THE COLLABORATION CONUNDRUM: NEGOTIATING EDUCATOR PRIORITIES IN AN INTENSIVE MUSEUM-SCHOOL PARTNERSHIP

BY

HEATHER M. HARRIS

DISSERTATION

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Doctoral Committee:

    Professor Liora Bresler, Chair
    Professor Michael J. Parsons
    Associate Professor Karla J. Möller
    Assistant Professor Tyler Denmead

ABSTRACT

Increasingly, fine arts museums and K-12 schools seek to work together in more substantive ways than the traditional one-time field trip. Museum-school partnerships afford the opportunity to work across institutional borders to create unique learning experiences for students, but they also present several challenges. Museums and schools have distinct institutional cultures and histories, which inform their approaches to teaching and learning. These differences of approach can cause disagreements regarding how best to plan and implement collaborative programs. They require negotiation of priorities in order to create a coherent vision for the partnership.

This qualitative case study explores one such program, called FUSE, which is an acronym for Foster Ultimate School Experience. FUSE is a weeklong program, based at Foster Art Museum, a university-affiliated fine arts museum. Elementary school students and teachers who participate in FUSE spend five days in the museums and its galleries, where the focus is on analyzing, interpreting, making, and responding to works of art. Using a communities of practice framework, the study examines the processes of collaboration which occur as educators from schools and a fine arts museum work together in the FUSE program.

Data sources included observation, interviews, and analysis of program artifacts. Findings were divided into three categories: Museum priorities, school priorities, and shared priorities. Analysis of these priorities showed both tension and mutual engagement within the collaborative effort. By parsing the moments of discord and harmony in detail, the study provides insight into the challenges and possibilities of inter-institutional collaboration.

The results of the study suggest that through multi-year engagement in the FUSE program, museum educators and school-based educators began to form a new community of practice centered on the program. The two groups developed a shared language and investment in the program, which extended beyond their institutional affiliation. This new community was bolstered through professional development and cultivation of relationships between the educators. In the past FUSE educators attempted to make ties to the schools' curricula, but the study also shows an increasing desire to leave the school curriculum behind and craft FUSE as an experience apart from the mores of schooling. This finding has implications for how museum-school partnerships are implemented, as well as for the ways in which the arts are incorporated in the public school curriculum.

Keywords: museum education, school partnerships, communities of practice

To my mother:

The universe provided, just like you said it would.

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me keep my recorder running and for trusting me to tell the story of this program you have nurtured so well.

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CHAPTER 1

INTRODUCTION

Fifty students dance on the lawn in front of the Foster Art Museum, all wearing masks festooned with feathers, foil, beads, and a multitude of other adornments. The mid-morning sun is shining, full of the hope of summer. The song, "Everything is Awesome", popularized in the film *The Lego Movie,* blasts through boom box speakers. The group of third and fourth graders are occasionally off beat, and often one or more of them seems to be wandering lost, but given the number of children involved and the fact that they have only been working on this choreography for four days, their coordination is remarkable. These students are filming their final project for a program called FUSE. FUSE is an acronym that stands for Foster Ultimate School Experience. It is a partnership between Foster Art Museum (FAM), located in a small Midwestern city, and elementary schools in the area's two school districts. FUSE involves 3rd, 4th, and 5th grade students spending a week at FAM. With the exception of brief check-ins and wrap-ups at the school building, students spend the entirety of five school days in the museum's galleries and classroom facilities. The week culminates with a parent and family reception where the museum is opened especially for students in order for them to showcase their work and their knowledge of the space for loved ones. In the example described above, a film of the dance number is screened at this time. The movements and masks, created by the students, all reflect art works in the Foster Art Museum collection. The dance represents the students' synthesis of their responses to these pieces through movement and visual art.

Anyone at this reception feels the energy involved in the moment. Parents come wearing their own masks they made at home with their students in preparation for the

evening. Some attempt to shimmy along with the choreography on screen. As the song comes to a close, adults and children alike urge the museum staff to play it again. Others begin to filter off through the museum, led by young people who, after their week of study, feel the confidence to share their knowledge about a variety of pieces in the museum's encyclopedic collection.

However, this energy is ephemeral. Those present feel it, and then it floats away as the security guards lock up the museum for the evening. Its remnants might help to sustain the museum staff in their future work or encourage the classroom teachers toward more creative classroom practices. Maybe the students will become lifelong museum goers and appreciators of art. But all of these suppositions are anecdotal, and largely limited to the impressions of those experiencing them. By researching FUSE, I hope to take these evanescent moments and make them tangible for a larger audience, exploring the processes of collaboration that occur in order to make such an event possible.

Rationale

It is reasonable to ask, though, why it is important to examine FUSE more closely. What can a careful consideration of this program illuminate, and how is it significant to education more broadly? FUSE exists within an American educational context in which schooling is increasingly standardized. The introduction of the Common Core Standards and their attendant examinations, coupled with the linking of teacher retention, compensation, and promotion to student tests scores, creates an environment that is high-stakes for all participants. Families, students, teachers, and administrators feel the very real ramifications of not meeting standards when they are threatened with losing jobs, being held back, or with school closures. These stakes have a myriad of consequences that

are only just beginning to be examined through research. One early supposition is that teachers face growing pressure to tailor their instruction to the tests (King, 2007; Schlageck, 2010). This emphasis limits diversity within the curriculum and squeezes out other aspects of educational experience such as field trips. Data is still needed to understand the extent to which these assertions are true. However, in the face of this discourse of standards and testing, programs like FUSE provide a counter-narrative. They show that learning does not have to focus on a test, or even on measurable skills. Hosting students in the museum for a week decentralizes the physical school building and all of its cultural and historical implications (although museums are heavy with their own cultural and historical burdens themselves). It refocuses the curriculum on the aesthetic and the experiential rather than on technical or behavioral outcomes, and it does so for a much more substantial chunk of time than most out-of-school experiences that last only a day or even an hour.

As someone who has presented on FUSE to a variety of audiences, I am frequently asked the question, "How do you get away with it?" This is, of course, not only a loaded question, but an overly simplistic one. When I probe deeper, the person asking the question usually means something like, "That sounds great, but how do you persuade teachers and administrators to buy into its importance when they are facing so many other mandates about their use of instructional time?" or more plainly, "How on earth are the students allowed to miss an entire week of classroom instruction?" These questions, while often blurted out without much forethought, are indicative of deeper and farther-reaching issues to be probed about the relationship of teachers to curriculum; the place of the arts, art museums, and aesthetic experience in education; and the pressures educators face

every day to meet standards. FUSE provokes these queries precisely because it does not fit the narrative of standards, accountability, and testing that has consumed so much of the educational community in recent years. "Getting away" with FUSE means navigating current educational tensions and the priorities of various stakeholders in the school, the museum, and the community. The rationale for this study lies in what FUSE can tell us about these negotiations and what their implications are for curriculum, programming, and partnerships both within and between schools and arts organizations.

Context

This dissertation grows out of an earlier study I conducted on the FUSE program (Harris, 2013). In the spring of 2013, I observed part of one FUSE week at Foster Art Museum in order to collect data for my Early Research Project [ERP]. The ERP is meant to be a small-scale study to prepare doctoral students for the larger project of dissertation research. In my ERP, my research questions were:

> What are the limitations and possibilities involved in "attending school" in the museum? What modes of discourse and practice do participants in the FUSE program use to reimagine the museum space as a school space? What are the implications of changing the physical learning context while maintaining many of the structural arrangements characteristic of the institution of schooling? (p. 4)

My primary finding in the ERP was that school practices were pervasive in the FUSE program. As participants in the program, students experienced many similarities between their days at school and their days at FAM. For example, a part of the FUSE curriculum relied on students' having read a novel in class and then recognizing a novel structure to complete a writing project in the museum. Worksheets and scavenger hunts were common

tools for facilitating students' experiences in the galleries. Students' movements through the museum were bounded by a tightly-timed schedule. The artworks studied by the students and the activities in which they engaged to respond to them were determined in advance by the teachers. As a result, I did not observe the "free-choice" environment that Falk and Dierking (2000) described as a hallmark of learning in a museum. This is not to say that these structures had a negative effect or were not in some cases necessary for the implementation of a program. Indeed, any time one attempts to provide an experience for fifty children there must be a degree of structure in place for the purposes of safety, if nothing else. What stood out in my study was the extent to which these structures and instructional strategies mirrored those used in schools. This piqued my interest because educators from the school and FAM articulated a desire for FUSE to be something different from their typical experience of school. The disparity between how educators from both the school and FAM perceived spending a week at the museum and how the week manifested itself in practice was a significant finding in my attempt to understand the various motivations of both individuals and institutions within the FUSE partnership.

Often doctoral students change topics or research sites between the completion of the ERP and the dissertation, but four years after my initial study, I only find FUSE more compelling as a research case. There are several reasons for this. First, there have been substantial changes on both the state and district level for both teacher and student evaluation. Students took a new statewide standardized test, starting in the 2014-15 school year, and teachers' professional practice was evaluated on a new rubric. Both of these structural factors significantly impact approaches to curriculum and might affect schoolteachers' perspectives when engaging in the FUSE partnership model. Second, the

FUSE curriculum has undergone extensive revision since I conducted my ERP research. These changes will be explored in greater depth later in this manuscript, but a brief synopsis includes: FUSE no longer uses novels as a frame for the week's activities; teachers are released for a professional development day prior to their FUSE week to allow time for teachers and museum educators to plan together; museum educators have increased their emphasis on spending time in gallery spaces rather than auxiliary classrooms. My third reason for continued intellectual interest in FUSE is much more personal. After completing my ERP, I worked for two years as Foster Art Museum's education coordinator and taught and planned in the FUSE program. In fact, I am at least partially responsible for some of the changes to the FUSE program described above. This experience not only deepened my insider knowledge of FUSE as a compelling and novel educational program, but it also allowed me to see issues recur and develop over time in a way that my short-term ERP research did not.

