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Examining Art Professional Development: How Contemporary Art
Museum Programming Impacts Educators

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Examining Art Professional Development: How Contemporary Art Museum Programming Impacts Educators

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Dedication

This thesis is dedicated to:

My sister, Anisha, who reminds me daily that life is more fun when you laugh and finish what you start.

My parents, who let me practice art: my mom for her constant inspiration and teacher spirit and my dad for his endless jokes and care.

My fiancé, Avi, who encouraged me to pursue my Master's degree and who I know will continue to support me as we embark on our life journey together.

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Abstract

Examining Art Professional Development: How Contemporary Art Museum Programming Impacts Educators

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This study examined the impact of art professional development and what teachers gain from their professional development experience. The purpose of this study was to investigate what teachers identify as valuable in a museum professional development workshop and asks how they implement what they learned professionally in their teaching. This research focused as a mini- ethnographic case study of The Contemporary Austin's professional development program targeted at educators. To identify ways in which teachers use what they learned and what they expect out of professional development, four interviews and fieldwork notes were obtained from three art teachers and a museum educator in the fall of 2018.

Through this study, five themes emerged from the data collected giving insight to professional development in relation to current ideas in the field and how teachers use and value their experiences to support their activities in schools. These themes included: Participant Social Interaction, Reflective Teacher Practice, Art-Making for Everyone, Teacher Professional Growth and Museum as a Learning Environment. These themes

illuminate our understanding of the value of art museum programming in the educational system, and show teachers, administration and museum educators that investing in professional development will contribute to their growth and enhance their effectiveness with learners.

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Chapter 1: Introduction to the Study

Contemporary art and professional development in museums may seem like completely separate fields of focus. The magic between them lies, however, in bridging the two together to assist art educators in the work they perform. As a former middle school art teacher turned museum educator, I have for some time been interested in museum educational programs that enrich teachers' knowledge. Art museums possess the ability to help art teachers connect more fully to the fine arts through their professional development workshops and initiatives. Not only can adult learners gain the opportunity to learn about their own profession, but they can also expand their personal interests and knowledge, or even learn more about their community (Hein, 2006). With the availability of many objects, art works, speakers and experts willing to share their knowledge within the museum, it is crucial that museums use their resources to create venues for professional learners to study and to grow.

As a graduate Teaching Assistant (TA), I have seen firsthand how contemporary museums and universities collaborate to teach a new generation of educators. I was fortunate enough to TA for a visual art studies class; it was a class that addressed pedagogical foundation for undergraduate pre-service art teachers. Part of the curriculum required students to create engaging museum activities for Family Day at the campus museum. With the help of the museum educator, we trained the undergraduate students in gallery teaching techniques and questioning strategies to enhance their knowledge of current exhibitions and interactions with visitors. However, requiring art museum education students to work with a contemporary collection is not the norm in all art education programs. So where will veteran teachers learn about utilizing art museums in their practice? How do they supplement their knowledge and receive the support to

facilitate their professional growth? How can museums help provide resources and programs for all educators?

Professional development workshops in art museums are difficult to fund, plan, structure, and implement. For those reasons, many museums and community centers stop conducting them. According to past research, professional development workshops are found to be consistently ineffective (Cohen, 1998; Hill, 2004; Kennedy, 1998). The intent of this research study was to investigate what teachers find valuable in a museum professional development workshop and ask how this workshop's participants use what they learned professionally. To help answer this question, I conducted a mini-ethnographic case study of The Contemporary Austin's professional development program targeted at art educators and their new fall exhibition. By observing a workshop in action and interviewing three teachers and a museum educator, I identified ways in which the program impacted educators and how teachers used what they learned from the professional development workshop.

Through this study, five themes emerged from the data collected giving insight to professional development in relation to current ideas in the field and how teachers use and value their experiences to support their activities in schools. These themes included: Participant Social Interaction, Reflective Teacher Practice, Art-Making for Everyone, Teacher Professional Growth, and Museum as a Learning Environment. These themes provided a pathway for me to follow in exploring the value of art museum programming in the educational system. It also advocated for teachers, administration and museum educators to investigate and enhance the effectiveness of these workshops for the museum and for workshop participants.

CENTRAL RESEARCH QUESTION

This study sought to answer two research questions: a) How does The Contemporary Austin's professional development workshop impact participating educators, and b) How do educators use the information gained from the workshop?

PROBLEM STATEMENT

According to the American Alliance of Museums (n.d.), museums across the country have spent more than three-quarters of their budget on educational programming and school partnerships, making them invested in the learning that occurs within their institutions for both children and adult learners. Many teachers believe in life-long learning and thus invest in themselves and their careers by attending museum programs. While many educators participate in professional development workshops, there is also a need for research that identifies features of effective professional learning in museum education settings (Carpenter, Fennema, Peterson, Chiang, & Loef, 1989). Effective professional development for art museums can be defined by a combination of the No Child Left Behind (NCLB) educational law and standards delineated by the National Art Education Association (NAEA). In 2018, both organizations asserted that quality professional development increases teacher knowledge and pedagogy, and helps initiate self-reflection and practice (National Art Education Association, 2018; U.S. Department of Education, 2009). Even though these organizations help define professional development, there is a lack of information about teacher development programs and how they are valued by teachers, particularly with regard to directly influencing what occurs in their classrooms.

Growth and learning as a professional teacher does not happen overnight. According to Darling-Hammond and Milbrey (2011), current educational directives require teachers to rethink how they educate and give them tools to improve themselves, yet many teachers have difficulty finding support for and access to professional development opportunities. This is a multilayered process involving a partnership between museums and schools, and museum educators and school educators. Both can assist one another. According to Grenier (2010), for museums to "successfully address the professional needs and personal interests of educators and meet the demands of school districts that support and fund teacher participation, museum personnel must have a better understanding of educators' motives for attending" (p. 500). Museums can provide this professional development through workshops that can have a direct impact on education. This will provide teachers many opportunities to learn by doing, reading, and reflecting on knowledge gained.

Some museums, like The Contemporary Austin, design their educational workshops using the theoretical paradigm of social constructivism and by engaging visitors in dialogue and various deep-thinking activities (The Contemporary Austin, 2018). Social constructivism discusses how humans generate meaning through interaction with other people and their surroundings. The Contemporary Austin has provided teachers with workshops for a number of years and has traditionally given teachers the opportunity to earn professional development credit. In Texas this is called Continuing Professional Education (CPE) credit and programs need to be certified by the state in order to provide professional development (Texas Education Agency, 2018). Since The

Contemporary Austin is certified to issue CPE credit, the educational programming presented there is designed to serve a range of levels, expertise, experiences, and meet the demands of all teachers who educate children of all ages. From 1998, the museum's vision has been to provide the city of Austin with a spectrum of contemporary art through various means, including teacher development (The Contemporary Austin, 2018). To provide a rounded educational experience to the Austin community, The Contemporary has a robust education department. It consists of a Director of Education, an Assistant Director of Education, a Studio Instructor, a Tour Coordinator and a Bilingual Program Coordinator. When it comes to the K-12 school programming, The Contemporary Austin provides buses and substitute reimbursements for Title I schools. They also waive the tour admission fee for students, chaperones, and teachers. An investigation into how The Contemporary Austin provides educational resources for participants and how they connect their experiences to professional practice will aid the museum in the future.

As someone who values teacher programs within school and museum partnerships, I set out to investigate how museum programming for teachers can be useful. At its core, I believe that doing research on museum programming will help improve my beliefs and practices as a museum art educator because I will more fully understand the intricacies of professional development for adult learners and how museums can construct a bridge for learning that enables interactions with art, artists, and arts-based learning.

MOTIVATIONS FOR RESEARCH

Personal Motivations

As a K-12 art teacher, I developed my curriculum using state standards and my own personal experiences. Most importantly, however, I used workshop content. My administration asked me to implement a new method of teaching that privileged art integration using concepts found in science, technology, engineering, art, and math, an educational movement known as STEAM. Although I was unfamiliar with STEAM, I realized I had connection to its ideas since childhood. Throughout my life, I had to choose between two loves, math and art. I was the product of a long line of mathematics professors who were grounded in making math fun and easy. However, I had a knack for rendering images from photography and a mind that focused on art.

Little did I know that my childhood background in mathematics would reappear upon entering my first art educator position in a science, technology, engineering and math (STEM) school. At this school, I was required to create a curriculum around environmental science and arts integration, and I had no idea where to start. I struggled balancing what I valued in art, what I was taught in college, and what my school administration deemed valuable. The curriculum quandary continued until my lead administrator sent me to a STEAM professional development workshop at the High Museum of Art.

Arriving early, I waited in the atrium until we were escorted to the lab space for our introduction. As workshop participants, we were presented with a vase in the middle of the room and asked to begin an exercise in deep looking. Examining the image, we wrote as many descriptors of it as possible. Once we started sharing, I realized that the workshop cohort was a combination of art and science educators. By starting us with an

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observation exercise, we were using a cross-disciplinary skill found in both science and art. Over the course of the day, the lessons were integrated with one layer of science and another of art and culture. We had lectures from both artists and scientists, in which they told us about their investments in their own research. My favorite part of the workshop was not only taking a trip to the African masks exhibition and listening to the curator, but also using nanotechnology imaging to inspire details for creating our own "African" inspired masks. The museum provided ideas for using science as inspiration in art and seeing the art in science experiments. For example, we used various black pigments and ink solvents to discover their components through chromatography.

For the next few years I reflected on my experience at the High Museum and how I could use it in my own teaching practice. I wondered how to expand my knowledge of STEAM without sacrificing the arts. How are teachers engaged by this workshop? Will it affect their curricular ideas and classes? Am I the only teacher who was impacted by this experience? How did museum educators, curators, and science educators weave this workshop together? What did they deem important? In so many ways, this experience helped formulate my goals as an art educator and opened my eyes to the power of museum teaching. I was then also motivated to research museum programming because it sparked new ideas in my curriculum. I believe that museums have the ability to inspire and challenge people through their outreach and professional development, and through their leadership take an active role in educational reform.

Professional Motivations

Since gaining experience teaching art in schools, graduate coursework, and post-graduate activities in museums, I believe I have a hybrid identity as an educator. I see myself as both an art educator and museum educator. Thus, I am increasingly more

interested in partnerships that can be established and cultivated between schools and museums. In my prior art teaching career, I attended three educational conferences, over 100 in-school professional workshops, four out-of-school workshops, two continuing education courses and one museum professional development workshop. Why do teachers need professional development workshops and courses?

According to a teacher survey (Grenier, 2010), participants seek out workshops to address the gaps in their professional knowledge base or pedagogical practices. Others, like teachers in Texas, are required to obtain 150 hours of training from a reputable source in order to continue their teacher certification. High-quality professional development is a central component for improving education, and policy-makers recognize that teachers are the backbone of the education system (Guskey, 2002). However, due to stresses and expectations, teachers need to alter existing units and curricula in order to meet administrative expectations and demands. Teachers can benefit greatly from support resources, information, and access to lessons, in order to accomplish these goals.

As a nation, we are close to reaching a collective understanding that all students benefit from the opportunity to learn about and experience the arts. For this reason, we need to continue to provide supportive educational venues for educators and their students (Hutchens, & Pankratz, 2000). According to the article "Change in Arts Education: Transforming Education Through the Arts Challenge (TETAC)" teachers were instructed in how to integrate the arts into a range of disciplines and then use various lessons throughout the semester to engage with art. Not only did this help the education system by refreshing educators with new materials and processes, it also benefited their students and their peers (Hutchens, & Pankratz, 2000). Furthermore, museums are looking to see the impact of their programs on communities of users,

including teachers. My research on art museum professional development will help determine how I situate myself between museums and schools. In professional development, participants are meant to construct their own learning through their choices, interests, and in relation to the context of a changing society and new educational policies. Investigating why and how museums serve teachers helps initiate further understanding of the needs of teachers, how museums can plan for such needs, and how teachers utilize their learning in their profession.

RESEARCH METHOD

When choosing a design, researchers need to look at how to conduct the study and take into account an approach that helps them to best answer the research question, assists them in rich data gathering and analysis, and meets the required time frame and energy devoted to study (Fusch, Fusch, & Ness, 2017). This study is classified as a mini-ethnographic case study because my research question necessitated periods of observation of a group, where the researcher is a participant and observer immersed in the study of real people within their own environments (Creswell, 2007). This definition comes from Holloway, Brown & Shipway (2010) who describes ethnography as, "the description and interpretation of a culture or social group" (p. 76), where a study focuses on the culture and behavior of everyday participants.

The main reason why I chose to utilize mini-ethnography, also known as focused ethnography, was because it enabled me to explore the feelings, beliefs, and meanings of relationships between people's interaction on a specific area of inquiry (White, 2009). My intent was to discover the cultural norms, values, and roles pertaining to what was remembered by the participants in the workshop (White, 2009). In my study, I set out to explore the teacher's stories and how museum professional development influenced them

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as educators and investigate how new information and experience gained was reflected within their personal and professional lives. Since so much of what occurs in a teacher's world is interconnected, a mini-ethnography suited my case study best.

Like many qualitative research studies, a mini-ethnography requires an extensive research and analytical process. After obtaining necessary consent forms from museum educators and art teachers, I observed the educators in the workshop environment. I created interview questions to gauge participants' response to the professional development workshop. I contacted, interviewed, and transcribed three participants' responses to the workshop and the museum educator as well. Following the museum visit, I reviewed my observations and interview transcripts, and conducted analysis of data to identify and illuminate the benefits of the contemporary professional development workshop.

DEFINITION OF TERMS

- Austin ISD: the independent school district located in the heart of Austin, Texas. Austin ISD educates approximately 80,000 students and embraces 130 diverse school communities in one of the fastest-growing cities in the country. In partnership with parents and our community, AISD's mission is to provide a comprehensive educational experience that is high quality, challenging, and inspires all students to make a positive contribution to society (Austin Independent School District, 2018).
- Collaboration: a strong, continued relationship in which two or more institutions work together in a joint intellectual effort. Each institution offers its resources and reputation and accepts a new organizational structure for a common task with full commitment and responsibility (Liu, 2007).

- Constructivism: a theory about how human beings construct knowledge; it is used to describe how people learn, and how they make meaning of the world (Hein, 1998).

- Continuing Professional Education (CPE): Continuing Professional Education (CPE) is mandatory for all Texas educators. It is the means by which people maintain their knowledge and skills related to their professional lives. It is continuing education as applied to professional development (Texas Education Agency, 2018).

- Professional Development (PD): opportunities for an individual to learn or strengthen various skills that will help them in a professional setting. These may happen in a group setting (e.g., attending a workshop) or individually (e.g., completing an online course or reading a text addressing specific skills relevant to the individual's profession). For teachers, professional development can be defined as "any educational activity that attempts to help teachers improve instruction" (Melber & Cox-Petersen, 2005, p. 104).

- Social Constructivism: a theory about how learning is a process of active construction of meaning where learning best occurs in social settings in which two or more individuals engage in sustained discourse about a topic (Brophy, 2002).

- Texas Essential Knowledge and Skills: The set of state-mandated curriculum standards for K-12 students in Texas (abbreviated as TEKS). Since 2003, classes from "foundation" subjects (English language arts, mathematics, science, and social studies) and "enrichment" subjects (foreign languages, health and physical education, fine arts, economics, and "career and technology education [and]

technology applications") must meet TEKS requirements (Texas Education Agency, 2018).

LIMITATIONS OF THE STUDY

There were several limitations to this study. The study had a small sample size of three art educators and one museum educator. The workshop was a single visit workshop that lasted two hours, all together a small window of time. Also, due to time constraints, it was not possible to interview the teachers multiple times or create a longitudinal study like I envisioned.

Another limitation was addressing all aspects of this study. The goals were to find what was gained from a museum professional development workshop and how do teachers use that information. My study spans three months and did not reflect any use of workshop material by teachers beyond this three-month period. I explain this more in Chapter 5 under the section of Considerations and Questions. This study also addresses the relationship between schools and museums within the context of professional development museum programs. Again, it only represents a small section of the museum workshop population and is limited by who had access to one of The Contemporary Austin workshop.

