A)

Interviewer's Name: Nicole Lechner (NL)

(For this example interview answers are shortened and all 25 questions are not included)

Coding Categories

- Accessibility
- Pleasure/Leisure
- Growth and Learning
- Personal Connection

Growth and Learning Accessibility	<p>NL: How do you define art museum education?</p> <p>A: I'm interested in curators thinking about the educational impact of an exhibition and publications, and programs and facilities managers considering the educational impact of the people in the galleries, and how they engage with visitors both casually and formally and create an environment that welcomes visitors and welcomes questioning in conversation. And also contemplation: the ability to have both those things and both those things having an educational impact. I think it should be integrated into everything we do.</p>
Growth and Learning Pleasure/Leisure	<p>NL: Why do you believe art museums are important?</p> <p>A: I think that art is a discipline that transcends all others. It has been at the center of human history. Art allows us to both reflect upon ourselves, our history and our realities, but project into the future. I mean this whole notion of the avant-garde, which you know, is a phrase it has been much debated in art history and theory, but nevertheless, it talks about the artist ability beyond status quo and to reflect differently on the world. So, art museums are vitally important in their role in our society to think beyond the norm, to think creatively, to think in innovative ways, and to trace human history and human realities.</p>
Personal Connection	<p>NL: Why did you choose to work in an art museum/this particular museum?</p> <p>A: I think my interest in working with an art museum definitely came from early experiences. I had parents who were museumgoers and would take us to museums and constantly like tourists. I have a number of very early experiences in museums that were really powerful. I work in this institution because I am both focused and interested in contemporary art, in the role of the contemporary artist as a public servant, as a change agent, as a dynamic driver of our society and culture. But, also the power of cross-disciplinary thought, and the university setting and freedom of speech, academic freedom to take on and look at those challenging issues.</p>

Growth and Learning
Accessibility

NL: What is your vision for this museum?

A: I think we can **be a leader** in bringing contemporary art and contemporary artists in their work to very **broad and diverse audiences**. I think we can be a leader in **exploring new ways** to do that **new art forms, new techniques, new processes** and I think it as a university art museum we have a mandate to experiment in that way. We also have the resource of students and **new thinking**, and **new perspectives** and students are the future of the country. **So, being able to work with students and engage with students in this work as well as faculty and scholars.**

Accessibility

NL: What do you hope to achieve while working in this position and how do you hope to achieve it?

A: My current goals include being **more effective in our work**. I think that we have a really impressive track record of exhibitions and projects, but I think that we are not always as effective in sharing those or **deeply collaborating with our communities**, and so, my current goals center around that.

Accessibility
Growth and Learning

NL: What are your museum's educational goals?

A: **Engaging students, integrating, the museum's exhibitions in collections into the curriculum and collaborating in cross-disciplinary ways with students, faculty, and scholars** will always be a primary focus of our institution as university art museum.

NL: How is cultural diversity to the public addressed in your museum's educational programs?

A: We have a very significant Latinx population here in Phoenix. Actually **Latinx and Latin American art is an area of emphasis in our programming**. Our spring exhibitions, for instance, feature the Bajo Presión exhibition, which features early 20th century Mexican from our collection. The Encounter exhibition by Claudio Dicochea is looking at his interpretation of the American Dream and how that's impacted by things like the current debate on DACA and immigration. Then finally, we have the exhibition looking at the history of Guadalajara in Mexico as a vibrant art center, both historically and in our exhibition in the 20th century and contemporary.

It's not enough just to put up exhibitions representing Latin American and Latinx culture, but also to **share that with a very broad audience through programs and educational materials**. We have artists-in-residence, we have lectures, we have family programs, we have in-gallery educational materials. **It is important that our educational programs and our curatorial programs reflect our diverse audiences—Latinx and Latin American— but also beyond that.** Also, that the staff reflects that, so that is something that we've been thinking about a great deal. **We've talked a lot about Spanish language materials.**

Accessibility	<p>NL: What do you think is the most important part of working in an art museum?</p> <p>A: For me it is a combination of content, of supporting continuous experimentation and innovation in art, and its broader impact on our society, and collaborating in that, and sharing that with broad and diverse audiences.</p> <p>NL: What do you believe your museum could do to improve art museum education?</p> <p>A: Well, I think we definitely need more resources. I think we need to re-think the way the staffing is organized, we need to set clear goals and priorities. We can't do it all. We're too small of an institution in museums in general and in education departments in museums in general. We try to do it all. We try to reach everybody, we try to have a range of programs, and it's just really impossible. And particularly of an institution of our size and of a university art museum, we really need to set some clear goals and focus in.</p>
Personal Connection Growth and Learning	<p>NL: What does art museum education mean to you?</p> <p>A: Personally, I'm a great consumer of museum education. For me it's a continuing education, but that even sort of understates it. It's a continuing way of life. I am a very active participant in all levels of art activity and art museum activity in my home and when I travel. I visit a lot of museums, not surprisingly, and lot of galleries and utilize the in-gallery materials. It's really important, frankly to my happiness.</p>
Personal Connection Pleasure/Leisure	<p>NL: What do you hope visitors will gain from their museum experience?</p> <p>A: I still believe that the museum should be a space that can inspire both contemplation for a lot of people particularly of my generation the museum was seen as a place of rejuvenation, regenerating, a contemplative space. So, engaging the whole person, really. But, I also believe that museums can be spaces for deep and active engagement and conversation and even making, and sharing. I really do believe that they can be safe civic spaces, where we can come together—that original experience of mine. And, we can share and reflect, and project, and imagine.</p>