Evolution of Research Focus

Because of my long-term investment in FUSE and my continued interest in the "unique particulars" of the program, I chose to conduct a qualitative case-study of the program (Stake, 1995). I collected data throughout the 2015-16 academic year using observations, semi-structured interviews, and program artefacts as data sources. Engaging in case study research is akin to holding a crystal up to the sun and inspecting how it casts light. With each movement of the wrist, the pattern of light changes. Over my nearly five years of involvement with FUSE, I have performed that metaphorical flick of the wrist many times, identifying a spectrum of issues and themes that emerged as the program and my role within it evolved.

Being attuned to these issues as both a researcher and educator in the program provides fertile ground for investigation and raises many questions about FUSE, starting with those I uncovered in my ERP. That project led me to consider the practices of schooling and why they are so pervasive in how educators relate to children, even outside of the school setting. I wondered how students responded to these practices and what their perceptions of the FUSE program were in light of them. I, like those skeptical audience members at my presentations, questioned how we "got away" with FUSE and how administrators and parents came to support the program so fully. Flick, flick, flick—each of these issues could have been the ray of light I followed through FUSE to illuminate the program's importance. Throughout the research process, my attention shifted again and again. Only midway through the research process did it start to narrow. The vignette below illustrates how two of my participants helped me to articulate my focus.

The collaboration conundrum (or the story of a title). It is midway through the third of five FUSE weeks in the 2015-16 academic year, which means I am exactly halfway through my data collection process. Sophie, the music, dance, and drama teacher at Kennedy Elementary School is sitting on the floor in one of Foster Art Museum's biggest galleries. The program has just concluded for the day, and the Kennedy students have boarded the bus with their classroom teachers. Sophie is prepping materials for her next day's lesson. She is measuring and cutting strips of paper. I sit down with her and offer to help her with her task. My intentions are not entirely altruistic, as I think helping her may afford me the opportunity to talk to her about her experience with the week so far. Before I get a chance to ask her for her reflections, she turns the tables and asks me how my week is going and what I have observed. As a fine arts teacher, she is particularly interested to

know what her colleagues, the classroom teachers, have been doing. I share some observations about how I have noticed them interact with the museum educators with whom they are partnered. I tell her that I am becoming more and more interested in the roles of the different educators (classroom teachers, arts teachers, museum educators) and how they work together. She too is interested by these roles. For her, the most salient issue is the distinction between classroom teachers who are partnered with museum educators and fine arts teachers, who teach on their own. She wonders aloud about what classroom teachers do during the FUSE week. She also talks about some of the challenges she faces before each FUSE week including anxiety about teaching visual art content, her students' behavior, and her planning process. As she shares her insights, I tell her that these issues of collaboration have begun to crystallize as an important theme in my research.

Sophie and I have an easy rapport. We continue talking, cutting, and measuring, frequently laughing together. After approximately fifteen minutes, FAM's Education Director, Molly, comes in. She, too, offers to help. As she sits to cut, she comments, "This is the way we do true collaboration, right?" Her statement implies a museum educator and a school-based educator sitting and working together, chatting freely about the FUSE program, is important mutual labor. It helps to manifest the FUSE program as a collaborative enterprise. I chime in, "Well that's what I was just talking to her [Sophie] about." I pause, searching for words to describe the last fifteen minutes of our conversation. What have I been talking to Sophie about? After a few seconds I say, "The collaboration conundrum." Molly and Sophie both laugh. Sophie asks, "The collaboration conundrum, is that the title of your dissertation?" I laugh and tell her no. She responds, "It should be." Molly adds, "Maybe it should be. We always talk about how this is a collaborative program,

but sometimes it's not really all that collaborative." We all laugh. Molly asks, "Do you mind if I listen?" and we continue to talk about the nature of the collaboration for another hour. We discuss who does what and how educators from the two institutions support each other. Molly and Sophie also identify areas where that support is lacking.

As this manuscript began to take shape, I returned to this conversation. Molly and Sophie's assertion that I should call my work "The Collaboration Conundrum" resonated with me. It was meant to be a joke—nothing more than a pithy and alliterative turn of phrase—but the more I engaged with my data, the more I realized how appropriate it was. A conundrum is vexing. It has no easy solution, and is something worthy of continuing to puzzle over. Over the course of my time researching FUSE, I observed both moments of tension and symbiosis as educators from the museum and the schools worked together. There were contradictions, such as the one Molly identifies when she says the program is not as collaborative as advertised. There were enthusiastic proclamations of the program's value and also times when it seemed that the museum educators and the school-based educators were not speaking the same language. As the educators puzzled through the collaboration conundrum—doing the hard work of coming together to create something new—I too tried to make sense of the collaborative process from a researcher's perspective.

Research Questions

Perhaps it is because I have been a public-school teacher—both in the arts and in general education subjects—as well as a museum educator that the issue of inter-institutional collaboration was so fascinating to me. Having inhabited both of these worlds, I wanted to understand the challenges involved in crossing the boundaries between them.

What were the priorities of educators from these two institutions and how did they negotiate them to bring FUSE to fruition?

The educators who take part in FUSE are for the most part willing and enthusiastic participants. A few of the school-based educators are recruited by colleagues, but the majority seek out the opportunity on their own. They hold a range of positions within their schools including, classroom teachers; visual art teachers; teachers of other fine arts subjects (music, dance, and drama); instructional coaches; special education teachers; enrichment teachers; and student teachers. There are also distinctions within the group of museum educators. There are employees who work at FAM full-time or nearly full-time and there are those who are contracted to implement the program as teaching artists but who have a minimal role in the planning process. Each of these subject positions affects the participants' approach to the program. As they come together to plan and implement a week at the museum, they enter into a complex dialogic relationship, which incorporates multiple sets of institutional and personal values. At times, these values are in harmony and at times they are discordant. In both cases educators must navigate across the borders of their own positionality to plan and implement the FUSE program.

This process of navigation, and the hybrid curriculum that emerges as a result, lie at the heart of my research and inform the questions that guide my investigation of FUSE. These questions include: (a) What is the nature of the collaboration between museum educators and school-based educators participating in FUSE? (b) How do educators negotiate the priorities of schools and the priorities of museums when entering into this partnership? (c) What is the relationship between the FUSE program and the general curriculum in schools?

Theoretical Grounding

In order to address the first two questions, I use a communities of practice framework (Wenger, 1998). Museum educators and school-based educators are two distinct groups, influenced by the particular histories and shared meanings of their home institutions. In the FUSE partnership, they construct new social meanings at the boundary between formal and informal education. In Chapter Four, I describe the museum educators' priorities in FUSE. In Chapter Five, I describe the school-based educators' priorities. Finally, in Chapter Six I describe their shared priorities. To address the third question, I use Bresler's (1994) typology in which she defined three orientations art education practices have to the general curriculum. In the *imitative* orientation, an arts experience perpetuates the general curriculum; in the *complementary* orientation, arts education is seen as a way to make up for perceived lack of creative opportunities in the general curriculum; and in the *expansive* orientation, the arts education experience enhances the general curriculum (p. 90).

Significance

This study contributes to a body of literature that seeks to understand how schools and museums work together. In the 1990s, texts such as *Building Museum and School Partnerships* (Sheppard, 1993a) and *True Needs, True Partners: Museums and Schools Transforming Education* (Hirzy, 1996) began to examine the relationships between museums and schools. This intellectual tradition continued into the ensuing decades with edited volumes such as *An Alliance of Spirit: Museum and School Partnerships* (Fortney & Sheppard, 2010) and *From Periphery to Center: Art Museum Education in the 21st Century* (Villeneuve, 2007). Large-scale studies of museum education conducted by the Research

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Centre for Museums and Galleries at the University of Leicester and chronicled by Hooper-Greenhill in *Museums and Education: Purpose, Pedagogy, and Performance* (2007), detailed the way schools use museums and what outcomes teachers hope for in working with museums. Like these works, my research posits that school-museum partnerships are complex interactions, which facilitate unique learning opportunities and are worthy of scholarly analysis. This case-study contributes to the literature by providing a detailed look at a specific program. Instead of broadly describing museum-school partnerships, I delve deeply into the particulars of FUSE. Although the body of literature on school-museum partnerships is expanding, FUSE is one of a few museum partnerships that invites students to the museum for a prolonged, continuous period. Many other partnership models involve several shorter museum visits spread over an academic year (Burchenal & Grohe, 2008) or occur, at least partially, in school buildings as well as museums (Bobick & Hornby, 2013). Therefore, my analysis of FUSE describes an under-researched approach to collaboration. It also focuses on the complexities of the collaborative process from the perspectives of both museum educators and school-based educators, whereas much of the literature focuses on one of these communities of practice or the other. In so-doing, this study of FUSE provides insight into a distinctive school-museum relationship. It situates this relationship within the current educational context by both highlighting the difficulties involved in inter-institutional collaboration as well as the possibilities it affords for learning in ways different from typical approaches to learning in schools.

CHAPTER 2

LITERATURE REVIEW

In his 1991 book *The Unschooled Mind,* Howard Gardner wrote about potential reactions to

intensive museum programs for children:

> A reader's first thought on the possibility of youngsters' attending such an intensive
>
> museum program rather than or in addition to school may be disbelief. The
>
> connotations of the two types of institutions could scarcely be more different.
>
> "Museum" means an occasional, casual, entertaining, enjoyable outing; as Frank
>
> Oppenheimer, founder of San Francisco's Exploratorium was fond of commenting,
>
> "No one flunks museum." "School," in contrast, connotes a serious, regular, formal
>
> deliberately decontextualized institution. (p. 216)

In the following literature review, I will unpack many of the assumptions embedded in

Gardner's quotation. He wrote about the distinction between museums as "entertaining"

and schools as "serious." While these terms are highly subjective—there are many who do

not find museums entertaining, for example—they also reveal a set of pervasive cultural

assumptions about the two institutions.