BENEFITS TO THE FIELD

The National Endowment for the Arts Chairman Rocco Landesman summed up, "Arts education doesn't take place in isolation. It has to take place as part of an overall school and education reform strategy.... [with] strong links with other positive educational outcomes," (National Endowment for the Arts, 2012). Art museums can be a partner in this educational reform. When art museums and schools work together to

provide professional development, they can strengthen each other and their individual entities.

Professional development workshops in art museums are difficult to structure and implement, thus many museums and community centers have stopped offering them. According to researchers, others are found to be consistently ineffective programs (Cohen, 1998; Hill, 2004; Kennedy, 1998). With more research on museum programs available, art museums can be more successful helpers in the process of teacher education. Recently published, Kletchka and Carpenter (2018) acknowledge the significance of professional development research, stating, "What began as a desire to ask fundamental questions about why and how art museum educators conceptualize, locate, and enact pedagogical strategies in their professional development offerings became a mediation on the relationships among works of art, educators, institutions, learners, and the contemporary world" (p. xix). For professional development programs to be effective, a strong relationship of respect must exist between teachers and the museum institution (Mayer, 2018). This partnership between fields goes beyond providing supporting resources; it requires mutual listening and participation in developing programs.

My study adds to the existing dialogue on museum professional development and gives voice to the education professionals at the Contemporary Austin and their teacher relationships. This project sets out to further illuminate the value of art museum programming in the educational system, and show museum educators, teachers, and administration that investing in professional development with respect to contemporary art is beneficial for educators as well as learners.

SUMMARY

As Austin museums and schools continue to collaborate and define their partnerships, teachers and museum educators work together to find practical application and relevance for themselves, their peers, and their classrooms. Professional development is also high stakes in many ways. In Texas, for example, educators are mandated to complete professional development hours in order to retain their certificate to teach. Over the course of five years, Texas educators are required to complete 150 hours of Continuing Professional Education (CPE) in order to pass their certification renewal (Texas Education Agency, 2018). They have to record their own training experiences and hours, and submit paperwork providing proof of their participation. Even though teachers are required to partake in these workshops, most reported that they engage in these activities to become better professionals (Texas Education Agency, 2018). To them, professional development should be very practical and provide them specific and concrete ideas that relate to their daily classroom routine and/or curriculum (Fullan & Miles, 1992).

The Contemporary Austin has been providing Austin art educators with a number of opportunities for teachers to engage with exhibitions and the museum and earning teachers professional development credit (The Contemporary Austin, 2018). In my investigation of art museums and professional development programs for art educators, I set out to understand the impact these workshops had on teachers, and classroom curriculum from the teachers' point of view.

The following chapters present literature and theories related to professional development and museum practices, and data recounting teacher's experiences to gauge what is currently happening at the Contemporary Austin to explore how professional development affects teachers. Literature on contemporary art, professional development

and the intersection of art education and museum education has guided my way of looking at this case study. I discuss social constructivist theory and how it relates to professional development and my study. The combination of information shapes what museum professional development looks like with a social constructivist lens and explains motivations for such practices in hopes of postulating a stronger relationship between art museums and art educators.

Chapter 2: The Literature Review

Situated in the traditions of Dewey, Piaget, and Vygotsky, social constructivism remains linked to progressive reforms in education. Notions of social constructivism change constantly and draw upon past interpretations of constructivism. This chapter reviews literature related to museum professional development and co-learning, giving foundational grounding to the work conducted in this study. In doing so the chapter is divided into three sections: (a) Social Constructivism Shaping Learning, (b) Professional Development in Education, and (c) Museum Education for Teachers. This chapter also explores the theoretical framework of social constructivism and discusses professional development in terms of their shared characteristics with art museum professional development.

SOCIAL CONSTRUCTIVISM SHAPING LEARNING

There are many definitions and ways of viewing social constructivism in education and learning. Researchers such as Brophy (2002) present social constructivism as a theory about how learning is a process of active construction of meaning where learning best occurs in social settings of two or more people. Beck and Kosnik (2006) view it as an approach that encourages all members of a learning environment to present their ideas strongly, while remaining open to the ideas of others. Stemming from Vygotsky's sociocultural theory, where learning has its basis in interacting with other people, social constructivism fed into studies on the sociology of education (Verywell Mind, 2018). Researchers such as Mary Douglas and Basil Bernstein (1966) argued that educational knowledge was socially constructed reality through social agreement (Cicourel, 2010).

One of the grounding principles of social constructivism is that learners construct their own knowledge. Dewey, Piaget, and Vygotsky, "emphasize the active participating of the mind in learning, and recognition that the process of learning is not a simple addition of items into some sort of mental data bank but a transformation of schemas in which the learner plays an active role" (Hein, 1998, p. 22). Learners must interpret new ideas in the context of their present interest and understandings (Dewey, 1916; Hooper-Greenhill, 1999). The human mind finds things that relate to learning objectives, connecting the dots between various ideas and restructuring the information as it is encountered.

What separates constructivists from social constructivists is the distinction of how humans learn and develop meaning through interactions with other people. Simply stated, learning is social. This way of looking at learning explains how people know what they know (Brophy, 2002). Piaget stressed the action of social factors in knowledge construction, while Vygotsky strongly believed in teacher to student dialogue needed to construct the "zone" of development per individual (Beck & Kosnik, 2006; Leinhardt, Crowley, & Knutson, 2002; Vygotsky, 1978). The significance of Vygotsky's research did not become clear in the United States until researcher Jerome Bruner highlighted the social aspects of learning (Hein, 1998). Every interaction between two people presents the opportunity for new knowledge to be obtained or expanded upon. Although Vygotsky's theory has many features, the focus of this study centers on the importance of socially mediated learning, namely that (social interactions between museum educators, teachers, and peers) are critical to constructing meaning and fostering cognitive development (Zigler & Bishop-Josef, 2006).

Some social constructivists worry about the extreme involvement of theory in the process of education. "Radical" social constructivists believe that learning can occur

without teaching while others are concerned about society's contributions. Information without facts can be a reflection of ill-informed opinions rather than expressing guided learning from a teacher (Beck & Kosnik, 2006). Nonetheless, social constructivists teachings believe that students and facilitators must be in constant critique of social and educational institutions including the services and programming offered (Beck & Kosnik, 2006; Hooper-Greenhill, 1999).

Another aspect of social constructivism is the full body experience of learning. A full body experience enables learners to engage their spatial awareness, speech abilities, and brainpower. It makes absorbing new material easier and enables more students to be independent learners in school. According to Dewey (1916), students need extensive opportunities to support both body and mind where knowledge and experience have a close connection. Likewise, a model of museum learning by Falk and Dierking (2000) centers discussion on the visitors' experience in a social constructivist context. According to Hein (1998), "the process needs to be considered as a holistic enterprise, involving the community of learners and their shared meanings" (p. 89). By including the museum visitors' voices, the staff is shaping meaningful learning experiences with their visitors.

While both theories—social constructivism and constructivism—are similar, they contrast only in their reflections and meaning making. Constructivism asks museum visitors to reflect individually on new information from the exhibition. According to Hertz (2018), "Museums have moved and continued to move, in the direction of creating programs and methodologies in which knowledge integration and meaning-making are made explicit, and visitors are given time to reflect on and articulate their own ideas as they build them" (p. 151). For art museums, there is a following of constructivist learning in the museum informed by Hein's "Constructivist Museum," especially in teacher development (1991). Art museum methodology practice sounds like thematic open-ended

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questions; orienting visitors to call on prior knowledge while having multiple approaches to the work of art via social interaction (Hertz, 2018). Where is the difference? What, then, does social constructivism look like? The difference is the co-learning between museum educators and teachers. Co-learning aims to be a collaborative construction of knowledge where both museum educators and teachers expand their social networks while and co-researching creative projects. With social constructivism methodology, museum educators are given the chance to learn along with teachers (Hertz, 2018). Hence, there is an increased sense of community and teamwork. And so, museum workshops involve a level of mindfulness because everyone is exploring, experimenting, and continually adapting to their strengths and areas of growth.

Even though the continuum of social constructivism does not fit into one pedagogical format, the main characteristics of this approach are similar to museum professional development workshops. Social constructivism originated as a theory that was used to help individuals look at society and the world; eventually applied to education. George Hein adopted the learning theory and re-contextualized it to museum learning and the museum environment. The main characteristics of social constructivism parallel learning in a museum workshop for these reasons: (a) learners construct their own knowledge, (b) learning is social, and (c) learning is a full body experience. By investigating the history of professional development, researchers have shown that professional development is important to society, the government, and to the development of public policy. Educational professional development has transitioned into schools, workshops, and a variety of locations. One thing remains a constant in these changes, museums continue to provide support for teacher professional development.

PROFESSIONAL DEVELOPMENT IN EDUCATION

The term "professional development" has many meanings and is often defined in various ways in academic writing. What Linda Darling-Hammond and Milbrey McLaughlin (1995) stated 25 years ago holds true today, "Professional development today also means providing occasions for teachers to reflect critically on their practice and to fashion new knowledge and beliefs about content, pedagogy and learners," (p. 597).

Therefore, professional development (PD) refers to educational experiences that help professionals develop knowledge and skills to improve their job performance and can be applied to any profession. When people use the term professional development, it can be seen in a formal context of a conference, workshop, or seminar; however, it can also be informal such as discussions with colleagues, independent reading and research, or learning from a peer (Mitzell, 2010). Many professions require their members attend ongoing professional development in order to meet job requirements and meet evaluation standards. This holds true especially for education. According to Learning Forward, an organization devoted to education and professional development advocacy, research has shown that high levels of teaching quality and school leadership raise students' achievement (Mitzell, 2010). Although professional development has become a hot topic in education, researchers present many perspectives on how to address professional development in education.

At its core, professional development enables educators to gain the knowledge and skills needed to address challenges and issues in the classroom; however, there are

multiple perspectives. On perspective advocated by The No Child Left Behind Act of 2001 (NCLB) delineates professional development as an important tool for improving teacher's skills and effectiveness. It is to be intensive and content focused, aligned with and directly related to state academic content standards; improving and increasing teachers' knowledge of the subjects they teach (Kraybill, 2018; Yoon, Duncan, Silvia Wen-Yu, Scarloss, & Shapley, 2007). Since the national policy has many criteria and dedicated funding for effective teacher development, it continues to shape the educational foundation of professional development standards.

Over the decades, professional development and the research surrounding education has shifted. Professional development in education mirrored the history of modern educational reform and can be traced back to the Elementary and Secondary Education (ESEA) Act of 1965, an effort to combat poverty and build American society (Guthrie & Springer, 2004; Kraybill, 2018). Like much of educational reform, there is a shift when research is published and some change occurs. One particular disturbance was the 1983 report, *A Nation at Risk* (Guthrie & Springer, 2004). After the U.S. Government released this 1983 report, many efforts were made to help reform higher education through supporting schoolteachers and leadership. Even though the report utilized statistical measures to proclaim the U.S. educational achievement was on a downward trajectory, recent research shows the results as miscalculated (Guthrie & Springer, 2004). Nonetheless, this report set in motion a change in how to approach teacher preparation and development. According to Neapolitian and Berkley (2006), the rise of professional

development schools (PDSs) resulted and thrived out of the Holmes Group, which was an assembly of deans from research universities initiated in the 1980s.

Professional Development Schools emerged out of school-university partnerships intended to restructure teacher education and professional development. Two national organizations flourished from the PDS movement called the National Network for Educational Renewal (NNER) and the National Association of Professional Development Schools (NAPDS) (Neapolitian & Berkley, 2006). With the help of prominent scholars, this educational reform gained momentum and wide acceptance (Darling-Hammond & McLaughlin, 1995; Lieberman, 1995; Lieberman & McLaughlin, 1992). With the reauthorization of ESEA, the next important educational legislation was the No Child Left Behind Act in 2002.

As increasingly more educational opportunities were designed, there was a resurgence to critique what makes professional development relevant and successful. According to Mitzell (2010), an effective PD presents relevant classroom challenges. Some areas of teaching challenge include subject content, instructional methods, technological advances, new laws and student learning (Mitzell, 2010). From this perspective,

> To be effective, professional development requires thoughtful planning followed by careful implementation with feedback to ensure it responds to educators' learning needs. Educators who participate in professional development then must put their new knowledge and skills to work. Professional development is not effective unless it causes teachers to improve their instruction or causes administrators to become better school leaders. (Mitzell, 2010, p. 10)

As these scholars were writing for professional development organizations such as Learning Forward, their service to educators helped to define effective professional development and where PD organizers can receive this form of needed support.

Reflecting on the intersection of professional development policy and the field of art education requires a deeper look at both policy and art education. There is no direct mention of professional development for art teachers in NCLB. The culture of high-stakes accountability concerns art educators in unique ways (Allison, 2013; Chapman, 2005; Sabol 2013). From NCLB's standards, high-quality professional development,

> increases teachers' content knowledge of the subject they teach; allows for active learning and is classroom-focused; correlates to other learning activities; and occurs over a span of time. (Allison, 2013, p. 180)

There are many perceived gaps in professional development for art teachers. Chapman (2005), further illuminates this point, "Nothing in NCLB supports teaching or teacher preparation from critically informed and artful perspectives" (p. 14). The National Art Education Association (NAEA) has developed high-quality standards for professional development and stands apart from the US Department of Education. Professional development should encourage teachers to reflect on self and practice; encourage teachers to clearly articulate their teaching philosophies; help teachers to link current art education research to classroom practice; show teachers how to accurately document their teaching progress; and create mentorship amongst participants (Allison, 2013; NAEA, 2018; Sabol 2013). NAEA's *Standards for Art Teacher Preparation* stated that not only should professional development create the opportunity for mentorships, but it should also give teachers the opportunity to reflect on both self and practice (2009).

Museum scholars and educators have laid the foundation for new shifts in art museum education for the past 40 years. One thing has remained a constant priority: educational programming and visitor experiences. Education departments in museums are places where visitor learning is explicitly considered from all stages of exhibition design to all printed and displayed didactics. Museum educators are constantly making an impact with the programs and workshops they provide for visitors, emphasizing how they believe people learn in a museum.

Grounding the principles of museum education, Hein's *Constructivist Museum* again plays a role in how museums view learning (Hein, 1998). Traditional learning situates the teacher as the expert regarding the structure of knowledge, and its dissemination, and learning is viewed as occurring in a linear fashion. However, Hein argues that learning in a museum has many entry points and is not "top-down." The constructivist museum acknowledges that knowledge is created in the mind of the learner using personal learning methods. "It allows us to accommodate all ages of learning," thus including adult learners and teaching professionals (Hein, 1995, p. 7). Research by the Institute of Museum and Library Services found that museums strongly dedicate their resources to teachers (Buffington, 2007; Kraybill, 2018). With the help of dedicated funds to improve museum teacher services, more research has occurred for educators. What does this new practice look like in a museum environment?

The learning environment is what separates learning in the museum from learning in a school. Numerous research studies about informal places of learning–from community centers to libraries and museums–has occurred. Informal learning provides the opportunity for three categories of learning to occur: learning from oneself, learning from others, and learning from non-interpersonal sources (Tews, Noe, Scheurer, &

Michel, 2017). According to Tews, Noe, Scheurer, & Michel's article on the power of playing as informal learning, their research on fun activities and manager support in the workplace discovered that, "Individuals are not always intrinsically motivated to learn, but fun could increase individuals' perception of the value of informal learning through its influence on positive affect and creativity" Tews, Noe, Scheurer, & Michel, 2017, p. 48).

The same research applies to teacher workshops. According to Grenier's article, she addresses the informal environment of museums and how educators acquire new ways of thinking about their learning, students' learning, and overall subject matter (Grenier, 2010). This learning environment allows for a wide spectrum of interpretive choices (Mayer, 2018).

Learning in museums is an informal process that cannot be imposed on a visitor (Zeller, 1985). In Zeller's article, he highlights the differences between classroom and museum education goals by looking at the museum-school partnership as a result of the 1984 *Commission's Report*. To many researchers, museums should not be expected to fit whichever pedagogical approach schools are operating under (Liu 2007; Zeller, 1985). In contrast, teachers can choose to network or engage with the work of art. They can be active participants or reflect on their own practice.

Another unique feature regarding museum education for teachers is how museums hone their educational goals to reflect opportunities for adult learning. Adult learners, including teachers, are very much overlooked in such studies and have a range of expectations. De Backer, Peeters, Kindekens, Brosens, Elias, and Koen (2015), in their study of Belgium museums, discovered that adult learners truly want a variety of educational tools, including information about the artist' life, the meaning of the artwork, the artwork's position in the art movement, and about the art process. The age span of

adult learners also makes museum programming a complex issue to measure. Written with adult visitors in mind, Chadwick and Stannett's book (2000) covers many topics such as programing for unemployed individuals, workshops, professional development, modern treads, and promotion of adult education.

Subsequent studies investigate how educational programming can meet the expectations of a mixed aged adult audience, specifically professional development workshops. One study in particular supports museums rethinking professional development workshops as a way to help showcase teacher expertise and emphasize collaboration (Hertz, 2018). Hertz's 2018 chapter is set in The Noguchi Museum in New York's Think Tank. The Think Tank is a professional development model comprised of museum educators and teachers addressing collaboration and broad mutual questions, like "What does success look like for a school tour at an art museum? And "how can we build successful temporary communities in a museums during school group visits?" The workshop's curriculum is emergent and built upon participants' interests, questions, and experiences. The purpose of the Think Tank is that it, "supports educators in the development of their own ideas about education. Further, the self-direct nature of this quest ensures that teachers are developing the ability to pursue future questions and experiments on their own" (Hertz, 2018, p. 154). By equally communicating to teachers as co-learners, museums are emphasizing the ideal version of constructivism as equal partners (Hertz, 2018).

CHAPTER SUMMARY

Connections among the literature suggest that the world of museum education and professional development have similar missions, yet differing approaches to continuous learning. Introducing social constructivism as a theory and how it has been woven into

the educational world through Vygotsky's and Dewey's theories acts as a foundation for learning in museums as well as the broader world of education. As the literature revealed, Hein applied bits of social constructivism into his "Constructivist Museum," where learning has many entry points to accommodate a variety of people. Contrastingly, the history of education in America has become a political environment seeking a "top down" approach to teachers and their skill development. Professional development is a conflicting aspect of education and various researchers speak to diverse viewpoints. Some researchers in education approach professional development as a means to an end, while museums provide an alternative approach offering freedom and flexibility and possibly no set outcome. Museum learning is a process uniquely conducive to social interaction and building an environment for growth. As I searched the literature, I began to further question the ways art teachers could genuinely use their art museum workshops as a reflective tool and how they would feel about the experience. I became curious about the stories that might emerge and interpersonal connections made to the museum learning experience. The following chapter outlines the research methods I utilized to help reveal answers to these and other related questions.

Chapter 3: Methodology

This chapter discusses the methodology, data collection, and data analysis strategy employed in my observation and analysis one museum this workshop. In Chapter 2, I provided the foundation of literature on museum education and professional development to help set the stage for discussion of the utilized methodology in this research study. This chapter tells the story of The Contemporary's professional development program, the museum educators involved with it, and the teachers attending and how the program impacted their lives. I begin this chapter by addressing my research questions and the purpose of this study. I then explain qualitative mini-ethnography methodology and why it is the best suited for this investigation. Later, I describe the structure of the workshop, the participants, and the research setting. By interviewing a variety of people involved with this workshop–organizers and participants–I was able to examine the program from multiple angles in order to express a rich portrayal of this workshop. This chapter also provides a brief preview of the data analysis, my role as a researcher, and a summary of the entire research process utilized here.

RESEARCH METHOD

This study sought to answer two questions about how The Contemporary's workshop impacts educators and what teachers may gain from attending it. The purpose of this study was to delve into teachers' experiences with The Contemporary Austin's professional development workshop. Due to the interpretive nature of this investigation, qualitative case study methodology was chosen. Qualitative research is the ideal choice for this investigation, as it looks into exploring a concept or phenomena in observable ways. It can also be used when there is not enough prior research conducted on the subject. According to Creswell (1998), "A qualitative study is defined as an inquiry

process of understanding a social or human problem, based on building a complex, holistic picture, formed with words, reporting detailed views of informants, and conducted in a natural setting" (p. 15). Characteristics of qualitative research allow for emerging data and methods, natural setting to collect data, researcher as key instrument in data collection, and analysis of data particularly with a focus on participants' perspectives (Ragin, 1987/ 2014). All these characteristics were conducive to my research.

Under the umbrella of qualitative research, I structured this research project as a case study with an ethnographic lens, therefore it is best described as a mini-ethnographic case study. Segmenting it out, a case study is a strategy of inquiry that explores a single intrinsic phenomenon in great depth (Creswell, 2009). This method centers on a very specific case with defined boundaries. Parameters of a case study are limited to time, a set number of people, and a specific space and/or activity. Think of it like a snap shot into a concern, issue, or hypothesis, and the case and boundaries help the researcher analyze the situation at hand. This best illustrates the museum professional development at The Contemporary Austin and the interactions that took place during one of their workshops.

One can blend study designs to create the most beneficial method to help mitigate problems during the research. I combined case study methodology with ethnography. Ethnographic case study uses an ethnographic methodology when looking at the culture of a school or group and normally spans an extended period of time. Mini-ethnography can be defined in various ways. For this study, "A mini-ethnography, also known as a focused ethnography, is used when a field under investigation focuses on a specific or a narrow area of inquiry particularly when time or monetary constraints are evident" (Fusch, Fusch, & Ness, 2017). According to White (2009), the intent is a mini-ethnographic case study is to understand what is remembered by the group's cultural

values and lived experiences instead of an intensive investigation into their daily culture. According to Vidich and Lyman (1994), mini-ethnography is not just an interpretation of events but also a reflection on society and the unique culture presented. Several mini-ethnographic case studies are found in nursing research to provide a condensed view of a situation or culture.

Performing mini-ethnography research, one must understand the speech or language of the culture. Germain (1986) explains that mini-ethnographic case studies benefit researchers who express an interest in learning about other cultures, convey data in an intriguing narrative form, develop rapport with participants, navigate potential research vagueness professionally, and perform research independently. In Ellis's (2006), dissertation "A Grid and Group Explanation of At-risk Student Culture in an Alternative Middle School," the study employed a mini-ethnographic method to describe the culture of an alternative school environment at the middle school level.

I selected to employ a mini-ethnographic case study because it narrowed and focused the scope of my investigation. In this particular study, my case was bound to The Contemporary Austin's Fall Professional Development workshop on their Huma Bhabha and Jessica Stockholder exhibition. There are a wide variety of case studies that can be classified as (a) descriptive, (b) exploratory and (c) explanatory or critical (Yin, 2009). This investigation was an explanatory case study and attempted to answer "how" and "why" questions about the program and its impact. Case study was an appropriate way to address the problem; however, to form the best view of the work environment and culture I needed to use an ethnographic lens.

The ethnographic lens enabled me to look at the culture of the educators' lived experiences; the case study design feature enabled me as a researcher to explore and identify the professional development workshop conducted within The Contemporary

Austin. The use of this research design enabled me to look for links that could be identified between lived experiences of the participants and what happened to them in the workshop. Since I was able to bind this study by time and space, it allowed me to complete this investigation efficiently and answer my research questions, which focused on how The Contemporary's workshop impacted educators, and what teachers gained by attending it.

TRIANGULATION

An important part of checking for accuracy in qualitative research involves triangulation. Triangulation compares data collected against one another to ensure accurate explanations. According to Denzin (2012), there are multiple layers of triangulation, including correlating the findings with multiple participants, theoretical strategies, and data collection methods. It is a way to see a wide range of data from multiple angles and viewpoints. It adds depth of analysis to the data that is collected. In this study, I compared my field notes with my observations and with my interviews. Since I interviewed three teachers, I compared their experiences with one another as well. I also clarified transcriptions with my interviewees as a form of member checking. Contrasting views were documented as well and provided a comparison.

THE CONTEMPORARY AUSTIN BACKGROUND

The Contemporary Austin is an ever-evolving spectrum of contemporary art, and their changing nature is what makes this institution a unique pillar in the Austin art community. Originally formed from the Texas Fine Arts Association (TFAA) to nurture the visual culture of the time, The Contemporary resulted from several mergers of art organizations, at the time called Arthouse and the Austin Museum of Art (AMOA) in

2011. "Located in the heart of downtown Austin, Arthouse is a renovation of a 1920s theater that was later modified as a department store in 1950s" (Hightower, 2011). In 1995, the Texas Fine Arts Association purchased and renovated the first floor of Lerner's department store, creating Arthouse at the Jones Center, a small art organization for showcasing contemporary exhibitions. The New York architects, LTL were commissioned to renovate the building to incorporate an additional 14,000 square feet. Located on Congress Avenue, the building's main lobby is engulfed in floor-to-ceiling glass panels (See Figure 1). Another architectural feature of the Jones Center is the renovated roof deck. This unique venue is a dynamic urban space that can host a range of events, from outdoor film screenings and music events to formal weddings (The Contemporary, 2018). It was the architect's vision to "emit light and sound…into a redesigned awning that projects the presence of the building into the social life of the street" (Hightower, 2011).

Collaboration and flexibility make The Contemporary Austin a space for creativity in their exhibitions, programming, and educational offerings. Today, the museum has two sites, the Jones Center downtown and Laguna Gloria, a fourteen-acre site on Lake Austin, which is home to the Dricoll Villa, Gatehouse Gallery, the Art School, and the Betty and Edward Marcus Sculpture Park. Over the course of the last five years, they have continued to provide educational opportunities at both sites year-round. As the museum continues to grow, The Contemporary envisions to not only be a contemporary art museum but also an essential part of Austin city life through its collaborative spirit.

This study aimed to understand professional development at an art museum focusing on the teachers' experiences and what they gained from attending the workshop. The Contemporary Austin was an ideal location for this discourse on contemporary art

and professional development because of its community approach to education. Their mission states, "The Contemporary Austin reflects the spectrum of contemporary art through exhibitions, commissions, education, and the collection" (The Contemporary, 2019).

Figure 1:   The Jones Center *(Image by LTL Architects)*

Setting

The site for this study was the Jones Center in downtown Austin, and acted as an ideal location to talk about education and contemporary art. Coming into downtown across from the Austin capitol building is Congress Avenue. There are shops and businesses that line the street, including several arts organizations. The Paramount Theater faces the Jones Center and the two buildings create a dialogue of the art and culture scene; new and old Austin architecture. The Jones Center's sleek urban façade of glass windows are undeniably beautiful and allow the community to peer into a unique

space. Comprised of two floors and an art lab, the museum can accommodate two separate exhibitions and programming for their tours. My favorite part is how the exhibitions are designed to feature the work shown. Inside the Jones Center, the passionate employees design and customize the gallery area into an entirely new layout for each new exhibition. For this exhibition, the designers took down walls and added a platform on the lower floor. Upstairs, they divided the main space by adding a wall. It is like coming to a brand new building with every art opening. One never knows how the space will look until they visit.

In the art lab, a room off the second floor, participants are provided the opportunity to create and connect to the work featured in the galleries. The art lab is specially designed to accommodate all programming: from talks, lectures and panel discussions to art-making activities. This space is always clean and neatly organized. It amazes me how clean everything remains considering the multifunction of this room. The front of the room has a ceiling to table-height window with electronic blinds and projection screen. The room is supplied with thin gray tables, which are all collapsible and easily maneuvered. Along the walls, photos of past artists' work and questions are situated to spark conversation about contemporary art. To my astonishment, the back wall opens into a sizable supply closet where art materials and tables are stored.

There is something about the art lab that sparks energy and warmth. One cannot help but be intrigued by the nooks and crannies the museums educators can create. For example, the day of our workshop, food and drinks, sign-up sheet and even raffles all have designated spots in that space. Through my writings and photographs I hope to paint a portrait of that fall workshop and the experience and understanding I gained through my research.

Exhibition and Workshop

In the middle of October 2018, The Contemporary Austin held an evening 2-hour exhibition workshop at the Jones Center in Austin, Texas. The teachers' professional development workshops held 2-3 times a year are well composed to further The Contemporary's mission to invite teachers and professionals to engage with contemporary art. As a new Austin resident, I was acquainted with their workshops and exhibitions because I would volunteer as a docent. I had also attended one educator workshop on the Texas Biennale in Fall 2017. My time at the Jones Center was spent working with students integrating in docent knowledge from a previous exhibition. The other docents and I would have heart-felt docent trainings in the lab space, receive tons of information sheets, and time to explore the new work and space. Secretly, I hoped the October workshop, "Form and Figure," would follow that familiar format.

Art museum workshops can be formatted in either a formal or informal manner. The format often depends on the goals and location of that particular workshop. Formally, this particular workshop took place at the Jones Center from 5:00 pm until 7:00 pm. It aimed to cover the new fall exhibitions of Huma Bhabha and Jessica Stockholder and provide resources about The Contemporary Austin. As with any event, there is an informal aspect, "Professional development workshops should be like a party," Emily Cayton, the Assistant Director of Education at The Contemporary, reflects. Indeed, The Contemporary Austin approaches workshops like a party. Providing food and wine, the museum educators create an inviting atmosphere for people to mingle and relax. The fall workshop had a laid back agenda with main objectives to cover, resources to provide and educational activities for the remainder of the time. There was also a fun raffle to give away art supplies and goofy objects.

I was informed of the basic format for the teacher workshop. For the first 15-20 minutes, art teachers relax, eat, and socialize. Later on they introduce The Contemporary location, the staff, the workshop agenda, and invite people to explore the spaces. The museum educators highlight the architecture and their museum's accomplishments. The following half-hour would be gallery teaching strategies through the two main exhibitions. Finally, the last hour was comprised of art-making, where participants would be working with the Huma Bhabha exhibition and her figurative sculptures. Before everyone exits, time was left for reflection and following-up with teachers about their experience and possible field trip opportunities. This was the plan and I was excited to see it in action.

The night of the professional development workshop, I remember making my way from The University of Texas to the Jones Center. It was a rainy and dark bus ride downtown that evening. I was concerned about the turnout for the event until I walked up to the glass entrance door. The Jones Center shined through the grayness inviting passersby to gaze at its urban façade. I remember peering into the entry lounge through the glass walls to gain a sense of the exhibition. There was a structure of wooden beams on a ladder acting as shelves. As I got closer, I noticed the paint on object sitting on the shelves. They were holding old computers that were painted abstractly. Confused, I started to explore this sculpture or painting (See Figure 2). To take in contemporary art well, I have to visit it multiple times and experience it in various formats. For instance, viewing the work without context, then with more didactic information each time, and finally with different people adds to the meaningful connections I make with contemporary art. It makes the experience exciting for me and I was ready to see how the teachers viewed the work as well.

Figure 2:   Jessica Stockholder, *Why Clouds are Woven into Bed Linens*, 2018. Two ladders, eight desktop electronics, sheets, vinyl, plastic crate, tree branches, acrylic and oil paint, nails, wire, and toy car. 10 feet x 90 inches x 33 inches. *(Image by Colin Doyle)*

The lower level exhibition, *Relational Aesthetics,* was by Chicago-based artist Jessica Stockholder who uses everyday objects as building materials to bring painting into the world of sculpture. Interested in site-specificity with color, form, and abstraction, the artist paid close attention to her environment. Lemony-yellow carpet and a lavender painted semi-circle covered a third of the nearby wall and floor space. Scattered around, her sculptures were tethered to various items contributed to her from the Austin community, such as a bright pink scooter, a 1980s refrigerator, and a youth soccer goal post. Stockholder calls this grouping "Assists," since they are hybrid assemblages that require a non-architectural support in order to stand up.

Stockholder also "invited the renowned First Nations sculptor, painter, and printmaker Robert Davidson to exhibit a selection within the Jones Center" (The

Contempoary, 2018). Nearby. several of his prints and paintings were displayed on a raised platform. His distinctive style is "appreciated by the Haida community and contemporary arts scholars alike, with many of his works considered post-modern masterpieces" (Davidson, n.d). The abstract shapes and forms intertwine and collectively showcase his impeccable craftsmanship.