 I begin by explaining the conditions for creating communities of practice and my

use of a communities of practice framework in this study. In order to understand the

processes through which educators in schools and museums have coalesced into distinct

communities of practice, I provide background on the historical context of public museums

and schools in the United States and how several key shifts in policy and philosophy

contribute to their approaches to education today. I then outline the tenets of constructivist

learning theory and how it is applied in museums, with an emphasis on John Dewey's

(1934) theory of aesthetic experience. This is a key theoretical construction in the field of

museum education, and is the philosophy informing the FUSE program. Finally, I review

the literature on school-museum partnerships, exploring the differences between

partnerships and field trips as well as distinctions between collaboration and cooperation

and partnership models similar to FUSE.

Communities of Practice

My case study of the FUSE program uses a communities of practice framework,

which is an increasingly important lens for understanding learning in the museum setting

(Falk, Dierking, & Foutz, 2007; McCarthy, 2016). Wenger's (1998) theory of communities of

practice is closely related to social practice theory. It draws on the work of Pierre Bourdieu

and Michel De Certeau, among others, to form the argument that individuals are continually

constructing meanings through social interactions. Communities of practice are

characterized by mutual engagement, joint enterprise, and a shared repertoire (Wenger,

1998, p. 73). For Wenger, these participatory and collaborative processes of meaning-

making bond people together in groups with recognizable boundaries. He argued, "Moving

from one community of practice to another can demand quite a transformation" (p. 103).

The challenge of this transformation is central to my research. The two communities I

examine are museum educators and school-based educators. The FUSE collaboration takes

place at the boundary between these communities of practice. Herne (2006) described

boundary events as those where, "dialogue and interaction are possible, power relations

are played out, and alliances formed" (p. 5). In Herne's examination of school-museum

partnerships, he described school visits to museums as "boundary events involving

professional collaboration" (p. 5). This is especially true of an intensive weeklong program

like FUSE because the interaction between the two communities of practice is more sustained than in a shorter visit. So, FUSE is an exceptional boundary event in which the communities of practice of school-based educators and museum educators become particularly salient.

Communities of practice have unique histories. These histories are not determinative, and communities of practice are in a continual process of defining themselves through interaction and mutual engagement. However, it is important to realize that these shared practices do not emerge in a vacuum. (Wenger, 1998 pp. 73-74). Theresfore, in the following section I outline the history underlying how museums and schools approach their educational roles today.

Public Schools and Museums: Approaches to Education in Historical Context

In the United States, the rise of the public museum and the rise of compulsory public schooling were both part of the late nineteenth century response to industrialization and urbanization. As people flooded into cities, a wide variety of institutions and services grew up around them. Museums and schools were both part of this boom. The nation's oldest continuously operational fine arts museum opened to the public in 1842 in Hartford, Connecticut (https://thewadsworth.org/). The first compulsory schooling laws were passed in Massachusetts in 1852 and by 1918 all states required students to at least attend elementary school (Rauscher, 2015). Both were seen as tools to educate and enlighten the masses (Hein, 1998). The new mechanized economy and waves of immigration brought with them fears that earlier modes of passing both skills and morals from generation to generation would become obsolete. Therefore, factory managers, businessmen, and other beneficiaries of the new capital made calls for a variety of forms of social "training" in order

to ensure a standardized baseline of knowledge and competence in the workforce (Hurn, 1993).

In this context, both schools and museums were vehicles for the transmission of cultural values to large groups of people. In some respects, their methods of transmission started out quite similarly. Museum curators and directors chose what art to collect and display, while school districts, administrators, and teachers made decisions about what subjects and skills to teach. Through these selections, institutions conferred worth and value to certain types of knowledge, while excluding and devaluing others. This process of inclusion and exclusion has received a great deal of attention in recent years with the rise of post-structuralism and critical theory. However, the authority of the "choosers" often went relatively unquestioned in these earlier times.

In the school, the teacher serves as an intermediary between the curriculum and the learner. In what Dewey (1938) called "traditional" education, "Books, especially textbooks, are the chief representatives of the lore and wisdom of the past, while teachers are the organs through which pupils are brought into effective connection with the material" (p. 18). In the new public schools of the mid-nineteenth century, classes were organized by students' age and contained as many as 75 children. With such a large number of students in a classroom, the most efficient way to bring the group into connection with material was through "whole group" instruction comprised of lectures and didactic instruction (Cuban, 2012). Freire (1970) would later refer to this as the "banking model" of education where teachers make "deposits" of information and narrate the contents of the curriculum to passive receptive students.

On the other hand, some early museum education lacked any narration at all. Indeed, many curators argued the choice of what to display and how to display it was the totality of the educational transaction. The object was meant to speak for itself and transmit its aesthetic beauty to the viewer, free from any outside intervention. However, by the beginning of the twentieth century, museums saw a need to provide more educational guidance in their galleries. In 1907, the Museum of Fine Arts [MFA] in Boston began to employ docents who could help to provide information about the works on display to curious guests. This idea quickly gained traction in other institutions, and a decade later gallery instructors were convening meetings to discuss approaches and philosophies for teaching in galleries. These meetings often focused on how much information docents should provide and to what extent historical and other factual information should inform visitors' experience of a work of art. Most museum educators were trained in art history and their expertise, like that of curators, was in providing seemingly authoritative interpretations of a work's background and meaning to a group of visitors. It is perhaps for this reason lectures and gallery talks by either docents or curators became the default form of public programming in art museums across the country (Burnham & Kai-Kee, 2011).

It was not until the 1920s and the 1930s that museums began to focus their attention on children as an audience for education initiatives. Schools began to arrange field trips, which often were a physical manifestation of school teachers' attempts to cover a massive curriculum in limited time. Hirzy (1996) described the typical school visit as a "rapid race through the exhibition halls" where "museum staff usually led students into the galleries and objects speak for themselves" (p. 10). This image of a museum educator or volunteer guide leading a group hurriedly through a gallery is repeated several places in

the literature (Dewey, 1934; Munro, 1956; Ott, 1980) and is what Ott called the "walk and gawk" approach. Museum educators did not rely exclusively on walk and gawk. As Burnham and Kai-Kee, (2011) pointed out, there were noted efforts to engage learners in discussion and questioning in some contexts. However, walk and gawk remains an expedient choice for showing off museum collections to a large volume of children who may be allotted limited time out of school.

Here we see museum education and public schooling did not begin markedly removed from one another in either educational purpose or practice. They both featured educator-centered lectures, pressure to rapidly cover a series of prescribed material deemed culturally valuable, and the imperative to create an educated citizenry in a rapidly changing society. However, structural and historical factors contributed to crucial points of divergence as the twentieth century progressed.

A Drive Toward Standardization: Sixty Years of National Education Policy

Perhaps one of the most obvious differences between public schooling and museums in the United States is that schooling is compulsory and schools are subject to political regulation and control on both the local and national level. The United States has over 13,500 school districts overseeing nearly 100,000 schools (National Center for Educational Statistics, 2015). Therefore, it is difficult to make any sweeping generalizations about what is happening in schools. In any given corner of the country there are educators, administrators, and students putting a wide array of educational philosophies into practice, and there is a strong tradition of local control over schools and schooling. However, over the past sixty years the federal government has dramatically increased its influence on educational policy. In this section of my literature review, I provide an overview of these

policies, demonstrating a trend toward increasing standardization and assessment. There are certainly exceptions—schools, districts, and time periods—where this trend has been eschewed, but the literature shows an overall move toward accountability measures and a narrowly focused curriculum. Understanding this trajectory is crucial to my study of FUSE because it is a living history, still being formed and impacting schools today. The ramifications for teachers, schools, and administrators are high-stakes and impact any attempt to partner with museums and other cultural institutions.

Historians and educational theorists identify the launch of Sputnik 1 by the Soviet Union on October 4, 1957 as a turning point for American education policy (Branscome, 2012). The Soviets beat the United States in the race to create this first successful artificial satellite of the Earth, and the American citizens and government panicked about the threat this Soviet accomplishment posed to the nation's security and technological supremacy. It did not take long for this collective anxiety to have an impact on the United States' education system. According to Steeves, Bernhardt, Burns and Lombard (2009), the populous blamed inferior schools for the country's loss in the first, crucial leg of the space race and labeled the education system as "in crisis" (pp. 73-75). This discourse of crisis shaped the government's role in education and endures to this day.

The collective anxiety surrounding Sputnik led to increased federal involvement in education, a role that was constitutionally and traditionally relegated to the states. "Failures in education became closely associated with weaknesses in national security. If the United States was to defeat its communist rivals, the ills of American schools, teachers and students must be cured" (Steeves et al., 2009, p. 73). The government took an unprecedentedly proactive role in administering these "cures" by passing the 1958

National Defense of Education Act, which allocated significant funding to states for implementing science initiatives. The legislators hoped by training a generation of scientific thinkers, the country would maintain its technological advantage.

Each subsequent decade brought a new government report or piece of legislation that continued this trend in its own unique way. The 80s had *A Nation at Risk: The Imperative for Education Reform* (NCOEE, 1983) with its heightened language and dire depiction of schools falling behind in "basic" subjects. The 90s saw the passage of the *Goals 2000: Educate America Act of 1994*, which included an imperative for United States students to be "first in the world" in mathematics and science by the year 2000 (sec. 102, art. 5). The *No Child Left Behind Act of 2001* (NCLB) ushered in the new millennium and mandated testing in reading and math for all students in grades 3-8 and demonstration of Annual Yearly Progress (AYP) toward the goal of 100% proficiency on the aforementioned tests by the 2013-14 school year (NCLB, 2002). More recently, President Barack Obama's Race to the Top (US Department of Education, 2010) created a competition between states for government funding based on their willingness to adopt accountability systems for teachers and students, and the Common Core State Standards Initiative created published standards in Mathematics and Literacy that have been adopted by 42 states by 2017 (Common Core State Standards Initiative, 2010). Teachers and administrators are under a great deal of pressure to prove everything they do is working toward these goals. For example, there have been increasing efforts to tie teacher pay as well as evaluations of their professional practice to student test scores (Konstantopoulous, 2014). The aforementioned documents share the   sentiment that the school must be a place of rigor, focused on a

narrow curriculum of defined subjects, and students must demonstrate what they have learned in tangible and measurable ways.

Constructivism and the Museum's "Educational Turn"

If *A Nation at Risk* sounded the alarm about the state of American schooling in 1983, then it might be said that *The Uncertain Profession: Observations on the State of Museum Education in Twenty American Art Museums* (Eisner & Dobbs, 1986) performed an analogous role in the museum education field three years later. In this report, published by the Getty Center for Education in the Arts, Eisner and Dobbs reported on interviews of museum educators and directors. Their findings were unflattering at best, claiming museum education as a profession was lacking coherence of aims or approach. This led museum professionals to meet in Denver in November of 1987 in order to formulate a cohesive response to these charges of disunity. According to Burnham and Kai-Kee (2011),

> The group recommended teaching that was object based, took place within a trusting environment respectful of learners' abilities, actively engaged the learner, encouraged divergent outcomes but also distinguished opinions from fact, and taught looking skills. These prescriptions exemplified a growing consensus among museum educators in support of learner-centered approaches that emphasized students' active participation through discussion with a corresponding de-emphasis for teachers on lecturing and other methods of imparting information. (pp. 41-42).

Although the recommendations of one conference session could by no means transform an entire field, this platform was further bolstered in a seminal publication in museum education, *Excellence and Equity: Education and the Public Dimension of Museums* (American Academy of Museums, 1992). This report articulated an argument for placing

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education at the center of museums' missions and professionalizing the field of museum education. This constellation of events helped to create what Hooper-Greenhill (2007) called the "educational turn" in museums. Museums began to expand their education departments, relying less on volunteer labor and more on professional practitioners while simultaneously charting a path toward greater experimentation and less reliance on didactic modes of content delivery. So, just as *A Nation at Risk* was calling for a narrowing of the curriculum and *Goals 2000* was raising the banner for more standards and accountability, museum education began to fully embrace constructivist learning theories.

According to Pinar et al. (2008) constructivism is "a theory which views knowledge as constructed not merely discovered" (pp. 55-56). As Cuban (1993) outlines, constructivism in the field of education grew out of the shift from behaviorism to cognitive constructivism in the field of psychology. Efland (2002) explained the shift from behaviorism to the cognitive view, with a particular emphasis on how this process affected arts education. In behaviorism, human behavior is described in terms of responses to stimuli, whereas the cognitivist "is more likely to study behavior as situated in social contexts to draw inferences about learners and their ways of constructing knowledge" (p. 21). Russian psychologist Lev Vygotsky, was one of the most influential thinkers in cognitive psychology. In the 1930s he theorized children construct knowledge in social contexts in relation to what they already know and experience in the world around them (Vygotsky, 1978). This early theory of constructivist learning continues to have an impact on teaching and education theory.

John Dewey's aesthetic experience. Constructivism is not only a psychological concept, but also an educational approach. Constructivism in education emphasizes the

relevance of experience to learning and asserts, "knowledge is formed as part of the learner's active interaction with the world" (Webster, 2011, p. 36). John Dewey was an influential force in philosophizing about the role of experience in education. According to Dewey (1938), "every experience lives on in further experiences. Hence, the central problem of an education based upon experience is to select the kinds of experiences that live fruitfully and creatively in subsequent experiences" (pp. 27-28). For Dewey, *"an experience"* was marked off from the multitudes of mere "experiences" humans had on a daily basis. It had a wholeness and "[ran] its course to fulfillment" (Dewey, 1934 p. 36). It was both emotional (p. 43) and intellectual (p. 47). It unfolded over time so the person having the experience might move from merely recognizing a form to perceiving it deeply (p. 54).Although Dewey's writing predates the coining of the term constructivism, the idea that education is made up of experiences that build upon one another is a key for understanding constructivist learning theory (Willems & Gonzalez-DeHass, 2012). Both Dewey and Vygotsky's writing from the late nineteenth and early-mid twentieth centuries continue to underpin the work of many educators and theorists who espouse constructivist approaches today.

Of particular relevance to my exploration of school and museum partnerships is Dewey's theory of aesthetic experience. For Dewey, who did not have formal training in the arts, aesthetics offered a fruitful orientation for theorizing about experience because the arts are "refined and intensified forms of experience" (1934, p. 2). The artist perceives and reshapes the world around him or her giving external embodiment to lived experience (pp. 51-53). Perception is something quite different from what Dewey (1934) called recognition. In recognition, human beings put a tag or label on something and move on.

They are satisfied to categorize and label rather than to engage deeply with their environment. Although recognition is a necessary component of daily life, it is perception that aesthetic education seeks to hone. Chris Higgins (2008) analyzed Dewey's position on this distinction as follows: "In moments of recognition, our seeing stops short and we lose our chance to experience the uniqueness and complexity, the 'thingness' and 'thereness' of the object. In seeing as, we fail to see more" (p. 12).

Despite the potential of the arts to heighten experience and invite perception, Dewey recognized that culturally the arts are often isolated from people as they live their everyday lives. He wrote, "So extensive and subtly pervasive are the ideas that set Art upon a remote pedestal, that many a person would be repelled rather than pleased if told that he enjoyed his casual recreations in part at least, because of the aesthetic quality" (1934, p. 4). This can be particularly true in places like museums where the arts are literally set apart from daily life. The extent to which museums invite aesthetic experience and constructivist learning encounters based on perception is open for debate. In the subsequent sections, I will highlight the role constructivism has played in museum education practice over the past thirty years.

George Hein's constructivist museum. While museums can isolate art and aesthetics, Dewey himself included frequent museum visits as a part of the curriculum at his laboratory school in Chicago because he saw them as a site for cultivating experience (Hein, 2004). In early plans for the school, he even included a museum-library hybrid as part of the floor plan (Costantino, 2004). However, as described above, constructivist or progressive approaches to education were not the primary form of practice in museums. Didactic lectures by educators, curators, and docents trained in art history were the

hallmark of museum programming for nearly one hundred years. Now, though,

constructivism has taken root as the predominant theory informing museum education

practice (Burnham & Kai-Kee, 2011). Ebitz (2007) wrote, "In discussions of education and

visitor experiences in museums, attention is shifting from the transmission of information

about objects to the role of visitors and communities in making meaning" (p. 25). George

Hein is a key figure in museum studies who advocates for this shift toward constructivist

approaches, based largely on his admiration for Dewey. In his writing, he theorized the

application of constructivism in the museum context and helped to spur the field's

constructivist turn in the 1990s. He argued a Constructivist Museum must explicitly

address the constructed nature of knowledge; activate learning and engage the visitor; and

make the context physically, socially, and intellectually accessible to visitors (1998, p. 156).

In addition, "The Constructivist Museum will provide opportunities for learning using

maximum possible modalities both for visitor interaction with exhibitions and for

processing information" (p. 165) and "The Constructivist Museum not only accepts the

possibility of socially mediated learning, it makes provision for social interaction and

designs spaces, constructs exhibitions, and organizes programs to deliberately capitalize on

learning as a social activity" (p. 174). Examples of these kinds of multi-modal, interactive

learning experiences can be found in much of the literature on current museum practice

(Eakle, 2009; Hazelroth & Moore, 1998; Hirzy, 1996; Jackson & Rees-Leahy, 2005;

Pumpian, Fisher, & Wachowiack, 2006).

Falk and Dierking's Contextual Model of Learning. Since Hein began writing on

the Constructivist Museum, several other scholars have developed theories of learning in

museums that include constructivist tenets. John Falk and Lynn Dierking are two such

thinkers. Their Contextual Model of Learning, "posits that all learning is situated within a series of contexts" (2000, p. 10). They categorized these contexts into three categories: personal, sociocultural, and physical. Later, they added time as a fourth important context. They argued museum visitors build (or construct) meaning based on these four categories. For example, in the sociocultural context, the dialogue between visitors as they experience a museum exhibition can enrich their understandings and interpretation in relation to the objects on display. Here, Falk and Dierking draw heavily from Vygotsky and make an argument for the importance of social dimensions when schools partner with museums writing, "social interaction, that sense of participating in a community of learners, is an important aspect of field trips for children also and, if respected and capitalized upon can result in increased learning" (p. 102).

Another central component of Falk & Dierking's writing on museum education is what they term "free-choice" learning (2000, 2002). As the name implies, free-choice learning occurs when the learner has autonomy in deciding what, when, where, and how to learn. Falk & Dierking argued museums are sites which foster free-choice learning where visitors control which aspects of an exhibition to attend to. In making these choices, visitors necessarily draw on their own experiences, but also create the potential to expand on them. Because museum exhibitions offer multiple points of entry and interpretation, learners can select approaches that "provide appropriate levels of intellectual, physical, and emotional challenge" (2000, p. 25). They argued this increases intrinsic motivation for and have the potential to enhance student learning (p. 85).

Housen and Yenawine's Visual Thinking Strategies. A third set of voices important to the dialogue about constructivist learning theory in museums is that of Philip

Yenawine and Abigail Housen. Yenawine, an educator at the Museum of Modern Art

[MOMA] in New York City and Housen, a researcher from Harvard University, developed

the Visual Thinking Strategies Approach [VTS]. VTS grew out of observations and research

showing visitors failed to retain information after participating in educational programs at

MOMA, and lectures and labels were not effective teaching tools (Yenawine, 2013). VTS, is

a process for looking at a work of art comprised of three primary questions: What's going

on here?; What makes you say that?; and What more can we discover? These questions are

asked without giving the viewer background information on the work of art in question or

providing an interpretation of its meaning. Constructivist learning theory is evidenced in

Housen and Yenawine's work. The strategy centers on social forms of creating meaning

Participants enter into a discussion and find new meanings as different answers to the

three questions are proffered, countered, and reconstructed. Several museums have made

VTS their primary method of educational practice. Notably, the education team at the

Isabella Stewart Gardner Museum in Boston, MA conducted an in-depth study on their use

of VTS strategies in multi-visit programs, finding VTS techniques "increased students'

ability to think and look independently" (Burchenal & Grohe, 2008, p. 69). Similarly, Linda

Duke, who is the director of the Marianna Kistler Beach Museum of Art at Kansas State

University, has written and spoken extensively about the need for experience-based,

constructivist approaches to museum education rather than art-historical and fact-based

presentations. Duke (2010) wrote, "the art expert cannot easily convey to the learner his

expert information unless the learner has experienced enough of his or her own puzzling

about aesthetic meaning to make connections with it" (p. 274). Further, she argued that

VTS offers one of the most rigorous and focused ways of inviting this type of constructivist learning experience.