One of the first things a gallery attendant told me was to visit was the second exhibition by Huma Bhabha called *Other Forms of Life*. Up the staircase and into the main gallery, I was presented with a wall of portrait-like collages. Were they animals, human, or alien? The teachers consensus thought was whatever the subject matter was, it had a dark haunting nature. The works were beautiful and somewhat strange to me. Rounding the corner, I discovered six carved figures on pedestal. Larger than life, these figures stood rigid on their pedestal roughly chiseled from the material (See Figure 3). Again, I wondered if they were meant to be human, idols, or otherworldly. There were defining humanoid attributes, which made me wonder how students would see the work and not giggle at body parts. Either way the totem-like figures recalled primitive idols or monstrous beings from science fiction or horror movies. I was excited to see the educators interact with these works.

Figure 3:   Installation view, Huma Bhabha*: Other Forms of Life*, The Contemporary
              Austin – Jones Center on Congress Avenue *(Image by Colin Doyle)*.

Other Forms of Life is a collection of recent work by New York-based artist Huma Bhabha. This artist uses a variety of media in her artistic practice, including sculpture, photography, collage, drawing, and printmaking. As part of this exhibition, Bhabha focuses on both figurative sculpture as well as gestural work on paper and photographs. There is a tactile aspect to her work, as one desires to touch the rough surface and explore the materials. Lining the walls are large collages of wildlife, canines, and marijuana buds, "just as science fiction often uses metaphors to describe our present-day, Bhabha also considers her work to be responsive to the present, particularly the wide-reaching influences of colonialism, politics, and war" (The Contemporary, 2018).

Although the teacher workshop studio lab focused on Huma Bhabha's figurative sculptures and her artistic process, the museum educators explained both exhibitions in their workshop. Other main goals of the workshop were to facilitate the coming together

of art educators from around the city and to provide them information about the new exhibitions and field trips, and to foster an understanding and preservation of contemporary art. By developing questions focused on the work in the galleries, the workshop was designed to make teachers feel comfortable bringing their students to the museum and sharing contemporary art with them. This task may seem daunting as the educational world is permeated with red tape, but The Contemporary does not shy away from taboo questions and finds alternative directions for teachers and students to engage with works of art in meaningful ways.

Participants

The workshop consisted of 38 participants coming from all regions of Austin, and three museum educators who helped organize, recruit, and execute the event. Behind the scenes, there were more individuals involved with the professional development workshop, such as the curator and the director of The Contemporary. The 38 participants were notified about the professional development through, (a) an email blast that went out a week before the workshop, (b) The Contemporary's website that published information about upcoming workshops, (c) presentations by education staff at district events like fine arts nights and arts integration festivals, and (d) district coordinators who spread news about the workshop to specific teachers.

This wide range of teachers' experiences contributed much to the discussions that occurred at the workshop. Teachers in the workshop population were very homogenous in physical identity: Caucasian, female, middle-aged. Outside of that demographic, there were three Caucasian male participants, two African American female participants and two Latina female participants. Of the 38 educators that attended, 50% work in a Title 1

school. Title 1 schools are defined as having at least 40% of their population as low-income; in this case, 40% of students qualify for free-and reduced lunch (Clark, 2019).

At the start of the workshop, teachers slowly began to trickle into the museum from the dreary weather. First, a handful of five people seemed to avoid the food and drinks and bee-lined to chairs in the front of the room. They were interested in the activity and the raffle prizes. More people arrived and signed in. Hugs were exchanged and with the sheading of raincoats the teachers were visibly more comfortable. The room filled-up pretty quickly. "This might be the largest workshop we have had at Jones," Emily Cayton noted. I was impressed at the teachers' motivation. As lovely as the Jones Center is, the hurdles to attend this workshop added up. Thinking about my prior experience as an art educator, I empathized. These teachers had just finished teaching all day, then battled through Austin traffic in attempt to find parking downtown in dreadful weather. They were motivated to be there. This was an inspiring group of participants who ranged from new art educators with less than 3 years teaching to veteran educators who have been teaching for decades.

My main gatekeeper at the museum was Emily Cayton, the Assistant Director of Education for The Contemporary. With her guidance and support, I received approval from The Contemporary to conduct my research study at the museum. She also served as one of four of my interview participants. After receiving IRB approval from the University of Texas, I was able to go ahead with the study. The population of teachers targeted for this study was kindergarten through 12th grade public school art teachers from throughout Austin, Texas, and the Assistant Director of Education at The Contemporary. Prior to attending the workshop, I gave a mini- introduction into my study and asked the workshop attendees for volunteers to participate in this study. Three art teachers volunteered as research participants. Emily facilitated the workshop introduction

and gallery teaching for the exhibitions. Another museum educator orchestrated the studio portion of the workshop.

After the workshop concluded, I asked for volunteer teachers to interview. The study sample was comprised of four educators: one museum educator and three Austin ISD educators who agreed to participate. I had five teachers sign my waivers. I purposefully chose three of the educators to represent the "critical unit of analysis," from which data could be collected (Yin, 2009). The criteria I used to select these three individuals: (a) They appeared to be attentive during the workshop, (b) They established rapport with me, (c) They had been teachers for longer than five years, and (d) They were responsive after the workshop. While two of the teachers who signed my waivers failed to put their email addresses, the other three teachers were able to schedule an interview time. In case study research, it is important to set time boundaries to collect data to help maintain focus and provide direction (Yin, 2009). After the workshop, I set a range of three months in which to collect data from my participants.

Participant Selection: The Teachers

The participants of this study were three art educators teaching in Austin ISD, all of whom volunteered for the study. Each participant agreed to talk with me more about professional development. In accordance with IRB, the participants were given pseudonyms and their schools remained undisclosed to protect their identities. The teachers were highly educated in their art form (holding BA/BFA degrees), were mature (being 30 years or older), and had five years or more experience in the teaching field. Demographic information of the participants using their pseudonyms is highlighted in Table 1.

Table 1.   *Demographic Information of Art Teacher Participants*

Art Teacher	School Type	Years Teaching	Ethnicity	Level of Education
Tara	High School Title I	16	White or Caucasian	BFA
Molly	Elementary School Title I	12	White or Caucasian	BA
Nina	Elementary School Title I	6	White or Caucasian	BFA

DATA COLLECTION

According to Fusch, Fusch, and Ness (2017) a good mini-ethnography case study requires a variety of data collection methods. The most common consists of fieldwork with direct observation, a focus group, field-notes, and unstructured interviews. There also needs to be enough data collected for triangulation (cross-examination) purposes (Denzin, 2009). After I collected all my data, I kept it secure on my password-protected computer in accordance with IRB protocols. I utilized three main methods of collecting data: observations, field notes, and interviews.

Direct observation

Both ethnographers and case study researchers use direct observation as a primary tool for data collection (Fusch, Fusch, & Ness, 2017). Not only did I take extensive notes on content and structure of the worshop, "With oneself as a lens, a researcher [also] observes and interacts with members of a culture in order to understand the culture, and then disseminates the researcher's interpretations to those outside the culture" (Fusch, Fusch, & Ness, 2017, p. 928). In the workshop I observed, I was able to see the interconnected relationships between people and their work life.

On October 17, 2018 I met Emily Cayton and her team of two other museum educators at The Contemporary Austin to observe the teacher professional development workshop. I observed a steady trickle of teachers arrive over the course of half-an-hour, making a group of thirty-eight teachers in the art lab. For the remainder of the workshop, I acted as both participatory-observer and direct observer taking field-notes throughout the duration of the meeting. As a participatory-observer, I engaged in conversation with the teachers and the gallery discussion while taking field-notes.

The museum educators allowed time for mingling, snacking, and drinking where the teachers were able to get comfortable and adjust gears for their 2-hour workshop. It was nice to see people so comfortable with the workshop format. This was not new to most of them, as I noticed many people were giving hugs, chit chatting about work, and investigating the studio materials for the activity. There was even a raffle drawing planned. Welcoming everyone to the workshop, Emily Cayton introduced The Contemporary and briefly oriented the teachers to the professional development they would participate in that evening. While this happened, I observed the interactions between people, took field notes during this presentation, and tried to gauge the atmosphere of the art lab environment.

Following the introduction to the exhibitions and The Contemporary Austin, Emily Cayton encouraged the teachers to explore the space for 10-15 minutes before jumping into the gallery teaching. I joined in as a participatory-observer and engaged with a few teachers and the museum educators. We followed our curiosities and then initiated the gallery teaching. I contributed some comments to discussions about the artwork, but more so tried to take notes of these discussions and interactions. There was an understanding of my presence and why I was taking notes, but I did feel intrusive;

therefore, I switched to witness the tour in a more observatory manner, making notes of what I observed later.

I remember feeling the anticipation build. After 40 minutes of discussion in the galleries, the teachers were ready for the studio part of the workshop. The workshop participants moved back to the art lab space for an art-making activity led by Emily. As they learned about the soft sculptable material, balsa foam, they were told by the museum educators they would be using a subtractive process to make a figure-like form. They could add additional appendages, furnishings, and knickknacks to their desire. Throughout this process, I asked to take photos and noted the studio process. I continued to take field notes and make observations. Running out of time, Ms. Cayton reminded everyone to enjoy and take part in additional opportunities offered by The Contemporary, including field trips, events, and art classes at Laguna Gloria. Following the field trip, I recorded detailed written reflections about the experience, so I could remember exact details for uses when analyzing the collected data.

Field-notes

During my observations, my field-notes were a very important part of my data collection activities. In mini-ethnography studies, there are four types of field notes that ethnographers use while in the field: observation notes, theoretical notes, methodological notes, and personal notes (Dennis, 2010; Jackson, 1990). During my observations and the taking of field-notes, I discovered that I have a mixture of these four types of notes because I have examples of what was said, how to interpret that information, what I saw, and the times in which everything occurred. I structured my notes by recording the times in the first column, descriptive notes in the second column and meaning and personal thoughts in the last one.

For example, Emily Cayton asked us to explore our curiosities in the Huma Bhabha exhibition. She then directed the 38 participants to talk with each other about the sculptural figure closest to us. I noted observations of the teachers and how they reacted to the work. Initial reactions while we were talking, facial expressions, and the teachers' moods were all recorded. As these elements change through the discussions, I tried to identify them as methodological notes. Theoretical notes emphasized what I predicted, and my personal notes involved the feelings of the room and individuals' expressions made during the process. I noted how Emily led the Jessica Stockholder exhibition in comparison to the first exhibition I encountered. She must have also noticed how tired the teachers had become and moved the discussion to the art lab.

After my observations, I sorted through pages and pages of detailed notes to use later for my analysis. Although field notes have their advantage, it is important to identify their limitations, which is very similar to the limitations present in the observations. According to Jackson (1990), field notes include the researcher's personal perspectives and biases. However, "By taking copious notes and writing down everything that the researcher sees and hears, thoughts about the study, and interpretations, the researcher is able to identify key themes and issues to enhance the validity of the research" (Fusch, Fusch, & Ness, 2017, p. 929).

Interviews

Most qualitative studies use interviews in order for the researcher to gain perspectives, thoughts, and opinions regarding the focus of study. For conducting mini-ethnographic studies it is important for the researcher to utilize a combination of informal interview strategies and semi-structured questions with participants. In semi-structured interviews, the researcher asks direct questions but is flexible with the direction of the

interview overall. The researcher is prepared to deviate from the order of questions and allows the interviewee to elaborate on a variety of topics that emerge through conversation. On the other hand, according to Rubin and Rubin (2012), informal interviews allow researchers opportunities to discuss concepts, questions, and gain clarification for the event or situation that was observed. I used semi-structured interviews that allowed me to have a guide but also ask additional questions freely and create a more relaxed conversational tone. This approach was successful with my mini-ethnography case study method as well.

Prior to each interview, I developed an interview protocol to guide the direction of my interview conversation (See Appendix C). The use of open-ended questions enabled research participants to tell a story from their perspective. We discussed various topics that stemmed from my original questions: journey to becoming a teacher, taking professional development at school, growing as a professional, being a teaching artist, using contemporary art, being valued, reflecting on practice, having needs and wants from a museum, and organizing field trips. Although we covered a variety of topics, the conversations gave me insight into each person's experiences in the fields of education and art. The interview questions I asked the museum educator were different from those I asked the teachers because I wanted to learn more about how each person responded to the workshop, given their various roles.

I conducted a total of four interviews with three K-12 art teachers and one museum educator. My first interview was with Emily Cayton, on October 23, 2018 at Laguna Gloria. My educator interviews were spread out over the following three months. Each interview was between 20-40 minutes in length and audio recorded. While the interviews were taking place, I made written reflections and recorded notes to supplement the audio recording (Rubin & Rubin, 2012). Once each interview was transcribed, I asked

my interviewees to member-check the transcription. This enabled them to clarify or correct any misunderstanding that may have emerged in the interview process.

Time is also a factor to consider. In mini-ethnographic research, the researcher has limited time to spend with the participants and there is limited time for participants to develop a strong connection with the researcher. I noticed this as I conducted interviews. Although time was a limitation for this study, I truly wanted more time with the teachers in order to develop a clearer sense of their life with The Contemporary Austin and their professional development.

DATA ANALYSIS

To study the workshop, I first gathered data from field notes and observations, followed by interviews with participants and museum educators. Second, I organized the data and focused on the museum educator's interview. When I initially started coding my data, I highlighted sections that seemed to answer my research question. I found themes in the museum educator's intention that I looked for in the teacher's interviews. Third, I identified emerging themes of ideas and patterns of words or phrases that emerged from my interviews. To create a database of information, I then used a word document to sort all the data from field-notes, interviews, and observations. From the identified themes, the goal was to describe these characteristics and find meaning to help answer the central research question for my investigation. Emergent and recurring themes appeared when I examined the information deeply. In Chapters 4 and 5, I present my findings through themes in a narration, providing answers to my central research question.

CONCLUSION

This chapter focused on using mini-ethnographic case study to explore the professional development workshop for teachers at The Contemporary Austin. Using this method enabled me to provide an in-depth understanding of the participants' experience and was appropriate for investigating what teachers gained by attending this museum professional development (Yin, 2009). By combining ethnography and case study, I enabled myself to look for links that could be identified between lived experiences of the participants and what happened to them in the workshop. Guiding my research, the case study was bound by my central research question, the participants, and the timeframe of the study.

This study employed observations, field-notes, and interviews from four participants as sources for data collection. Transcribed information was kept on a password-protected computer. Analyzing data involved organizing, coding, and finding emerging themes and patterns in the interviews, from which I was able to learn more about the teachers' perspectives regarding art education and teacher professional development workshops. I am also aware that the collection of data and data interpretations are shaped through myself as a researcher (Merriam, 2009). In Chapter 4, I present my findings and related themes as well as my positionality toward this research study.

Chapter 4: Data Analysis

This chapter details my position as a researcher in order to provide a foundation for my perspective toward this research. This is done to help ground the data analysis of semi-structured interviews, field-notes, and observations made during the course of my investigation. The purpose for collecting the data was to investigate the questions: *How does The Contemporary Austin's professional development workshop impact participating educators, and how do educators use the information gained from the workshop?* Through conversations with Emily Cayton, the museum educator, and three teacher participants, I sought to gain a comprehensive understanding of perspectives held by these participants and the lead museum educator of the workshops Figure and Form: Professional Development Program. In Chapter 4, I provide (a) my positionality to the research; (b) a summary of the data sorting and analysis I conducted; (c) a brief description of my interviewees and their backgrounds; and (d) the themes that emerged from the data, representing the collective perspectives of those individuals I interviewed in this investigation.

RESEARCHER POSITIONALITY

Prior to coming to The University of Texas at Austin, I taught art at a Title 1 elementary and middle charter school in the southeastern United States for four years. Teaching a range of ages and levels gave me an interest in employing a variety of pedagogies and ways of engaging my students. I saw the need to grow as a professional and develop my own theories about why art teachers struggle to find relevant professional development and how museums could provide an answer to this situation. This section speaks to my biases and theories that encompass my preconceived notions of efficient art-based professional development.

The school I taught in was a charter school, and professional development was provided to the faculty every Friday afternoon. Rarely did the information given pertain to my art curriculum. The one time I experienced in-depth professional development I attended a STEAM workshop at the High Museum of Art that included both contemporary artists and scientists. It sparked my curiosity for museum education. As an art educator, based on my prior experience I have a preconceived notion that the majority of professional development offered by schools do not pertain to the art classroom. Art teachers have a need to make and become involved in the creative process as a source of inspiration, like taking art classes. Many art teachers are subjected to ineffective professional development and isolated from the rest of the school staff. Frequently, seemingly irrelevant information is presented, teachers are forced to stay seated and not interact, and very little useful information is gained from the experience. I have found that teachers need encouragement, much like students do. Being an art teacher, I also felt unable to share my experiences and develop a network of support. Although my personal beliefs are part of my lived experience, as a researcher I was aware of my own biases, beliefs, and educational theories. Going into this study, I focused on investigating my research questions and the ideas being researched, and to be as impartial as possible with the presented data.