Hooper-Greenhill's communication theories. Finally, the work of Eilean Hooper-Greenhill has had significant impact on constructivist learning in the museum. She has written on communication theory, interpretation, critical pedagogy, and performance in the museum setting (1999, 2007). Like other constructivists Hooper-Greenhill (2004), drew distinctions between transmission approaches and cultural approaches to education (2004, p. 16). Her 2004 text provides diagrams of many communication models. The first is simple transmission, in which, "communication is understood as the functional linear transmission of a body of external objective knowledge from a knowledgeable communicator to a receiver/student" (2004, p. 16). She then proceeds to draw more and more complex paths of communication as she outlines the cultural approach to understanding communication. These diagrams provide visual representations for understanding some of the more abstract concepts in constructivist learning theory. Hooper-Greenhill then translates these theories to the museum setting. She acknowledged museums' history "as repressive and authoritarian symbols of unchanging solid modernity" (2007, p. 1), but argued, by embracing constructivist pedagogies, "Learning in museums is potentially more open-ended, more individually directed, more unpredictable and more susceptible to multiple diverse responses than in sites of formal education, where what is taught is directed by externally established standards" (2007, p. 5).

Limitations of constructivism in museum education. In the Hooper-Greenhill quotation at the close of the preceding section, the word "potentially" is important. It implies, although constructivism is the prevailing theory in museum education, it should

not be taken for granted that all museum education programs are inherently constructivist. Griffin (2004) wrote, **"**While museums provide the requisites for free-choice, socially mediated, constructivist learning, this does not necessarily mean that such learning is being allowed to take place" (p. S65). In her research, she found school groups in museums to largely be treated as monolithic, rather than as collections of individuals with individual aesthetic preferences and interests. Davis and Gardner (1999) similarly argued museum educators should shift their focus from subject-based content to individual students' experiences. Only with these changes can museum education foster the autonomy suggested by Falk & Dierking's (2000, 2002) free-choice model of learning.

School-Museum Partnerships

The histories described in the preceding section show general trends. Schools and museums cannot be categorized in their totality as approaching education from standardized or constructivist lenses, respectively. However, the trends are useful for highlighting potential points of tension when museums and schools work together. For example, the school is subject to a set of standards and regulations the museum is not. "Museums have no national curriculum—each museum may present a different view of a specific matter; they have no formal systems of assessment and no prescribed timetables for learning" (Hooper-Greenhill, 2007, pp. 4-5).

This does not mean the museum is unaffected by outside pressures. Particularly in an age of decreased funding and the need to prove relevance and provide revenue through increasing numbers of visitors, museums often must consider how to bridge the differences between the educational culture in schools and the educational culture of museums. Thus far this literature review has shown the ways in which museums and schools started with

similar educational aims and methodologies as well as the ways they have diverged as schools increased standardization concurrently with museum education's embrace of constructivist learning theories. In this section, I will now explore how they attempt to partner with one another despite their different histories and approaches.

Partnerships vs. field trips. The literature makes a distinction between school-museum partnerships and the traditional field trip model (Burchenal & Lasser, 2007; Floyd 2002). In a field trip, schools typically visit for one to two hours, and often the emphasis is on trying to see as much of the museum as possible (Osterman & Sheppard, 2010). According to Pumpian, Fisher, & Washowiak (2006), a field trip is likely to "involve little if any preplanning between the school and museum educator. They visit one or two museums and then return to the school. Their role of that is observer" (p. 3). Partnerships, on the other hand, are characterized by collaboration between museum and school-based educators (Berry, 1998). Partnerships can take a variety of different forms. Often they involve teachers and students spending more time at the museum, but they also might involve museum educators coming to schools, developing pre- and post-visit curricular materials, providing professional development for teachers, or even developing museum schools (Boyer, Fortney, & Watts, 2010; Bresler, 2002b; Buffington, 2007; Fortney, 2010).

Motivations and rationales for partnerships. Burchenal and Lasser (2007) articulated a dissatisfaction on the part of museum educators with the traditional "one-shot" field trip and a desire to "promote deeper ties with schools and community organizations" (p. 103). What is the origin of this desire? The literature provides several possible explanations. The first is economic. King (2007) and Hooper-Greenhill (2007) identified a changing economic climate in which, "an instrumental approach to culture

demands evidence of value for public funds, sponsorship, and provision of resources"
(Hooper Greenhill, 2007, p. 8). This is a trend King called the marketization of museum-school relationships, in which teachers and schools become "target markets" for museums. One result of this marketization, according to King is an increase in curriculum-linked programming. He argued, the pressure to cover curriculum in schools and the pressure to prove relevance and value in museums results in museums "selling themselves" by offering programs that tie into district curricula. This is a trend noted elsewhere in the literature (Buffington, 2007; Hirzy, 1996; Marable-Bunch, 2010; Pumpian, Fisher, & Wachowiak, 2006).

The second motivation for partnership is more intrinsic. Several educators in both schools and museums express a desire to expose students to experiences schools cannot provide. One example is the ability to experience culturally-significant objects firsthand. Shuh (1999) identified four educational advantages to educating with objects: their ability to fascinate; their ability to be understood by people of a wide variety of ages (as opposed to a written text that requires the attainment of a specific reading level); their ability to document the history of people whose lives are often not captured in textbooks; and their ability to help learners develop critical observational capacities. As Berry (1998) pointed out, "The integrity of experience with original works of art is primary to museum educators, thus, working with their school counterparts to plan units of instruction built around that experience is important" (p. 12).

Experience in the museum gallery is not limited to viewing objects. Shaffer (2011) argued museums activate other types of sensory learning. The museum is a three-dimensional space, and students must move through its galleries, rather than remaining

seated in a classroom. In this experience, their whole body is engaged in the educational

process. They are immersed in an environment that facilitates exploration and social

interaction (Hooper-Greenhill, 2007). Talboys (2010) posited working in a museum also

encourages the development of relationships between teachers and students that

otherwise might never emerge because of accepted educational hierarchies. He argued the

classroom is the teacher's domain, and when they work outside of it, new models of

interaction are possible. In many classrooms, the teachers are seen as the authority, and

the students rely on them to provide information. However, in the museum, teachers are

often learning along with their students, and therefore may be able to engage with each

other differently. Although there is no guarantee of this happening, this rationale for a

partnership model attends to physical and relational dynamics which are impacted by

changing the educational setting through inter-institutional collaboration.

While object-based learning, learning in new environments, and modified relational

dynamics between student and teacher can all be part of field trips, proponents of

partnership models argue all of these potentialities are enriched and strengthened when

given more time to develop in sustained ways. One proposed outcome of a long-term

partnership model is that students and teachers begin to feel more "at home" in the

museum space (Burchenal & Lasser, 2007). For example, Bresler (2002b) found, when a

teacher participated in a residency program at the Isabella Stewart Gardner Museum in

Boston, MA, "the museum became as much her territory as the classroom" (p. 25). For

museum educators, cultivating this feeling of ownership is also a strategy for long-term

audience development, which encourage students to view museums that they can return to

and learn from over the course of a lifetime (Burchenal & Lasser, 2007, p. 107). This can be

particularly important for creating an inclusive and diverse museum-going population.

Hooper-Greenhill (2007) found surveys of museum-going populations still reveal patrons

are primarily highly educated, affluent, and, white; but school programs bring in a much

more diverse group across virtually all dimensions (p. 85). Field trips certainly contribute

to these statistics, but Pumpian et al. argued, in-depth programs such as San Diego's School

in the Park provide an opportunity for students who would otherwise not view themselves

as part of a museum's core audience can begin to imagine themselves as empowered and

knowledgeable agents in the museum environment (2006, p. 7).

Collaboration and Cooperation

Although partnerships involve a greater degree of contact between museums and

schools than field trips, the depth of interaction among partnership participants still spans

a wide spectrum. A partnership may involve cooperation or collaboration. This distinction

appears several times in the literature (Berry, 1998; Cheesbrough, 1998; Dierking et al.,

1997; Mattessich & Monsey, 1992; Wilson 1997). There are nuanced differences in the

definitions used by these scholars, but all agreed that collaboration involves a more in-

depth symbiotic relationship in which both parties are equally involved in the planning of a

program and invested in the outcome, whereas cooperation lacks the same level of mutual

investment and shared effort. While all school-museum partnerships require cooperation,

not all are fully collaborative. The level of mutuality occurs along a continuum, meaning

that programs often do not fall fully into one category or another. The degree of

collaboration is often influenced by a variety of factors described below.

Communication and understanding. Berry (1998) wrote, "The first step toward

establishing collaboration between museum and school educators is to foster better

understanding and communication between the two" (p. 10). This is echoed by others who emphasized the centrality of communication to any collaborative effort (Bailey, 1998; Hirzy, 1996; Hord, 1986; Wickens, 2012). Because of museums' and schools' distinct histories and different institutional cultures, communication is not as simple as merely sending an e-mail or having a meeting (2007). It also involves translating goals and needs so that partners from different communities of practice can appreciate each other's' perspectives.

Planning & time. For a program to truly be considered collaborative, it is necessary for both parties to take part in the planning process. Mutual planning requires time to both let ideas foment and to outline the particulars of a given program (Hazelroth & Moore, 1998). This is often one of the most difficult resources to come by given educators' demanding schedules (Berry, 1998).