According to Denzin and Lincoln (2005), it is important for self-investigation and reflection before deciphering the research data. Meaning, I looked into how I define myself as a researcher and how I believe learning is contrived in the world. I identify as a female Asian-American of Indian decent whose primary language is English, and was raised by parents of educated backgrounds. My identity as a female of color provides a different vantage point for me to view art education and museum education fields, the current research and the study itself. I am also observant and aware of my own race and

ethnicity within institutional environments, as I tend to stand out. I relate to Comer, Medina, Megroni and Thomas's writing (2017) about struggling to find a balance between my personal and professional identities as a female of color where many overcome obstacles of feeling marginalized or isolated within predominately white institutions. However, being a female in education and museums is very common, and I believe I am perceived as approachable for interviews. Knowing the language and work-culture of a participant helps develop rapport when conducting interviews. As for knowledge, I believe that individuals build on existing knowledge and that their learning grows in a spiral manner. I believe in constructivist and social constructivist learning, where individuals reflect on their personal experiences to construct their own meaning and understanding. I believe that researchers who desire to learn about another culture, convey data in a narrative form, and easily develop rapport with a group of participants are very capable in utilizing an ethnographic research method. To me, contemporary art is a valuable part of everyday lives and encourages us to connect and experience the world with new perspectives. Students and teachers need to create, share, and talk about art with a supportive community. By developing these positive environments, can teachers truly grow and expand their teaching practice for themselves and for their students?

As discussed earlier, the data collected from this study at The Contemporary occurred in the form of field notes, interviews, and observations. A majority of the data was derived from the stories gathered from my four participants. Below, I describe my participants and their background stories.

PARTICIPANT STORIES

In this study, most ethnographic based research data came from two sources: participant observation and semi-structured interviews with the research participants. I conducted a four one-on-one interviews, to build rapport with each individual to encourage storytelling. Semi-structured interviewing occurs when the researcher uses a predetermined set of questions to ensure that certain topics are covered equally (Hoffmann, 2007). Using the interview protocol in Appendix C, I asked the teachers to share their background and how they felt during their professional development learning experience at The Contemporary. These initial probes are normally followed up with further questions to permit the interviewee to expand on more than one topic to help increase the breath and depth of research data (Hoffmann, 2007). The remainder of this section describes the interview process with each of the participants and a brief background of their lives and their relationship with The Contemporary.

The Renewed Artist

Good teachers are often engaging storytellers. In order to develop a richer understanding of the impact of art museum professional development, I listened to Tara, an art educator in her early forties, who identifies herself as a renewed artist. We conducted the interview on November 12, 2018 at noon. Tara is a warm person, very willing to talk about teaching, her life, and her connection to The Contemporary Austin. At the professional development workshop, Tara was very excited to talk to me about my degree program and how I was interested in museum education. She also graduated from The University of Texas at Austin and responded promptly to my interviewing email.

On the day of her interview, we met in her high school classroom office during her planning period. The office was dimly lit with lamps and Christmas lights making it a

cozy environment. To break the ice, I told Tara a little about my former teaching experiences and why and how I came to The University of Texas at Austin. Identifying myself as a former art teacher and sharing stories about myself helped us transition to the interview. Listening to Tara's professional journey, I learned about her struggles deciding on art education. She was completely invested in music, then photography, graphic design, and fashion design. She tells:

I worked for a jeweler, an American woman who had moved to Madrid.
And so I worked for her for a while, and she taught me how to solder, and
this, that and the other. But again, I was just teaching English as a second
language, and I wasn't really liking that. And so when I really thought
about it, I thought you know what would I really, really like to do that
would afford me time to also travel, I'm not going to lie, and it was be an
art teacher. It's what I loved in high school, and that's what really excited
me. Um, yeah and so - I mean it really wasn't like, "Oh, I want to inspire
others" or anything like that. It was just like I loved being in the art room
in high school, and that part I did want to share with my students. And so,
I came back to UT, and enrolled in the certification program (personal
communication, 11/12/2018).

Although Tara's story starts with a general description of her teaching life and why she chose her profession, throughout the interview she recounted her teaching practice and how she desires to provide a more rich and meaningful education for her students. Having taught at a Title 1 high school in Austin for 15 years, Tara's testimony into the professional development workshop provided clear indication that she was investing in herself as both an educator and working artist.

The Busy Mom

My interviewing task was to listen and help draw the stories out without intervening too much in the narrative presentation. Another interviewee was Molly, an art educator in her early forties who loves her work as both art teacher and busy mom. Her bubbly, laidback personality is contagious. At the professional development workshop, I remember Molly fully engaged in carving her figure sculpture. I could tell she wanted more time making artwork because she kept adding material to her sculpture after other people at her table finished. Since Molly truly wanted to help me with my graduate research amongst her own busy schedule, we met after school to swap stories.

On November 14, 2018, the day of the interview, Molly was picking up her children from school. She was also meeting with me at a restaurant and then heading to an art council meeting at the courthouse later that night. We met at a restaurant close to the courthouse so Molly could arrive to her next meeting on time. As I slid into the booth with her two daughters, I could tell that Molly had had a long day. Taking note, I suggested that we could reschedule but she insisted on continuing the interview. I shared stories with the family about school and teaching art to try and break the awkwardness that sometimes comes when initiating an interview. After ordering drinks and food, we started our interview conversation. Listening to her journey, I learned about her home life, family members, and how everything connected into her career decision. Molly expressed:

> *I was loving art, and I always wanted to play teacher. My other friends*
> *wanted to play house. I came from a separated family, so I didn't want to*
> *play house. It wasn't cool for me. I didn't want to go there, so I always*
> *wanted to play school, but I always had to be the teacher. I always was the*
> *teacher, and I always was into art. My grandma did painting. My granny*

painted and taught lessons out of her house, so I always had a lot of art around and art magazines and influence around, and always got to paint with them…[In college] I called my grandma, and I'm like, "They're asking what my major is, and I just defaulted to art." She's like, "Well, if you remember, when you were young, you always wanted to play school and be the teacher, and you always loved art." I was like, all of a sudden, the wheels started turning and I started remembering who I was, and what I wanted to do since elementary school. I just forgot along the way. Stuff happens, life happens, and teenage life is tough. (personal communication, 11/14/2018)

Sharing her story gave insight into her personal life and her passion to continue that journey into her 12th year of teaching elementary art at a Title 1 school. Molly's investment in The Contemporary Austin's art professional development was clearly about being an active learner. Despite minor set backs like being interrupted by her daughters or the waiter during the interviewing process, collecting Molly's stories maintained a consistent narrative about continuing to grow despite engaging in a busy lifestyle.

The Social Bug

Since humans are frequent storytellers of their own daily life and professional culture, it was important for me to understand the nuances of my participants' background and how they interacted with one another. A third interviewee was Nina, an art teacher in her late-twenties who loves adding contemporary art into her curriculum. She is a kind, sociable person who enjoys sharing teaching stories with whomever is around. At the professional development workshop, Nina was very interactive with several of the other teachers, including the museum educators. I saw that she floated to

her own tune by taking breaks, exploring the galleries and continuing to work on her own art piece. It was this nature that made it difficult to schedule an interview with her, but eventually we were able to work it out.

On January 16, 2019, the day of the interview, we met afterschool at a café near her work. The café was dimly lit and had marvelous animal drawings on the walls. The café also doubled as a restaurant, which was perfect since we were both very hungry. We exchanged teaching stories and realized as we continued talking and eating that our personal and teaching stories were very comparable. It eased the tension and enabled us to flow into the interview questions about her career background:

I've always loved art and been very inspired by my art teachers in elementary, middle school, high school. I called my middle school art teacher mom a few times on accident, so I was always very connected to kind of them inspiring me to do more and be more involved and enter competitions and things like that. When I got to college I kind of didn't know exactly what ... I at first was thinking of graphic design and kind of exploring different routes. I didn't know I wanted to be a teacher, was kind of in the back of my head. I even looked into advertising and things like that, but kind of started talking to more people and kind of looking into what I wanted my future to look like and decided on education and haven't looked back....My art teachers in elementary school and middle school and high school were hugely influential. I still keep in touch with all of them, and so those were big figures in my art career that were very influential, and I think I just didn't know exactly. It's a big decision of what are you going to major in, what are you going to do, and some people know for sure and I started also talking to our Shane Sullivan, who was

the kind of counselor I guess for courses at UT in the Fine Arts
Department, talking to him a lot and kind of exploring different options
and took some classes and started to realize that's where my passion lay.
(personal communication, 1/16/2019)

Listening to her story, I discovered that Nina's art teachers were valuable mentors in helping to determine why she ended up going into the field of art education. She has been teaching elementary school art for six years at a Title 1 school and values her students' learning experience with Contemporary Art. Nina's interview provided insight into building a network and community of teachers to best support each other through the trials and joys of teaching.

The Enthusiastic Mentor

Research into an organization is only possible if a gatekeeper grants access. In this case, Emily from The Contemporary Austin, clearly filled this role. Not only did Emily allow me access to the educational program but she also supported my own journey into museum education. First, I was introduced to her as an alumnus of the graduate program wherein I am currently enrolled, but later realized she was responsible for a majority of the current educational offerings at The Contemporary. On October 26, 2018 we met at Laguna Gloria for an interview. For the purpose of the research, I also asked about her background into becoming a museum educator and what drove her passion for contemporary art. What Emily told me was very thought-provoking and insightful, ranging from describing her journey to be an art educator to figuring out how to successfully navigate the museum field.

At a particular stage of the interview, Emily recalls during student teaching the time her students were engaged on a field trip. She then remarked:

One of the things I loved about that placement is we got to go on a field trip while I was student teaching. And maybe some of the high school students that I hadn't really -- hadn't really seen commit a level of dedication to their studio processes, when we took this field trip to Washington D.C., it was like you saw them engaging with artwork on a level that I hadn't really observed when I was in charge of them in their studio classroom. And the one like super memorable experience is over the sink, at Hanover's studio, there was a picture of Ron Muick's oversized, older male kind of sitting in a corner. They couldn't believe how much more detailed it was, they couldn't believe how big it was, they couldn't believe the way they got to experience it, because it is pretty dramatic. And that really clicked with me, where I was like "wait a minute." Taking kids to see artwork is a really big deal. Art conversations in the classroom after that field trip were a lot deeper.

Tenacious storyteller, Emily returns to her story including the personal setbacks:

I thought for sure I'd be working at a public school, and everyone told me "Oh, you're an artist, well, you better get a teaching certification, and because that's the only way you'll get a job." And then you graduate, and then there aren't any jobs, because there's a statewide hiring freeze…. And so I was looking for internships. And for me, since I was living with my parents, I did take two unpaid internships. One of them was with a return visit program at the Chrysler Museum of Art, which is an encyclopedic museum, and one of them was at formally The Contemporary Art Center of Virginia, and now MOCA - VA MOCA. And I was so pleasantly surprised at how amazing working in a museum was, and how much of the

knowledge I gained through student teaching, and being a studio artist,

how beneficial that was to my work at both of those museums. I basically

just asked my supervisor, I was like "Cool, so you like run this place, run

this education program. You invite kids for field trips, I'm a gallery

teacher. You invite kids to sign up for camps, like how do I become that?

And she said well, you have to go to grad school. And so I applied to UT.

(personal communication 10/26/18)

Stories are powerful. As a researcher, stories help me to understand a little more about my interviewees' college dreams and adult ambitions, and this was only a small bit of information. Just by listening and examining their stories, there is so much to learn about museum professional development and what these people bring to and take away from that experience.

DATA ANALYSIS

According to Patti Lather (1991), data analysis has been dubbed the "black hole of qualitative research" (p. 149), and I thought rightfully so after my data collection process. To recap, I interviewed three art teachers and one museum educator. I also gathered field notes and observations of the workshop itself. For interviews, all participants were asked the same seven questions to answer. Since it was an open-ended questions, if new other questions emerged, then I let them happen. Most of the questions (a) explored the background of the participant; (b) explored the museum professional development workshop and its highlights; (c) investigated how the participants viewed learning information from a museum professional development, verses other professional development they have experienced; (d) asked how does professional development from an art museum impact them as educators; (e) inquired about their teaching and their

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personal growth; (f) probed what improvements would be beneficial for professional development; and (g) asked what is missing from current professional development.

With a mini-ethnographic case study, the data analysis proceeded after all field notes and interviews had been transcribed. As with many ethnographic studies, "Interviewing has become the predominant method of data collection in qualitative research, and the authentic voices of participants are hallowed, treated reverently by researchers...as a foundation of knowledge" (St. Pierre & Jackson, 2014, p. 715). Once the four interviews were transcribed, I went back and added notes about personal inflection, body language, and tone of voice.

From there, I read, reread and coded the transcripts for key points with regards to my research questions. At the beginning of the coding process, I contextualized the transcripts as words that can be broken apart to reveal meaning (St. Pierre & Jackson, 2014). I began looking for repetitive phrases, words, and similar sentences, as examples within thematic categories that emerged from my analysis of the data. Bogdan and Biklen (2003) state that central research questions can generate particular categories and certain theoretical frameworks suggest particular coding strategies. It was also useful to see how other researchers' projects develop from coding schemes. I asked a Ph.D. candidate who gave me the idea to create a table to organize my teacher interview data first. She recommended developing indicators to help explain why words were coded a certain way. Indicators were determined by repetitive phrases, consistent verbs, words that speak to a certain theme and emotional ties to words.

The second time I went through the data, I reviewed the new database of shortened quotes from the transcripts and found an interesting number of patterns. I identified more codes that seemed similar again, and developed codes and subcategories for the topics that would align more closely with my main research question. Compiling

the interviews, I continued to identify common themes and patterns to assist in the development of my analysis. Although I developed themes that emerged from looking at the participant's words, there are a number of social scientists who believe that false outcomes can develop by forcing patterns in the data that may not exist (St. Pierre & Jackson, 2014). I took the time to define my coding characteristics and the indicators I used to determine those codes. Eventually, I was able to connect common ideas across the four interviews with regard to each individual perspective. After working on one data set, I used the new themes and indicator characteristics to code Emily's interview to identify correlations between her responses and those of the teacher respondents.

My main categories became my codes. Once I assigned the abbreviated codes, I was able to identify basic patterns and make some summary observations about them. For example, one of the categories that emerged was Social Interaction. Teachers indicated they enjoyed the social aspects of the workshop, which I coded lime green. Some teachers collaborated and wanted to have more interaction with teachers to help support their growth, which I coded both social interaction (Lime green) and personal growth (Blue). Some of the interview conversations overlapped multiple themes and I denoted if the context was a positive or negative experience.

There is no one correct recipe for qualitative analysis because so much of the analysis hinges on the researcher and their positionality toward the data. Through my discovery of data analysis and my approach to it in this study, I learned that coding requires time and patience to complete the process. The coded sub-themes that emerged from my analysis of data were as follows: (a) reflection on teacher practice, (b) socializing, (c) professional growth, (d) studio production, (e) student-centered thinking, (f) personal fulfillment, (g) welcoming learning environments, and (h) museum related

codes. Eventually, these sub-themes were combined to create the main themes in my analytical framework. These themes are discussed in detail shortly.

INTRODUCTION TO THEMES

As explained earlier in the chapter, the data analysis for this study is based on examining the Word table in attempt to identify underlying meaning and themes. A majority of the themes and quotes emerged from the four interviews. I interviewed Emily Cayton on October 26, 2018, Tara on November 12, 2018, Molly on November 14, 2018 and Nina on January 16, 2019. Table 2 displays the emergent themes generated by the study based on the transcripts and field notes. The themes are Social Interaction, Reflective Teacher Practice, Art Practice, Learning Environment and Teacher Professional Growth.

Table 2:   *Emergent Themes and Codes*

Themes	Codes	Code Indications	Examples from Transcript
Social Interaction	Humor/ Enjoyment	Smiles, Talking, Laughing	" having that discussion and asking those questions and kind of getting that dialog with adults sometimes, which is lacking in the elementary world, is fun. Is really fun" (Nina, personal communication, 1/16/2019))
	Share/ Collaborating	People sharing stories, collaborating, peer learning	" and just chances for people to get together and share their work and bring something that you've worked on that is maybe connected to something that we're doing at the gallery or an idea for a lesson" (Nina, personal communication, 1/16/2019))
Reflective Teacher Practice	Field trip Planning	Talking about future plans, Reflecting on prior trips	" school I've done field trips before, but it was also a huge, very full day, multiple days thing, so I would love to do more field trips" (Nina, personal communication, 1/16/2019)

Table 2 (continued)

	Pedagogy	Reflecting on own teaching practice; Guiding student Conversations	"it helps me to remember that not everybody learns the same, and - or may be as creative in certain ways, and so I have to kind of figure out what I went through, maybe they're struggling with that too" (Tara, personal communication, 11/12/2018)
	Curriculum and Lessons	Designing instructional activities, Guiding students in creation	" I'm not sure I would use it with a room full of elementary students myself, but I liked playing with it. I just felt like it's the way that I teach my kids" (Molly, personal communication, 11/14/2018)
Art Practice	Hands-on	Observations and creation	" I'm more engaged and more active and interactive with making stuff" (Molly, personal communication, 11/14/2018)
Learning Environment	Food	Talking about hunger	"I'm not going to lie, it's always helpful when there's food for teachers, because we're famished when we get out" (Tara, personal communication, 11/12/2018)
	Structure	Format/ Environment	" they just create a very safe environment. I think you feel comfortable, you feel at home, and you feel that it's okay to talk." (Nina, personal communication, 2019) "Just like we're supposed to do in the classroom. I mean, we don't expect the students to sit there the whole time, and [school PD] shouldn't expect the teachers to be able to sit there" (Molly, personal communication, 11/14/2018)
	Adults and Kids	Discussing museum's role to educate	" They were incredible to work with…they provide buses and they pay for the buses for Title I school students. Yeah, they have a deep desire to have all different students come and view their artwork" (Nina, personal communication, 1/16/2019)
Teacher Professional Growth	Professional Growth	Improve awareness and identity, Develop potential, Contribute to dreams	" I don't really know how to talk about my own art, but I expect it out of my kids. And so I wonder if there could be "Here's how we do an art critique.", and why it's important and make it kind of fun" (Tara, personal communication, 11/12/2018)
	Personal Fulfillment	Using emotions, Completion or achievement, accepting change	"One of the reasons that I'm really excited about the possibility of being a part of this is learning how to talk more about my art" (Tara, personal communication, 11/12/2018)

Sorting through these conversations, I identified five themes that provide answers regarding what participants gained from the two-hour professional development workshop and how does it impact the teachers. These themes and relevant dialogue follow.

PARTICIPANT SOCIAL INTERACTION

A very apparent theme that emerged from my data analysis was Participant Social Interaction. Walking into the art lab, I saw a space set up for social interaction. At the beginning of the workshop, the teachers shed raincoats and greeted each other. I immediately noted relationships and a sense of belonging developed through the course of the professional development. At the far end of the room, teachers bonded over the raffle drawing. "What's this?," "Oohs and Ahhs," "Looks like my art closet," comments with one another broke the ice. Emily purchased and set up an array of food dishes and drinks to share. Tara noted, "I loved the camaraderie and I'm not going to lie, it's always helpful when there's food for teachers, because we're famished when we get out" (personal communication, 11/12/2018). Emily made sure to ask people about food allergies and noted the ingredients in certain containers. I hypothesized that Emily had developed a strong rapport with the teachers over the course of her career in Austin.

Although I noticed tired teachers, jokes about their students by mimicking their voices were constantly being told amongst the group. There was a general understanding of students' behaviors and art teaching routines. Humor was a connecting social interaction. Emily used humor within her gallery talks to help keep people engaged. For example, when Jessica Stockholder's work talked about "assists" as sculptures that are tethered to sturdier objects, Emily explained how the Austin community contributed these objects to help the artist finish her work. "When do objects become a sculpture?... These objects could be from anywhere… for instance, I put my butt on this stool but now it is part of Jessica Stockholder's assists… When does something become art?" The crowd of teachers laughed and it started a trail of analysis into contemporary art.

Group work in the gallery spaces allowed for stories to be shared. This appeared to be some of the teachers' favorite parts of the workshop. According to Nina, "Having

that discussion and asking those questions and kind of getting that dialog with adults sometimes, which is lacking in the elementary world, is fun. It really is fun," (personal communication, 1/16/2019). During the second exhibition viewed, I observed that teachers formed groups to talk about some of the controversial aspects of the show. How were the teachers supposed to navigate this with their students? There was an elementary school teacher preparing to bring her students to view the exhibition in a couple days. She shared with her group and Emily, '"Please, can we skip the second floor?"… And then halfway through the workshop she said, "I don't know, this work is pretty awesome, I feel like the student's should see it, but I'm not sure. I don't know, let's talk about it more." And then at the end of the workshop, she said, "I cannot wait for my students to experience this." By talking about the work with the other teachers and Emily, she was confident that her students were going to refocus on what is important, such as the artists process and connection to art history instead of the figures' abstract nudity.

I saw the most interaction during the studio part of the activity. Here the teachers were able to get their hands dirty with balsa foam. Seated in groups of 4-5, the teachers became immersed in the carving process. We were short on time, ending early without a reflection, but it seemed to be the most desired aspect of the professional development workshop. Most teachers expressed wanting more time to create their work. Others, like Nina and Tara, desired more professional development opportunities that allowed for expression that, (a) "[taught] kids how to talk about their art …by the teachers talking about their art," and (b) more social interaction. Tara stated during our interview that social interaction amongst teachers should be "the opportunity for teachers to get together ...and share their work and bring something that [they've] worked on that is maybe connected to something…at the gallery," (personal communication, 11/12/2018).

REFLECTIVE TEACHER PRACTICE

A second theme that emerged through my data analysis was Reflective Teacher Practice. Starting on the first floor of the gallery, the teachers and myself had surrounded Stockholder's ladder structure for an analytical discussion. "Does anyone have any questions?" Emily asked. "Emily, help me understand..", a teacher piped up. The teacher was trying to learn more about the artwork from this professional development experience. There are so many things that the museum can help educators understand, ranging from dissecting contemporary art and the analysis of the work, to applying questioning strategies and examining their own practice for improvement. However, this learning experience begins from reflecting and asking questions. One of the main themes that arose from the interviews was reflective teacher practice. Teachers are more aware to be reflective of their teaching practice when they see, hear, and apply their new learning.

Several of the teachers examined their own practice and looked for ways to improve their work. At the beginning of the workshop, teachers had to sign in and identify if they were interested in learning more about scheduling a field trip. Nina reflected that she would love to do more field trips:

> Most of my students have not visited an art museum before, so getting them to have that experience and see contemporary artists, which are sometimes very different and very kind of out of the box than what they're used to, or thinking of seeing in art museums is pretty fascinating. (personal communication, 1/16/2019).

I would agree. The first time exploring these exhibits was fascinating. I imagined how elementary school students would engage with the work, when compared to how high school students might see and experience the exhibition. Teachers talk during the workshop also revolved around field trips. Field trips are a way to improve student experience with contemporary art, and the museum sought to make this experience easy for teachers who were new to the space. The Contemporary Austin provides buses and substitute reimbursements for Title I schools. They also waive the tour admission fee for students, chaperones, and teachers; thus Title I schools make up a majority of their school groups.

While some teachers desired to focus on organizing and planning field trips, others wanted to help guide the students' experience during an excursion. Tara shared a story about a field trip to San Antonio where she took her students, and how this professional development workshop caused her to reflect on that experience. She asked herself questions and imagined what could be the possibilities for next year:

> How I wished that I could–next time I do it, I want to focus more on–I want to do a little bit more research on the museum or the gallery that we're going to and focus more on like a certain genre or piece or whatever, and have something either hands on or something that they do. So it made me think about I guess what my role would be as an educator? (personal communication, 11/12/2018)

She wanted to learn how to help facilitate and guide her students through a meaningful tour.

The Education Department at The Contemporary has a strong ability to develop open-ended questions for a range of visitors, including teachers. Emily Cayton made it a priority to ask questions that connect and resonate with the teachers: She said, "We

provide open-ended discussion questions, based off of images of the artwork that you can find on our website…. I used those same discussion questions in the galleries, during our tour" (personal communication, 10/26/2018). Teachers wanted to learn more about questioning strategies, and specifically about how to engage students in talking about artwork. We listened as Emily guided us through a reflective discussion of a Huma Bhabha sculpture using inquiry-based questions. Our curiosities led us down a path of ancient sculpture resembling ruin and resembling war-torn paths and possible religious idolization. All this analysis emerged from well-crafted questions and teacher collaboration. Nina stated in her interview, that rich discussion occurred through the teacher riffing, and, all parties "coming together and going and looking at art work and having the guided discussions in the galleries. I think is really important and critical to kind of reviewing what a potential field trip or event at the space would look like with your students" (personal communication, 1/16/2019). The ability to string ideas from individuals together and spontaneously craft meaningful questions is the art of gallery teaching; something the docents at the museum are trained to do. "I don't really know how to talk about my own art, but I expect it out of my kids. And so I wonder if there could be, 'Here's how we do an art critique,' and why it's important and make it kind of fun," Tara expressed about gallery teaching. By unpacking the artwork through multiple programs, one with the docents, another with curators, and finally with the teachers, the museum educators have invited a range of interpretations from the audience. Gallery discussions provide opportunity for teachers to participate in meaningful conversations they would otherwise be unable to engage in within the classroom or school setting.

Another aspect of reflective teaching is the challenge of changing teacher beliefs. Teacher beliefs come from one's own experiences, interest, and motivations. Another teacher, Molly, wanted to immediately incorporate a sculpture lesson, but struggled with how she would accomplish this with her students:

> [The Contemporary] has things around the room, like reference points or anchor charts, that you could use in the classroom, so they give you an idea already on how you can go back and implement it right away …That sandy stuff was really bizarre. I liked it. I'm not sure I would use it with a room full of elementary students myself, but I liked playing with it. (personal communication, 11/14/2018)

By reflecting on The Contemporary's teaching methods, lessons, and materials, teachers like Molly have to consider what is best for her elementary students.

Conversely, and equally interesting, teachers find what works and then never deviate from those teacher beliefs. Although the workshop presents theory and practice that everyone can tailor to their own school population, not everyone came to the workshop desiring to gain curriculum and pedagogical ideas. I asked all the teachers I interviewed if the workshop affected their teaching practice or their teacher beliefs, and Molly admitted that this workshop had not really changed anything:

> I mean, it just goes along with what I've been doing and what I agree with. My core beliefs and values and all that of everything, of learning and teaching, on both sides…. It goes along with, like I said, what I do with my students, and how I learn, so I don't know if it affected me in any way. (personal communication, 11/14/2018)

Although the workshop may not have brought about changes in her curriculum, it did support what she already does in her classroom. Teachers have more to gain from museum professional development than just content. Being able to express and communicate through art making is also a way to reflect on teacher practice. In this way, the workshop supported Molly's teaching process and does affect her.

ART MAKING FOR EVERYONE

A third theme that emerged from the data collected in my research was Art Making for Everyone. As the workshop unfolded, curious teachers headed straight to the front of the room to look at the art supplies. They wanted to get an idea about the art-making lesson they would be working on. Hot glue guns, files, carving picks, fuzzy sticks, foam pieces, wax wires and much more covered the workshop table. Since the workshop was titled "Figure and Form," Emily wanted to craft a lesson that required both additive and subtractive sculpture processes. Emily co-wrote the studio lesson with another museum educator who then taught the hands-on lesson to the teachers. The teachers would be sculpting a standing figure out of balsa foam. Artistic process is just as important as the concepts behind the work, and figuring out an authentic engaging lesson is vital to meaningful teacher professional development. Every person I spoke with about the professional development workshop–the museum educator, the art teachers and participants–emphasized the importance of teachers experimenting and creating with new processes and materials.

Before the lesson began, we dived into learning historical and cultural references for each artist. Huma Bhabha's work echos a range of sources spanning Greek and Indian civilizations, magical realism, science fiction, and cinematic horror films. Jessica Stockholder's influences play on color and form referencing critic and curator Nicolas Bourriaud coined term "Relational Aesthetics." Upon reiterating the contrasting artistic processes, the teachers were ready to begin the hands-on component. The teachers were to create a figure of their own imagination and explore carving the balsa foam. The

museum educator leading the studio component briefly demonstrated sculpting the balsa foam by carving gently on a mat and then holding up an example. Most of the demonstration provided suggestions but emphasized self-exploration.

Figure 4:   Art Lab view, Teachers working on hands-on activity, The Contemporary Austin – Jones Center on Congress Avenue *(Image by Emily Cayton)*.

The lesson became a way for teachers to express and experiment in an art-making process. For example, I observed that when the teachers began tackling tasks like gathering materials, there was much enthusiasm. However, when carving the balsa block there was reluctance to begin. Teachers thought through which tool and strategy to try. As I saw the teachers engaged in the creation process, I noticed various attempts at carving and brainstorming. Some teachers looked at reference photos from their phones, doodled little sketches on paper, and some drew shapes on the foam block to mark where to sculpt material away. Others just started hacking on the material, creating little yellow

clouds of dust from their rigorous carving. Every teacher recalled the process during our

interview as an opportunity to be a student again. Tara reflected on the learning process,

> Of coming up with the idea, trying to get things to work, problem solving. Like I remember we were doing little sculptures, and I wanted it to be elevated off the ground, so I was having to problem solve on how I was going to do that with a toothpicks, and did I want to incorporate those ear plugs that I saw. (personal communication, 11/12/2018)

Molly loved the hands-on aspect because it is how she processes learning and creating: "I

was a sculpture major. I'm very tactile. I like hands-on, so that helps me. It's also the

same way I would like to teach my kids in the classroom" (personal communication,

11/14/2018). As a way to connect more clearly with their students, art teachers need the

opportunity to be creators. This nurtures a playful, creative spirit for both themselves and

learners.

Figure 5:   Teachers working on subtractive figure sculpture made from balsa foam
(*Image by Emily Cayton*)

MUSEUM AS LEARNING ENVIRONMENT

In addition to the themes of studio and reflective teacher practice, many teachers considered The Contemporary Austin, a good learning environment for their students and themselves. For this reason, a fourth theme I identified from the data was to consider the Museum as Learning Environment. Teachers traveled from across Austin AISD to participate in the workshop because they valued the museum itself, the expertise of the facilitators, and the structure of the art professional development. All the teachers I interviewed are loyal museumgoers and have attended professional development workshops at The Contemporary for a number of years. Nina traveled 30 minutes in the rain to secure a spot in the professional development workshop. She explained:

> I've always attended The Contemporary's workshops either at Laguna Gloria or downtown. They offer some very valuable workshops for teachers where at the beginning there's kind of a welcoming environment. They have food, they have drinks. There's kind of time for us to ... see your colleagues and catch up and have that time a little bit, which they kind of allow time for. It's not just jump right into everything. (personal communication, 1/16/19)

Before, during, and after the workshop, participants took advantage of viewing the Jones Center and the exhibitions on display after-hours. This gave teachers space and time to ask questions and personalize their own learning. Recalling the workshop, Emily, who has to plan her museum workshop schedule months in advance, explained her main mission of the workshops at The Contemporary. She sets out to make them a source of inspiration that encourages teachers to come back. Emily also states, "Contemporary art is alive and well…[It] isn't always a controversial, political, or adversarial form of art…. It's an accessible space that anyone can visit and experience…. I feel passionately about

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contemporary art. And I want teachers to feel that way, too" (personal communication, 10/26/18). The Contemporary has made space for a safe comfortable environment in which visitors learn and grow. Emily knows that visitors who feel welcome and comfortable in a museum environment are more likely to have a better relationship with art and with the museum.