Collaborative efforts not only require time for planning, but also time for execution. One of the suppositions underlying my research and the other studies drawing a distinction between field trips and partnerships is that there exists something distinctive about programs where museums and schools work together for prolonged periods. This extended engagement affords participants more time to work together and therefore is more conducive to collaboration. Constructivist learning theory, with its emphasis on dialogic, social learning, supports this supposition. By engaging in a partnership rather than a field trip, students have more time to make connections to their prior experience and build new meanings through interpretation—something that cannot be done if they are racing through a museum with little time to pause and engage with pieces aesthetically (Burnham & Kai-Kee, 2011). Likewise, teachers and museum educators have a greater opportunity to

work together, and develop modes of communication across their communities of practice.

However, it is important to note, even with extra time, partnerships can still exist at the

cooperative end of the cooperation-collaboration continuum. In museum-school

partnerships, it is typical for museum educators to assume the majority of the

responsibility when planning and implementing partnerships with schools (Gallant & Kydd,

2005; Liu, 2000; Liu, 2007; Tal & Steiner, 2006). Even when museum educators articulate a

desire to collaborate with teachers, they often do not put this into practice by incorporating

school teachers' input in program design (Liu, 2000, p. 77).

Support. Support for museum partnerships comes in many forms, but is always

necessary for a partnership to be successful. Support might mean a supportive

administrator who is in the position to remove roadblocks to collaboration (Hirzy, 1996, p.

50). On a practical level, it also means access to the financial resources necessary to make

partnership possible. This often includes money for transporting students or for paying

educators. Due to cuts in funding for both museums and schools, this often requires turning

to granting agencies or other outside revenue sources (Cheesbrough, 1998; King, 2007).

The Museum-Directed Model

Liu's (2007) museum-directed model is useful for describing the FUSE

collaboration. It is characterized by a move "from a giver-recipient model to one of shared

responsibility" (p. 130). In this arrangement, museums invite "school teachers to

participate in workshops and related activities and then continue to communicate with

participant teachers before finally working with them as curriculum partners to develop

programs for schools" (pp 130-131). In this arrangement, the museums are still the

initiators of much of the program, but the "invitations" they offer teachers lay the groundwork for a greater degree of input and mutual work.

Comparative Programs

Because the FUSE model focuses on a week as the unit of time for partnership, I have investigated other programs that share this feature. The Hammer Art Museum in Los Angeles has a program called "Classroom-in-Residence" that was developed through a partnership with UCLA's Visual and Performing Arts Education Program (https://hammer.ucla.edu/edu/k-12-teachers-and-students/classroom-in-residence-at-the-hammer/). The Classroom-in-Residence model also takes place over the course of a week and focuses on deep looking and careful observation of individual artworks. The Hammer used as their inspiration the Campus Calgary/Open Minds School Program (http://ccom.cbe.ab.ca/). In this model schools in Calgary, Alberta partner with a variety of cultural organizations and sites in the community. Each partnership lasts a week and links classroom teachers' needs with resources from the partnering institution. While it is important to note that FUSE is not the only museum to engage in a weeklong partnership, these comparative programs also highlight some of the unique components of the FUSE model. Calgary has a population of 1.2 million, Los Angeles, 3.79 million. This is compared to a 122,300 combined population for the two cities where the Spring Hill and Ridgewood School Districts are located. They are dense urban centers with massive school systems. As such they have access to a larger group of students than FUSE, but can build relationships with a smaller percentage of those students and teachers. Additionally, the Calgary program benefits from corporate underwriting from the Chevron Corporation that helps it to sustain its enterprise. FAM does not have access to a similar level of resources. These

distinctions are important in considering the unique place that FUSE holds in its much smaller home community, and its sustainability which is largely dependent on small grants and the University's budget.

Conclusion

While the weeklong programs in Calgary and Los Angeles provide useful reference points for thinking about FUSE, one of the advantages of case study research is the opportunity to examine a phenomenon in all its singularity. Part of what I find compelling about FUSE as a case is how museum- and school-based educators work together to provide a unique learning experience for their students. Understanding the institutional histories and observed patterns of collaboration described above situates these educators within a broader context. Elaborating the tenets of communities of practice theory, social practice theory, and constructivism recognizes them as social actors who make FUSE meaningful through their interactions. In the following chapters I describe those meanings using evidence from prolonged engagement with this distinctive program.

CHAPTER 3

METHODOLOGY

As a qualitative researcher, my aim is to interpret the social actions and local

meanings (Geertz, 1973) that occur within the FUSE program. However, my interpretations

are not mine alone. I approach research from a social-constructivist paradigm. The

constructivist research project is a dialogic one; "Inquirer and research participants act

together to create knowledge and to create a new, shared reality" (Lincoln & Guba, 2013, p.

41). If knowledge is constructed rather than discovered, then the researcher does not set

out to find one enduring, capital "T" truth, but rather interprets social interaction and its

meaning (Erickson, 1986). In order to accomplish the goal of investigating local meanings

and building knowledge with my participants, my study employs a qualitative case study

methodology (Stake, 1995). My interest in FUSE stems from the complex particularities of

the program, many of which I have become familiar with through my own experience as a

researcher and employee of program. As educators plan and implement FUSE, they are

grappling with issues of curriculum and inter-institutional collaboration through a variety

of perspectives. It is the aim of my case study to attend to the multiplicity of these

perspectives and therefore develop new understandings about this collaborative process as

it occurs within the bounded case of the FUSE program. In order to achieve this aim, it is

important, first, to describe some of the unique details about the settings and people that

are part of FUSE; to situate myself as a researcher; to outline my methods of data analysis

and collection; and to address issues of ethics and language used throughout the research

process and in this manuscript. The following sections address these issues in detail and

provide an outline of the research project.

Settings

The physical setting for my research is Foster Art Museum. However, I consider the schools and school districts who partner with the museum to be an important backdrop for my research as well. My understanding of FUSE is, in many ways, informed as much by these places as it is by the museum building where I will conduct my observations.

Foster Art Museum. Foster Art Museum is part of a large public university. The museum is classified as a unit within the school's College of Fine and Applied Arts. It is located on the university's main campus, and it is connected to the school's art and design classrooms by a walkway that often hosts student art shows. The museum proper consists of a lower and main level, with administrative offices on the second floor. Its collection includes approximately 10,000 pieces from a wide variety of cultures and time periods. At any time about 500 of these pieces are on display in the museum's two levels of galleries. They are thematically arranged according to geographic location, historical time period, or type of art. The museum keeps the rest of the pieces in storage or loans them out to other institutions. Similarly, Foster borrows pieces from outside museums and collections each year and shares them with the local community as part of special, temporary exhibitions.

Foster's relationship to its affiliated university informs the space in many ways. First, it has economic and organizational ties that require it to consider the university's mission when determining exhibitions, programming, and hiring, amongst other things. This is different from many other museums, which may have more organizational autonomy, but also lack the relative security that institutional backing from a large university brings. In more quotidian aspects, the University is also a visible part of life in Foster. Professors teaching art history courses may request that a piece from the museum's

collection being held in storage be brought up and displayed so their students may analyze

it for class. Students take classes, both related and unrelated to museum practice, in the

museum facility. They are also hired as security guards and graduate assistants or

participate in for-credit internships with curators, registrars, marketers, and other staff.

Curators regularly host informational sessions with course sections studying a topic

related to their own area of art expertise.

Distinct districts. FUSE serves two school districts with different approaches to the

formal curriculum on the elementary school level. The border between the Spring Hill

school district and the Ridgewood school district runs right through the center of the

university's campus. The boundaries between these two districts are porous, but each has a

distinct feel that emerges from statutes that regulate business, civic, educational, and

property policies but also from more informal social identifications and affiliations. These

distinctions carry over to their schools, which encompass separate districts and have

separate administrations. Despite these differences, there are some baseline similarities

that reflect national educational policy. The state adopted the Common Core State

standards in 2010. The 2013-14 school year was the target for full implementation, and in

the 2014-15 all school children in the state were required to take part in assessments

designed to measure their achievement of the standards. Despite this statewide policy,

there is considerable variation in how schools and districts attempt to meet the standards.

In Spring Hill, the implementation of the Common Core brought the concurrent

adoption of a district-wide reading curriculum created by the McGraw-Hill educational

publishing company. Reading Wonders is a literacy program which includes teacher

manuals, student workbooks, leveled texts, and literature anthologies. All of these

resources are geared toward helping students achieve the Common Core standards and giving teachers tools to guide them. Beginning in 2014, after several years of pilots and research about the benefits and drawbacks of various reading programs, all eleven Spring Hill elementary schools began using the Reading Wonders program. Reading Wonders joined the already adopted math curriculum, Everyday Mathematics to form the backbone of the formal elementary curriculum and the stated vehicle by which students would meet the state standards.

Ridgewood, on the other hand, does not have a prescribed formal curriculum for literacy or mathematics. Instead, the onus is on both teachers and students to find ways to demonstrate mastery of the required standards. The district lists standards which are broadly conceived, such as writing proficiency and critical thinking. It then outlines skills that support the mastery of these standards. Each instructional subject area (English Language Arts, Mathematics, Science, Social Sciences, Physical Development/Health, and Fine Arts) has a list of these skills for each grade level K-12. While these standards are extensive, the teachers are allotted considerable flexibility in how they design instructional units and experiences for their students to attain them.

Participants

The participants for this study were drawn from two groups—the museum educators who work at FAM and the school-based educators who participated in FUSE. In the section below, I describe the composition of each of these groups.

Museum educators. During the 2015-16 school year**,** Foster Art Museum employed five museum educators: Molly, the education director; Nora, the education coordinator;

Helen, another education coordinator and education graduate assistant; and Dawn and Patrice, two teaching artists.

Molly is the only member of the team who has been a part of FUSE from the beginning and she is the only full-time, salaried museum educator. It was her desire to partner with schools in way more substantive than a typical field trip that gave rise to FUSE. In the first years of the program, Molly taught as well as administrated the FUSE's program. As the program grew, she delegated many of her teaching responsibilities to other members of the education team. This gave her time to focus on other aspects of the program, such as securing grant funding to ensure its longevity, formulating evaluations of the programs, and managing the educators who work under her. Molly has a background in engineering, but made a career change after becoming interested in Art History. She did her master's degree in modern art history, theory, and criticism, in a large city where she later worked as an intern and then as an employee in the education department of one of the U.S.'s premier art museums. She left her position there to become Foster's education director in 2007.

Nora began working at Foster Art Museum in January of 2014. Molly had been her professor for a museum studies class, and Nora also participated in FUSE as a student teacher while completing her undergraduate degree in Art Education at Foster's affiliated university. It was because of these connections that Molly called on her when an emergency vacancy in staffing left her without adequate educators for her scheduled FUSE programs. Nora's position was meant to be temporary, but Molly quickly noted her competence in both teaching and planning as well as her ability to work collaboratively with teachers and fellow museum educators, so she worked to make the position more long-term. In 2015-16

Nora's position was an hourly one, averaging approximately 30 hours a week at the museum. These hours vary from week to week, approaching 40 hours when there are many programs being offered.

Helen is Nora's fellow education coordinator. The two of them work together to ensure all of the necessary components are in place for FUSE to be successful. Helen and Nora also teach in the FUSE program. They partner with classroom teachers for what is referred to as the "museum strand" of the FUSE curriculum. Helen began at Foster in the fall of 2015, taking over the position I formerly held (see "The Situated Researcher" below). Her position is funded as a graduate assistantship, and therefore she is not supposed to work at FAM more than 20 hours a week. Although she exceeds this number during FUSE weeks, she balances the overages by taking time off to work on her own research.

So, although they share the same title, Nora spends on average 10-15 hours more per week at FAM than Helen does. Both of the coordinators help to plan the FUSE programs. They research artworks and develop curricula for FUSE. However, Nora—by virtue of her seniority and her ability to work more hours—is responsible for a majority of the logistics that ensure the smooth running of the program. She creates schedules, communicates with teachers, organizes materials, and ensures other members of the educational team have the information they need to perform their jobs successfully.

Dawn is a teaching artist who began her work at FUSE in the fall of 2013. Unlike Molly, Helen, and Nora, Dawn does not keep regular hours at Foster Art Museum. Instead, she comes to work primarily when the FUSE programs are in session. She also attends some planning meetings. In addition to her work at FUSE, Dawn is also a practicing visual artist and teaches visual arts part-time in a local middle school. During a FUSE week, Dawn

has to find teachers at her school to cover her classes—a task that can sometimes be a challenge, given the school's schedule.

Because of Dawn's schedule constraints, Molly recruited two additional educators to FUSE in the 2015 school year. Both women have history with other programs at Foster, but have only worked with FUSE in limited capacities in the past. Patrice, like Dawn, is a teaching artist who does not keep regular hours at the museum. In the 2014-15 school year, Patrice was hired to help teach in the museum's FastFUSE programs, which were in the midst of a rapid expansion. Patrice is also a talented professional photographer who has helped to document programs at the museum in the past, including FUSE. Finally, there is Eva. Eva is a senior undergraduate student at Foster's affiliated university. She took Molly's course in her sophomore year, and expressed great interest in the programs at Foster. From time to time, when Molly needs help with her programs she calls on Eva, who has assisted with Saturday family festivals at the museum, FastFUSE programs, among others. In the 2014-15 school year, she assisted with some of the logistics for FUSE, including delivering student lunches to the lunch rooms and cleaning up after the lunch sessions. Eva's position with FUSE is as a volunteer. Her availability is dependent on her class schedule, and she hopes the experience at Foster will help to augment her CV as she applies to graduate school. In 2015-16, both Patrice and Eva split teaching responsibilities with Dawn to accommodate her schedule.

Although Dawn, Patrice, Eva, and Helen are all important members of FAM's small education department, it is Molly and Nora who fundamentally shape the program. Therefore, they are the educators mentioned most often in the data. As key participants in

my research study, they articulate and enact the priorities of FAM throughout the FUSE programs.

School teachers. When schools apply to participate in FUSE, they are asked to form a team consisting of two classroom teachers, two arts teachers, and one special educator. In practice, this configuration is somewhat more flexible than these guidelines indicate. For example, schools have brought instructional coaches or teachers within their district's gifted program, rather than special educators. Arts teachers are typically from the fields of music and visual art, but dance and drama teachers have also participated. Student teachers frequently participate and have, at times, been instrumental in both planning and teaching lessons. All of these individuals are considered part of my research population.

Molly and Nora provided me with e-mail contacts for all teachers and student teachers participating in FUSE programs in the 2015-16 school year. Prior to their school's scheduled professional development day, I sent out a recruitment e-mail, explaining my project and its methods in clear and understandable language (Appendix A). I also attached the IRB-approved research consent form so potential participants had a chance to review it before arriving at the museum and invited the participants to voice any questions or concerns they had about the study. When I met the educators at the museum, I reviewed the forms with them and obtained their consent. All teachers and student teachers participating in FUSE in 2015-16 consented to participate in my study. I, therefore, did not have to exclude any sessions from my observations.

Jo, Cindy, and Chase are three visual arts teachers who are also key participants in my study. All three of them have participated in FUSE since its inaugural year. They therefore have historical knowledge of the program's development and institutional

knowledge of how FUSE has become a yearly tradition in their particular schools. They are

also the de facto "team leaders" in their school buildings. This means they organize the

group of teachers when it is time to apply to the FUSE program each spring. They often

enter into conversations with the museum educators about which groups of teachers and

students would benefit most from the FUSE experience. Because they take these roles, they

also serve as gatekeepers, providing access to other teachers who might otherwise have

been hesitant to participate in the study.

The Situated Researcher

In addition to the participants, the role of the researcher is a significant component

of any study, and my role in FUSE has evolved over the course of five years. In the fall of

2012, I was a first-semester doctoral student. I had returned to academia after nearly a

decade working in different forms of arts education. My primary artistic discipline is

theatre, and at various points I was a performer, a teaching artist, and a classroom teacher.

I knew I was interested in the ways that schools collaborate with cultural organizations

because I had intimate professional experience in both formal and informal educational

contexts. I saw the promise and possibility of these partnerships, but also the challenges

inherent in collaborating across institutional cultures.

With this interest in mind, I began to search for appropriate research settings. I was

introduced to Molly Joyner at a district wide professional development for arts teachers.

When she talked about her FUSE programs I was immediately struck by her passion for the

project. At the time, I had no experience working in museums, and while I had an

appreciation for visual arts education and art history, I had no background in either field.

Yet I suspected FUSE might offer insights which had relevance to my intellectual interests.

I reached out to Molly and asked permission to conduct my Early Research Project (ERP) on FUSE. She agreed, and I completed the qualitative study of one FUSE week that served as the pilot for this dissertation (Harris, 2013). As I was writing up my findings, which outlined the ways in which the FUSE curriculum imitated formal school practices, I was also becoming more entwined with FUSE. The program's first coordinator, Meg, had recently moved out of state, and Molly needed to fill the vacancy. In a somewhat awkward hybrid between research member-checking and a job interview, I shared my findings with Molly. Molly was receptive to the idea of making some changes to the program's structure (see "FUSE Structure" below) and she was intrigued enough by my analysis that she encouraged me to apply for Meg's job. I did and was hired. In the May of 2013, I began work as the education coordinator at FAM.

I spent the next two years thinking about FUSE virtually every day. My responsibilities included everything from helping to write the program's goals and missions to cutting out paper dolls for a lesson on portraiture and fashion. From the grand-scale to the minute, I was involved with all aspects of FUSE. My ERP spurred a change in the lesson structure creating a more cohesive format for the instructional strands. The whole educational team worked together to find ways to increase the collaborative aspects of the program. I was also intimately involved in helping to create the FastFUSE and InFUSE programs in response to teacher feedback.

Needless to say, at this point, my interest in FUSE is much more than intellectual. While I started as an outside researcher, I quickly became deeply embedded in the program. One might say I was truly a participant observer in the ethnographic sense, but that would not be quite true. During the two years when I worked at FUSE, I was not

formally researching the program. I did not take systematic field notes, code data, or otherwise engage in rigorous analysis. However, my scholarly background never allowed me to quite turn off the researcher part of my brain. I was always looking at problems and processes as potential loci of inquiry.

As I undertook my dissertation research, my role shifted once again. In the fall of 2015, I took a position managing the educational programs at another university museum out of state. This was an exciting opportunity for me to return to my hometown and continue the work of forging educational partnerships in a community that is deeply important to me. However, it changed my approach to my doctoral research. At first, I considered an action research project in my new location, but I kept finding myself drawn back to FAM. I was energized by the thought of exploring this program again, now with so much more contextual knowledge. Because I am no longer employed there, I was also able to step back a bit more and re-gain my researcher's perspective. With all deference to the tradition of action research, I find I am often too absorbed in my own practice to carefully reflect on it in the way that approach requires. In this arrangement, though, I was able to use my position of participant observer to implement my qualitative case study approach.

I do not, though, have the illusion that stepping back into the role of observer means this dissertation project was unaffected by my particular history with FUSE. Often in qualitative studies, a researcher's first hurdle is gaining entrée to the site and establishing the trust of her participants. In my case, however, the challenge was one of establishing distance rather than closeness. With the exception of Helen, all of the museum educators are my former colleagues. During my time at FAM, I had positive working relationships with each of them and came to consider them friends. Similarly, many veteran FUSE

teachers know me as an administrator and teacher in the program. One of my last duties as education coordinator at FAM involved a teacher open house where I was overwhelmed with hugs and well-wishes from the FUSE and FastFUSE participating teachers.

When I returned to FAM as a researcher, my aim was, generally, to be unobtrusive and fade to the background. However, at times I found myself participating in the programs in a variety of ways, influenced by my personal experience. As described above, many of my participants know me best as the FUSE education coordinator, and it was difficult for many of them to view me as anything other than a program administrator. This was particularly true of the school-based educators, several of whom turned and asked me questions about a piece of artwork or FAM rules while teaching, knowing I might have insider information about these topics. They sometimes even asked me if they were teaching a lesson correctly or if I knew where they were supposed to go next. If I was able to answer them, I did. However, in cases like the latter example of them wanting affirmation that they were doing something the "right" way, I referred them to the museum educators.