To make each event successful, the education department at The Contemporary works together as a cohesive unit. The Education Department includes: the Director of Education, Emily Cayton the Associate Director of Education, the Studio Instructor, the Tour Coordinator, and the Program Coordinator and Bilingual Educator. Being at the workshop, I not only observed Emily Cayton but also the Studio Instructor and Tour Coordinator who were all there to support the facilitation of the professional development workshop. They also supervise 3-4 University of Texas interns who support workshops and help provide gallery tours.

During the "Figure and Form" workshop, participants had the opportunity to interact with the Studio Instructor and the Tour Coordinator, to ask them questions about customizing field trips for their students. As teachers worked on carving their balsa form, the Tour Coordinator walked around the space introducing himself to several teacher he had been in contact with. The Studio Instructor provided suggestions and accommodation ideas for teachers. Nina credits The Contemporary's amazing field trip program and how she wishes she could bring more of her students to experience the work. Logistically, Nina describes one of her experiences:

My third graders did Mayfield Park and Laguna Gloria, so half and half so that we could accommodate not having to split the grade level into two days…. It's a very big logistical nightmare to have 100 kids, but that they were able to pull it off was huge…. [The Contemporary] provides buses and they pay for the buses for Title I school students. Yeah, they have a deep desire to have all different students come and view their art. (personal communication, 1/16/19)

The flexibility and support from the museum education department creates an environment where teachers feel heard. It also lays the foundation for effective field trips where students are encouraged to express their opinion and ideas.

At the end of the workshop, I remember Emily announcing the dates of additional educational opportunities: programs, openings, and art class registration. The museum staff informed teachers about the resources available to them and their students at the museum. Participants took note of a few dates and shared experiences of taking art classes at The Art School at Laguna Gloria. Laguna Gloria is the permanent home to a variety of sculptures spread over fourteen-acres. The Art School located on the property provides the Austin community with adult and children's art classes. Tara, who has started to make art again, wants to apply to another Contemporary program for practicing artists called "The Crit Group." She reminds me that, first and foremost, art teachers are artists when she states:

I'm sure there are some teachers out there who are really struggling to try and make their art. And, but I don't know what a crit group entails, so I started one with a few of my art-mom-girlfriends…I thought that something like that for teachers would be great. (personal communication, 11/12/18)

By having constant opportunities for studio and teaching practice, teachers are able to further their growth as both artists and teachers.

The teachers engaged in this study noted opportunities for adult learning and growth. By identifying how art museums differ from other professional development experiences, the art teachers in this study felt more comfortable in a museum and believed this space was more relevant to art and art-making than other professional development spaces. Tara describes her growth as a result of watching Emily teach and participating in the art-making:

> I think it refreshes my compassion a little bit, towards my own students. Um, it gives me a little bit more empathy about what they have to go through. Especially those that may not really like art. Um, so it helps me to remember that not everybody learns the same, and–or maybe as creative in certain ways, and so I have to kind of figure out what I went through, maybe they're struggling with that too, and how–what I did go through it. And just gives me a few more tools, I guess, to learn how to guide the students. (personal communication, 11/12/18)

The collaborative nature within the workshop enabled teachers to exchange ideas and discuss their own individual problems of practice. The teachers wanted more teacher-focused collaboration where they could have time to share their own stories and work. Nina justifies attending many professional development workshops from multiple art museums, but states:

> I love the opportunity for teachers to get together… and just share their work and bring something that you've worked on that is maybe connected to something that we're doing at the gallery or an idea for a lesson… having that time where you have creation time but you also have application time of how would you change this lesson, what would you do? (personal communication, 1/16/19)

There is research available to support collaboration, yet many teachers continue to work in isolation even within a two-hour professional development workshop (DuFour, 2011) . As constructivism suggests, working and problem solving in isolation is not a problem.

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However, receiving constructive feedback through social interactions is most beneficial to develop new ideas in the classroom.

Even though all three teachers in this study agreed that The Contemporary art museum professional development was authentic and relevant, it was unclear whether it caused a professional growth impact for themselves as teachers or the other participants. These teachers noted if the workshop affected them personally and professionally. Since teachers were not designers of the workshop, there was no identification of their own learning objectives. Molly mentioned that this workshop does not affect her teaching even though her core beliefs and values are reflected in the workshop itself. Her biggest reason for attending was getting the chance to be a learner. Tara, on the other hand, felt very comfortable in museums and was inspired from her experience there. Her goals for the program were more personal than professional, but she did want to develop thinking strategies to cultivate her student's visual experience. Nina, who has been teaching for six years, described how she purposefully includes contemporary artists from all local art museums including The Contemporary, Mexicarte, and the Blanton Museum, into her curriculum. She attends the local museum workshops for curriculum content: "Kids are very excited and intrigued by contemporary art.…It's often times connected to the artist's culture or the artist's way they grew up," (personal communication, 1/16/19).

However, all three participants came to the workshops with various practical objectives, and it would be very difficult to arrange a workshop that benefits all the participants' needs. Emily told me that they have private and public school teachers from more than seven districts, as well as classroom teachers that attend the professional development sessions. Emily notes this as a challenge: "I want to give [teachers] what they want, and everybody wants something different. So how can I make something different that's widely applicable, but also tailored, or I guess has the opportunity to be

tailored?" (personal communication, 10/26/18). Sometimes one workshop will not directly impact teacher practice, but there is importance in replenishing a teacher's creative spirit.

Personal Fulfillment

Emily Cayton puts the workshop focus on the teachers' art-making, interests and curiosities. Participants expressed a love of learning and making, which drew them to the workshop. Emily stated:

> [Taking] professional development workshops at The Contemporary Austin is committing at least two hours, that you get to be a learner, a student, an artist, you get to be social in your learning, you get to do things together, you get to discover something, you get to be surprised… My time spent with teachers is some of my favorite time. They are deserving of attention, they are deserving of a nurturing spirit and attitude and advocacy. And they are deserving of professional development activities that are actually applicable to what they're doing and what they're responsible for each day at their job…. I feel so lucky that when we do professional development, there has never been a professional development… that hasn't involved making something at some point. More often than not, that's the focus. (personal communication, 10/26/18)

Describing themselves as artists, art enthusiasts, or art lovers, workshop participants felt the need to come to the professional development on a personal level. Personal fulfillment such as art touches the soul and heart. Words of expression like "fun," "love," and "rewarding" separated personal fulfillment from professional growth. To some teachers it is not about developing their career, but allowing self-discovery and self-development in all aspects of their life. Tara exclaimed, "I loved their professional developments….And I just got very excited about it, because I wanted to see the exhibit myself, and I just loved the experience of being able to see the exhibit and then do like a hands-on activity to see if it might be something I might want to bring to the classroom," (personal communication, 11/12/18). For Tara, she was not only there for the

professional development but also the other educational opportunities like the "Crit Group," which would help her as a working artist.

What emerged from the stories is the valuable core of professional development, "Time is valuable in the classroom… and I think that open ended play can lead to some really amazing classroom experiences, so I would like to improve upon ways that I can create lesson plans, lesson outlines, prompts, just anything that could help nurture that experimental, playful, creative spirit for both the teacher and whoever they teach" (Emily Cayton, personal communication, 10/26/18).

CONCLUSION

This chapter has summarized the major themes that emerged from this mini-ethnographic case study of the professional development workshop at The Contemporary Austin. I sought to find what is gained from a contemporary art workshop and how art teachers use what they received from it. Based on my observations, field-notes and interviews, the main five themes that emerged were distinct, yet interwoven. Reflective teaching practice was influenced by the social interaction and art-making components. The Contemporary Austin cultivated a safe and fun learning environment that help facilitate teachers' personal and professional growth. As the themes were fused together, the museum advocates were also intertwined. For example, teachers, museum educators and docents were always talking about the students making them the center of the conversations. Figuring out how to bring students on field trips or how to prepare students to view an exhibition tended to be typical conversations. When we examined the artwork, the museum educators told us that the work has been through many iterations of analysis. The docents had examined the work, then members of the education department analyzed it, and then it had been explored in the teacher workshop.

There is still room to explore what was measurably gained from this single workshop experience. Designing effective professional development programs for teachers will always be under question, namely the goals, the objectives, and pedagogy. However, there is something that cannot easily be measured and that is the personal fulfillment and relationships that form and emerge from repeat attendance to museum workshops over time. I do believe that by being in dialogue with teachers and museum educators there is a way to bridge objectives between schools and museums and explore what is missing from professional development. In the next and final chapter, I explore the meanings and implication of these findings for future research as well as expanding the field of art museum education.

Chapter 5: Discussion of Findings

After deliberating on this study centered on museum professional development, I believe there is still much more to learn and relearn about museums and teacher professional development. Professional development in art museums for teachers is still a scarce topic of research. The NAEA report by F. Robert Sabol (2006/2016) on professional development in art education states that art educators need development to keep up with the changes in technology, teaching materials, and instructional methods. I am well aware that I have only scratched the surface of information that needs to be explored. Having been a part of The Contemporary's docent team and attending two of their teacher professional development workshops, I felt comfortable investigating one of their professional development as a learning experience. The purpose of this study was to find, "How does the Contemporary Austin's professional development workshop impact participating educators, and b) How do educators use the information gained from the workshop?" This final chapter includes a summary of the problem and methodology, discussion of the findings from the study and recommendations for those devoted to the professional development of art teachers. I also include a discussion of the implications for future research.

STATEMENT OF THE PROBLEM

All teachers today, especially art teachers, need to be equipped to handle the constant changes in their respective disciplines. University programs develop pre-service teachers who are qualified to handle most classroom scenarios. However, teachers need continuing education in various areas. For example, art teachers in Texas are required to complete 150 hours of professional development requirements to renew their certification

(TEA, 2019). However, there is still a lack of support for relevant art professional development in school environments that discusses art practice and pedagogy.

An NAEA survey conducted (2006/2016) by F. R. Sabol reveals that art teachers attend professional development for various reasons:

> 93% said they attended to learn more, to improve their teaching or to make themselves better teachers (87% each), to improve curriculum and learn new techniques (86% each), to help students learn better (84%), to keep informed about the field (83%) to develop skills (81%), and to challenge themselves (74%). (p. 6)

The teachers in this study want professional, relevant learning opportunities; however, not all professional developments are geared with teachers interests in mind. As a demanding career, teachers need to feel valued for what they do and feel supported in doing it. Art teachers find joy in educating young minds and teaching art. They have the opportunity to impact lives with art, and art museum professional development should encourage these goals. Professional development for teachers should allow for personal growth and help teachers keep up with the changes in their field via technology, studio practice, instructional materials, and pedagogy (Sabol, 2006).

SUMMARY OF METHODOLOGY

To summarize the methodology from Chapter 3, I utilized a mini-ethnographic case study to explore one professional development workshop for teachers at The Contemporary Austin. The ethnographic lens enabled me to look at the educators' lived experiences as they participated in the museum workshop. The case study provided boundaries of time and space in which to conduct the research. Combining ethnography and case study enabled me to look for links that could be identified between lived

experiences of the participants and what happened to them at The Contemporary's workshop.

Data collection for this study included observations, field-notes, and interviews. I attended the fall 2018 professional development workshop "Figure and Form," which was based on The Contemporary Austin's new exhibition by Huma Bhabha and Jessica Stockholder. In order to gain the full experience of the in-service, I participated in the workshop and talked with teachers who frequently associated themselves with the Austin art community. I wanted to obtain a range of perspectives, so I interviewed a museum educator and three art teachers who attended the workshop. Using the above stated data collection methods, I triangulated my findings. The multiple sources and data collection methods revealed five themes discussed in Chapter 4, which seem to support prior research in the area of professional development. In the following section, I discuss the findings of this study.

DISCUSSION OF FINDINGS

The central research question that motivated this study called for how The Contemporary's professional development workshop impacted teachers and identifying how the teachers used information gained in the workshop experience. Five primary themes emerged from my observations, field-notes, and interviews: (a) Participant Social Interaction, (b) Reflective Teacher Practice, (c) Art Making for Everyone, (d) Museum as Learning Environment, and (e) Teacher Professional Growth. Most of my findings aligned with content found in my literature review in Chapter 2. The findings highlight important aspects of professional development, which keep art teachers returning to this

form of educational experience. Below I discuss the themes and what resonated with me as a researcher.

According to museum theorist George Hein (1991), learning is a social and full body experience. For example with respect to the theme Social Interaction, teachers gained the opportunity to make connections with each other, to share teacher related discussions and to engage in peer-to-peer learning. In the gallery spaces, I saw this take shape as teachers co-constructed meaning from the tour experience and later through the art-making activity. Looking at a Huma Bhabha's sculpture, the art teachers interpreted the art from different perspectives: ancient, futuristic, and experimental. It was helpful to learn that not everyone had the same viewpoint. In fact, as the teachers continued to collaborate and to discuss this work, I noticed that they were emboldened to add their own voice to the interpretation of the sculpture.

The social interaction occurred not only between the teachers but also across school and museum staff. Seeing the support and interaction of museum staff with teachers resonated with me. The individualized attention and encouragement built rapport between the museum educators and teachers. This social interaction led to customized future museum visits for students. Together the museum educators and art teachers addressed problems, pitched solutions, and decided on the best course of action for their field trips. Emily Cayton also advocated for teachers taking art classes and attending family programs at Laguna Gloria as an opportunity to practice teacher creative self-expression. Everyone at the workshop has the capacity to engage in art making. Small acts of creativity and experimentation can motivate teachers to try something different.

The constant communication from the museum educators and support shows teachers that The Contemporary Austin values their student populations and themselves, as educators and artists.

The second theme I discuss is Reflective Teacher Practice. Constructivist researchers state that learning in the museum needs to allow for self-reflection (Hein, 1991). From my field-notes and interviews, I realized that teachers reflected on their own teaching practice verbally, internally, and visually. For example, during the workshop, there was a teacher who saw the Huma Bhabha exhibit and initially told Emily Cayton that she wanted her students to avoid the work on their museum tour. Over the time spent in the gallery at the professional development workshop, the teacher reflected on new information and eventually changed her perspective. Eventually, she shared with her group that the artwork had valuable connections to art history and the artist had an interesting art process, which she could share with her students. Learning the art historical context, reflecting on the artists' process and then taking action built confidence in several participating art teachers. The interviewees were more apt to bring their students and show them contemporary art.

The third theme, Art-Making, is also connected to reflection, a connection of body and mind, and supported in prior research (Dewey, 1916; Falk & Dierking, 2000). All these teachers expressed the beauty of being a student again, especially when making art. This was evident when all participants in the workshop were engaged in the sculpture process. Teachers had the opportunity to use various strategies (additive or subtractive) to create a figure from balsa foam. For some teachers this process and material were

familiar, while for others this was brand new and encouraged the participants to think outside the box. Most of the reflecting occurred individually, but the art making activity also connected back to the theme of social interaction. Sharing materials and table space made the art making activity a place for social engagement. Once teachers discovered a new strategy of building on their own, they willing shared their knowledge with others at the table.

There were also wonderful moments of reflection that surfaced after art exploration. For example, Emily Cayton acknowledged the importance of art making in professional development for teachers who are responsible for teaching young people studio practices. Molly and Tara believed the act of being a student themselves built compassion towards their students. They also expressed that having the chance to work with the balsa foam was the best part of the creation experience. I found the teachers very excited and joyful during the art-making process because it gave them the chance to express their creativity. Over hearing conversations during the workshop, I remembered one table imagining sculpting a figure out of a 6-foot cork block. They were trying to imagine the artist's process in relation to the workshops hands-on activity. Thinking back on the workshop experience, I believe the art making activity was a crucial part in connecting the teachers to the contemporary work because it gave the teachers empathy for the artist and their artistic process.

Another theme that arose from my findings was Museums as a Learning Environment. Researchers such as Malcom Knowles (1980) determined that adults learned best when they felt respected, safe, relevant and engaged. Providing a

comfortable environment where teachers can contribute was important to the interviewees, and The Contemporary Austin did a successful job of creating a warm environment. For example, the night of the workshop, there were tables of food, materials for the free raffle, and space ready for art making. Emily and I noted that there were familiar faces and returning teachers from previous workshops.

Some participants felt extremely comfortable and others felt uncomfortable in the museum space. For example, Tara experienced extreme comfort in a gallery setting since her background included working in a gallery in Spain. Whereas, Molly and Nina were not as comfortable in the gallery spaces but loosened up once we arrived in the art lab. Watching them work, teachers became increasing more comfortable as the workshop progressed. The interviewees had all brought their students to Laguna Gloria and the Jones Center before. Nina, a younger art teacher, acknowledged how the staff had made her feel welcome, accommodating for her large class last spring. The Contemporary wants to be a warm learning environment for all visitors to grow and learn about contemporary art.

One of the themes that I found most compelling was linking Teacher Professional Growth and personal fulfillment. Although teachers in Texas are mandated to receive 150 hours of certification credits, I found that the teachers who attended The Contemporary workshop were intrinsically motivated in selecting this particular workshop. All of the participants expressed a love of art and learning that drew them to The Contemporary's professional development program.

For example, Molly exclaimed how she loves to learn, "I love [The Contemporary's] workshops. I go to them every time I can. It's tough with two kids, but whenever I can, I go" (personal communication, 11/14/18). Life might get in the way, but the teachers make time for themselves and their growth. In addition to their love for art education, participants like Tara were motivated to grow in other aspects of her life, like being an artist. Tara noted, "I'm a practicing artist as well, and so I try to figure out how to fit that in, and…. But how did [the workshop] affect me personally? - it's just fun, I don't know I just really enjoy being in museums and looking at the art," (personal communication, 11/12/18). I indicated personal fulfillment through the emotion and passion that came up in the tones of the interviews. I also resonated with this experience. As a former art teacher, I also attended workshops and art classes to just have time designated for my artistic practice and myself. Teachers shared about their practice not only touched on a career decision but also sparked joy in their story telling.

Teacher growth and personal fulfillment might be the most important theme of professional development workshops. In the end, teachers reflected on what is really important to them, and why they teach. Having taught for four years, I have firsthand experience with the emotions and energy levels teachers experience during the school year. Emily Cayton understands and talks in terms of a metaphor about how teachers are pitchers who pour creative energy into their students:

> How do you refill your pitcher each day, each week, each month, each school year? And I mean I know, because teachers have told me that going and being a student again, being in an art museum, looking at artwork in person…. that that's a way to refill, even if it's just a little bit. (personal communication, 10/26/18)

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Teachers from throughout Austin come to professional development for different reasons but in shape or form, it is to help themselves grow.

The Contemporary Austin incorporated social constructivist and constructivist principles, which aligned with the findings in the study. Weaving the findings together, the most significant outcome from this study was what teachers gained from this experience. Teachers secured confidence in an unfamiliar area by discussing the work and reflecting on their learning. They were engaged in thinking about their own teaching pedagogy and co-constructing meaning with other educators in the room. Through art making, teachers had the time to reflect on their teacher practice and have a full body learning experience. They developed an understanding that The Contemporary is a resource for their professional and personal growth. Most importantly, teachers developed a sense of belonging to a group that is inspired by contemporary art and art making.

On reflection of the data I collected from my observations and interviews, participants said very little about how they were going to use the professional development workshop information in their classroom. Several participants indicated that, (a) they did not know how they were going to transfer information, and (b) they did not know if it was relevant to transfer. Others enjoyed the pedagogy and wanted to bring their students on a field trip. This discussion is important for museums to address how they want the content to be passed onto students.

SUMMARY AND INSIGHTS OF FINDINGS

Reflecting on my overarching question and study, "How does The Contemporary Austin's professional development workshop impact participating educators, and b) How do educators use the information gained from the workshop?" reminds me that the

findings from this study are based on my observations and positionality. I began this study with the hopes of benefiting both museum educators and teachers with my findings, but I also found more questions to the answers I searched for. What is gained from professional development is a continuum of outcomes and planted seeds of wisdom and experience. I present a few suggestions and personal insights into the study's findings.

As the United States continues to advocate for measurable student outcomes and teacher evaluations, there is a constant need to create meaningful and effective professional development workshops for art teachers. I recommend the idea of co-learning between museum educators and teachers in the form of focus groups. Focus groups allow for teachers to express what goals they need to achieve in order to grow as professionals. By developing co-learning where both groups from the museum and education world can experiment and work together, teachers can help design authentic goals for professional development.

I also recommend more professional development for art educators. Art teachers need to think and make art at professional development sessions so they can reflect on their practice as art educators visually. According to the participants, they wanted more opportunities for art activities and more time to reflect on how to apply pedagogy and create new content for their own classrooms and schools. Professional development learning experiences have been supportive and flexible for teacher's work-life balance, but designing effective professional development is a continuous process that should take note of teacher objectives, pedagogy and growth, and museum artworks.

I have learned that not every workshop is going to impact every teacher. Teachers might not be inspired to share their new knowledge with their students, colleagues and/or principal, but some will. Even a 2-hour workshop for an exhibition opening can have an impact on teachers that attend. Sometimes developing and facilitating professional development is planting a seed of courage to consider contemporary art. Such outcomes are well worth the effort. On a larger scale, over more time and with increased resources the impact may be even greater. The steps taken by The Contemporary – asking reflective questions, creating relevant art-making activities and encouraging social interaction– help engage the museum with the local Austin community to better serve teachers.

CONSIDERATIONS AND QUESTIONS THAT EMERGED FROM THE STUDY

While there were many successful moments in this study, it is difficult to draw widespread generalizations from my findings as my study took place as a small urban contemporary art museum and one of their professional development for teachers. How might the study have occurred at a larger museum in another location? One question for this study had to do with time. Was there enough time for the study? I wondered what would have taken place if I interviewed the same teachers multiple times? Another consideration for the study had to do with answering the research questions. An intention for my study was to discover how teachers used the information from the workshop, but this question could not be clearly addressed from my data. Although I attempted to get teachers to directly answer that question, none of them had a clear answer as to how to

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connect the workshop material to their students. If I had an opportunity to observe them in their classroom, I might have identified specific examples to address this question.

Another consideration for my mini-ethnographic case study had to do with the homogenous identity characteristics found between my four interviewees: Caucasian, cisgender, and female. Participants with other identities may feel differently about professional development workshops. Another consideration for this study was the underrepresented districts at the professional development workshop. There were districts of teachers who do not attend The Contemporary's workshops or they were unaware of the resources available to themselves and their students. Emily told me that she had emailed, visited and presented at local Fine Arts Festivals to invite more participants but they are still not in attendance.

RECOMMENDATIONS FOR FURTHER RESEARCH

This research could be applied to future studies by asking different research questions and viewing it from a different lens. For example, what would a comparative study look like with an international, national or local museum that is similar to The Contemporary Austin and their educational programming for teachers? It would be valuable to explore this question and the cultural differences with respect to art teachers and museum education. Another suggestion for research would be a longitudinal study of The Contemporary Austin's summer institute for teachers over several years. Since it is a multiday visit with teachers, one could measure findings collected over several months and even years.

Another idea for future research could be changing the procedure slightly. For example, one could repeat the same study but through a different lens of research, like mixed-methodology. This would allow for collecting both qualitative and quantitative data, which is more aligned with evaluating programs for grant writing purposes. Museums apply for grants in order to receive funding for specialized programs. Another avenue of research that might be interesting would be an action-based research where the researcher is co-constructing a professional development series with teachers and museum educators to explore museum partnerships.

An alternative suggestion for investigation might be the search for voices that have been left out from existing professional development. Examining teachers' perspectives who decline these professional opportunities might provide a new insight into what is missing from museum professional development. These are just some examples of studies that could be conducted related to professional development, art education, and museum education. When it comes to professional development in art museums, the areas and branches of research are limitless.

FINAL THOUGHTS

My love for professional development and wonder for contemporary art started this research journey. Attending the College Board AP Summer Institute for Art Educators, I met teachers who inspired me to be become a better art teacher and pursue a Master's degree. They had their own best practices, pedagogy I was unaware of and unique set of skills, whereas I felt inexperienced as a young art educator.

Reflecting on the discussion of findings, I understand how teachers develop confidence and a sense of belonging when they attend professional development workshops. At the High Museum of Art, I participated in my first museum professional

development and that experience made me think about the scaffolding and experimenting taking place in my classroom. I wondered if other teachers were impacted the way I was. What can be gained and what do teachers use from these workshops in their professional and personal lives?

Regarding the time I spent at The Contemporary Austin getting to know the museum educators and the teacher participants, I recognized there was something special about their approach to the community and contemporary art education. They choose to believe that all people can connect with others to share their thoughts and lessen misunderstandings between people, and they did this with contemporary art. As an art educator, I appreciated how they built caring communities through learning about art and individual identity and the identities of others. Emily Cayton told me that contemporary art is of our time, not necessarily controversial but a part of the world in which we live. When teachers come together for professional development, museum educators desire that teachers make meaning of the artwork for themselves and their fellow students. These opportunities for personal reflection and meaning making are significant goals of professional development.

The themes of my study reflected intrinsic teacher motivation in seeking out professional development, which is why museum professional development is vital. Museum educators continue to support and develop learning objectives for professional development. At The Contemporary, the focus is placed on developing an enriching experience from an artwork that can sustain different perspectives. Museums educators want to learn from their visitors' experiences, the artworks, and lives of others. Not only were the teachers in this study able to discuss the contemporary artists but also they were able to create artwork together. This builds a community of teachers who desire creative expression when it comes to professional development.

I advocate for museum educators and teachers to work together to build professional development experiences. Like making art as a form of creative play, collaboration can be a rewarding undertaking. When people take risks and engage in creative self-expression, they open the doors for new possibilities. With this harmony of voices and experiences, art museum professional development can build an environment of belonging and place for professional growth bettering the students they serve and art teachers' individual selves.

Appendices

Appendix A: Site Approval Letters

The
Contemporary
Austin

JONES CENTER
700 Congress Avenue
Austin, Texas 78701
P 512 453 5312
F 512 459 4830

BETTY AND
EDWARD MARCUS
SCULPTURE PARK AT
LAGUNA GLORIA
3809 West 35th Street
Austin, Texas 78703
P 512 458 8191
F 512 458 1571

June 27, 2018

Dr. James Wilson, Ph.D.
Chair, Institutional Review Board
P.O. Box 7426
Austin, TX 78713
irbchair@austin.utexas.edu

Dear Dr. Jim Wilson:

The purpose of this letter is to grant Serena Naidu, a graduate
student at the University of Texas at Austin, permission to conduct
research at The Contemporary Austin. The project, "Examining Art
Professional Development: How museum programming impacts
educators" entails research through observation and semi-structured
interviews of museum educators and participating educators to
further learn what teachers find valuable in a museum professional
development workshop and asks how they implement what they
learned professionally. Research will be conducted through onsite
observation of workshop and documents, as well as interviewing 2-3
participants and the museum educator. Serena Naidu selected The
Contemporary Austin because the institution has consistent
professional development, strong museum-school partnerships with
Austin area schools, and wonderful rapport with the teachers that
visit. After Serena Naidu participated in a workshop at The
Contemporary and contacted members in the organization, she chose
The Contemporary Austin for their responsiveness and willingness.
As the Associate Director of Education for The Contemporary Austin
and alumnus of The University of Texas, I am willing to let Naidu
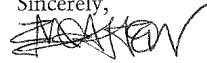research one of our professional development workshops.

The ContemporAry

Transcribed interviews and partial result will be shared with museum
educators prior to publishing to check if information is being
accurately represented.

By signing, I, Emily Cayton, Associate Director of Education at The
Contemporary Austin in Austin, Texas, do hereby grant permission
for **Serena Naidu** to conduct research for "Examining Art
Professional Development: How museum programming impacts
educators" at either of the museum's locations: The Contemporary
Austin, Jones Center on 700 Congress Ave, Austin, TX 78701 and/or
The Contemporary Austin, Betty and Edward Marcus Sculpture Park
at Laguna Gloria, 3809 W 35th Street, Austin, TX 78703.

Sincerely,

Emily Cayton

Appendix B: IRB Approval Letter

OFFICE OF RESEARCH SUPPORT & COMPLIANCE

THE UNIVERSITY OF TEXAS AT AUSTIN

P.O. Box 7426, Austin, Texas 78713 · Mail Code A3200
(512) 471-8871 · FAX (512) 471-8873

FWA # 00002030

Date: 09/21/2018
PI: Christopher O Adejumo
Dept: Art/Art History
Title: Examining Art Professional Development: How museum programming impacts educators

Re: IRB Exempt Determination for Protocol Number 2018-05-0154

Dear Christopher O Adejumo,

Recognition of Exempt status based on 45 CFR 46.101(b)(2).

Qualifying Period: 09/20/2018 to 09/19/2021. Expires 12 a.m. [midnight] of this date. A continuing review report must be submitted in three years if the research is ongoing.

Responsibilities of the Principal Investigator:

Research that is determined to be Exempt from Institutional Review Board (IRB) review is not exempt from ensuring protection of human subjects. The Principal Investigator (PI) is responsible for the following throughout the conduct of the research study:
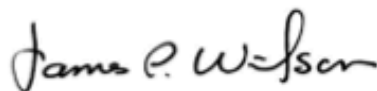
1. Assuring that all investigators and co-principal investigators are trained in the ethical principles, relevant federal regulations, and institutional policies governing human subject research.

2. Disclosing to the subjects that the activities involve research and that participation is voluntary during the informed consent process.

3. Providing subjects with pertinent information (e.g., risks and benefits, contact information for investigators and RSC) and ensuring that human subjects will voluntarily consent to participate in the research when appropriate (e.g., surveys, interviews).

4. Assuring the subjects will be selected equitably, so that the risks and benefits of the research are justly distributed.

5. Assuring that the IRB will be immediately informed of any information or unanticipated problems that may increase the risk to the subjects and cause the category of review to be reclassified to expedited or full board review.

6. Assuring that the IRB will be immediately informed of any complaints from subjects regarding their risks and benefits.

7. Assuring that the privacy of the subjects and the confidentiality of the research data will be maintained appropriately to ensure minimal risks to subjects.

8. Reporting, by submission of an amendment request, any changes in the research study that alter the level of risk to subjects.

These criteria are specified in the PI Assurance Statement that must be signed before determination of exempt status will be granted. The PI's signature acknowledges that they understand and accept these conditions. Refer to the Office of Research Support & Compliance (RSC) website www.utexas.edu/irb for specific information on training, voluntary informed consent, privacy, and how to notify the IRB of unanticipated problems.

1.   Closure: Upon completion of the research study, a Closure Report must be submitted to the RSC.

2.   Unanticipated Problems: Any unanticipated problems or complaints must be reported to the IRB/RSC immediately. Further information concerning unanticipated problems can be found in the IRB Policies and Procedure Manual.

3.   Continuing Review: A Continuing Review Report must be submitted if the study will continue beyond the three year qualifying period.

4.   Amendments: Modifications that affect the exempt category or the criteria for exempt determination must be submitted as an amendment. Investigators are strongly encouraged to contact the IRB Program Coordinator(s) to describe any changes prior to submitting an amendment. The IRB Program Coordinator(s) can help investigators determine if a formal amendment is necessary or if the modification does not require a formal amendment process.

If you have any questions contact the RSC by phone at (512) 471-8871 or via e-mail at orsc@uts.cc.utexas.edu.

Sincerely,

James P. Wilson

James Wilson, Ph.D.
Institutional Review Board Chair

Appendix C: Semi-Structure Interview Sample Questions

Sample Survey Questions for Students

Interview Protocol:

A semi-structured interview based on the following general set of sample questions

1. Tell me about your journey to becoming a teacher
2. Would you please elaborate on your experience attending the professional development workshop at the Contemporary Austin?
   a. Was there anything else you would like to share?
3. How do you think learning information from an art museum differs from other professional development?
4. How does professional development impact you as an educator?
   a. How has this workshop affected you or your teaching?
5. Would you like to share with me any professional development improvements that you think would be beneficial?

Sample Interview Questions for Museum Educator

Central Research Questions:

How does the Contemporary Austin's professional development workshop impact participating educators?

How do educators use the information gained from the two workshops?

Interview Protocol:

A semi-structured interview based on the following general set of sample questions

1. Would you elaborate on your motives for providing professional development through the Contemporary?

2. Would you explain how you partner with schools to create professional development?

3. Was there anything that was challenging about designing and executing the PD?

4. How do you think this professional development impacted educators?

5. How does learning new information from an art museum differ from other professional development?

6. Would you like to share with me any professional development improvements that you think would be beneficial?

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