My role was more clearly defined for the museum educators, who bade me farewell as a colleague before my data collection commenced. The fact that I was no longer a daily presence at FAM reminded them that I was in a new role, and they were therefore less likely to ask me questions or draw me in during FUSE sessions. However, at times I found myself helping them to organize materials, or in one case volunteering to direct parents who were visiting the program to the gallery where their son was learning. For me, it was difficult not to provide assistance when I knew I was capable of doing so. In this way, I was perhaps more active than I had intended to be.

I make no apologies for these warm relationships with my participants and for my impulses to help them when possible. In many ways, they bolster my intellectual investment in FUSE and my commitment to this study. Bresler (2006) describes the importance of empathy in qualitative research and relates it to the processes of aesthetic engagement where one lingers with an experience thereby opening the door to heightened sensitivities and attunement to the object of observation. However, she also warns against the "near enemy" of under-distancing oneself in research and becoming submerged in sentimentality (p. 61). This is a delicate balancing act, especially considering I have worked at FAM and also as a public school teacher. My empathies flow toward both my groups of participants in waves crashing against the shoreline of my own experience. This varied experience prevents me from valuing the perspectives and perceptions of one participant group over the other, but it also makes critical distance an even more challenging component of my work. In part I grapple with this by placing myself within the narrative of my study, never hiding behind a shroud of neutral objectivity, and by being forthright about my background. However, as Peshkin (1988) argues, it is not enough to acknowledge that you are subjective. You must also probe deeper and attempt to unpack the implications of those subjectivities for your analysis. He describes a process of tracking his feelings on notecards throughout his research in what he calls a "subjectivity audit" (p.18). While the word audit evokes a kind of technocratic accountability that would require an unattainable level of self-knowledge, Peshkin does offer a valuable argument for intentional mindfulness when assuming the mantle of researcher. To this end, as I made research notes and voice recordings, I attempted to mark those times where my closeness to my participants had the potential to obscure my ethical obligation to my audience. In memos to myself, I

documented times when I was contributing to the planning process or falling back into my old role of program administrator by answering teacher questions or fetching materials for lessons. As I analyzed my data I paid special attention to these moments where the line between researcher and participant was crossed. I reflected on how these might affect my reporting on the program, and when appropriate, I included them in my writing in order to be as transparent as possible with my audience

Program Context

As my role with FUSE has evolved, so too has the program itself. In order to understand the nature of the collaboration that occurs between educators participating in FUSE, it is first necessary to have some context for how the program has developed over time and how it operates now. In the following sections I describe FUSE's origin and its structure. These descriptions are not meant to give an exhaustive history, but rather to set the scene for my study of FUSE in the 2015-16 academic year.

FUSE history. FUSE grew out of Foster Art Museum education director, Molly Joyner's desire to create more substantive connections with the local schools. In 2011, Molly had been in her position as education director for several years, but was still finding it difficult to "break into" the school system. She found schools were not utilizing the museum, and she continued to brainstorm ideas and reach out to teachers at various events and open houses in order to encourage them to bring students to FAM. At one such meeting, she presented a variety of ideas for partnering with schools to attendees, including the idea of spending a full week at the museum. In her recounting of this history, she describes this moment as somewhat haphazard. She had not developed a strategic plan

for what a week at the museum might look like or how she would execute it. She was just trying to see if she could entice any school-based educators into partnership.

One such educator, an elementary school art teacher named Chase took the bait. Chase works at Kennedy Elementary School in Ridgewood. Kennedy already had an emphasis on infusing the arts into the curriculum, and the principal was supportive of innovative arts initiatives. So, Molly and Chase began to formulate a plan. Molly secured funding from FAM and from private donations to implement a pilot program. Chase helped to assemble a team composed of two fifth grade classroom teachers; two special educators; the school's music teacher; their dance and drama teacher; and a student teacher studying art education. One of the fifth-grade teachers also sought help from the Center for Teacher Support and Innovation (CTSI) in the University's College of Education because this center's mission includes providing resources for local teachers, especially those interested in implementing unique programs in their classrooms.

The group of teachers met with Molly and her then graduate assistant, Meg, as well as with Brianne, a staff member from CTSI. Together, they formulated a plan for the first FUSE. The students in the two classroom teachers' classes would be the first participants to experience the program. There were approximately fifty of them who were divided into four groups, which were assigned the names of colors (red, blue, green, and yellow). This division served two purposes. First, it created smaller groups who could more easily move through the museums galleries with clear views of the art and without the risk of bumping into or otherwise disturbing the artwork. Second, it allowed the teachers to mix up their classes so students could enter into discussions about art and other peer group interactions with children they did not normally see in school. Because the students were divided into

four groups, there were also four "strands" of instruction: a visual art strand; a music, dance, and drama strand; and two "museum" strands. On the first day, there was a museum orientation in the morning, and then the groups began to rotate through the instructional strands. For the subsequent three days, students had two strands in the morning and two strands in the afternoon, and on the final day they had shortened sessions in the morning, followed by a rehearsal for their culminating presentation. That Friday evening, the museum opened its doors after hours, inviting parents and family members to view the students' work, which included a performance and a display of the visual arts projects they worked on throughout the week.

The arts specialists created a sequence of lessons building toward this final presentation. Chase worked with his student teacher to teach the visual art strand, at times supported by special educators. His focus was on the artist Joseph Cornell, and in the visual art sessions, students created diorama boxes inspired by Cornell's work. In the museum strands, the classroom teachers partnered with either a museum educator or Brianne (the staff member from the university's education center). The content of the museum strands was meant to support the fifth-grade curriculum as well as to encourage exploration of the art on display in the museum. For that pilot program, Molly suggested centering the content of the museum strands on the children's book *Chasing Vermeer* (Balliett, 2004). This "art history mystery" takes place in Chicago and involves young protagonists attempting to piece together clues that help them discover who has stolen a painting by the Dutch master Johannes Vermeer. Both classes read the book prior to arriving at the museum. During their week at the museum they looked at pieces in the KAM collection that were by Dutch artists working at the same time as Vermeer and experimented with

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creating their own camera obscura devices. Camera obscura was a precursor to modern photography, and art historians speculate that Vermeer and his contemporaries may have used this tool for their highly realistic paintings. Camera obscura is also featured in *Chasing Vermeer*. Because camera obscura requires the manipulation of light, it also tied into the fifth-grade science curriculum in Ridgewood school district, which includes a unit on the light spectrum. The music teacher collaborated with the dance and drama teacher and the two of them team-taught their sessions, which also related to *Chasing Vermeer.* They used the book's themes of codes and code-breaking to inspire dance compositions and also dramatized scenes as characters from the book.

As the pilot was being launched with Kennedy Elementary, Molly was in communication with two other elementary school visual arts teachers, working in the Springhill school district—Jo at Emerson Street School and Cindy at East Lake Elementary. Molly had partnered with Jo briefly as part of a university course she taught on museum practice, and remembered it being a positive experience. In addition, when she contacted a retired arts coordinator in the district about who she thought would be enthusiastic about entering into a partnership with the museum, both Jo's and Cindy's names came up as potential prospects. Molly arranged a meeting with them shortly after the pilot concluded. Both showed enthusiasm for the idea and all three rushed to prepare a grant application that would provide funding to allow them to replicate the program later that year. The grant application was successful, and both Jo and Cindy's schools participated in FUSE weeks later that year. Their FUSE weeks followed a similar structure to that of Kennedy Elementary School's. However, since Spring Hill school district does not offer dance and drama, the fourth strand (apart from two museum strands and a visual art strand), was

slightly different. In the case of Emerson Street, the school's music teacher, Heidi, taught

the fourth strand, and in the case of East Lake, a reading specialist filled the spot. Cindy's

school participated in one week, and due to the school's large size, Jo's school participated

in two weeks. This brought the grand total of FUSE programs in the 2011-12 school year to

four.

After this first year, the program grew rapidly. The second year, there were eight

FUSE weeks with seven schools. Foster received another grant to continue the program

along with support from the two participating school districts in the form of school buses

and substitute teacher coverage from for participating teachers. Despite these provisions,

this expansion proved to be difficult to sustain with the museum's other scheduled events

and limited education staff. So in the 2013-14 school year several important changes were

implemented.

First, schools had to apply to participate in FUSE for the first time. The application

required personal statements from all members of the team about why they wanted to be

involved and what benefit they thought the program had for their students. It also required

a letter of support from the school's principal stating that he or she agreed to teachers'

participation. Second, Molly successfully lobbied both the Springhill and Ridgewood school

districts to release their teachers for a professional development [PD] day prior to their

students' FUSE week. Whereas, previously all planning meetings had been done over e-mail

or after school hours, the addition of the PD day provided a designated time for the school

teams and the museum staff to meet and plan together in person. The third major change

was the museum offering schools two new partnership options in response to two different

themes in teacher feedback. Some teachers felt overwhelmed by the idea of bringing their

students to the museum for an entire week, while others desired a deeper partnership. Therefore, the education team at the museum developed the FastFUSE and InFUSE programs. FastFUSE programs are day-long visits to the museum. They are meant to still fulfill FUSE's mission of being "more than just a field trip," while requiring a less intensive commitment from participants. On the other end of the spectrum, InFUSE emerged as a way to partner with schools and teachers for even longer by providing a second planning day for the teachers and an opportunity for their students to return to the museum for another day-long session, months after their original week was complete. The FastFUSE program experienced immediate success, and in 2015-16 there were 14 FastFUSE's. The InFUSE program, on the other hand, proved difficult to effectively develop. In the first two years, museum educators felt that, although the additional planning and museum day were popular with teachers, they were not substantially different from the FUSE weeks, nor did they offer a sustained connection to teachers over the course of the school year. Given the busy FastFUSE and FUSE schedules, there did not appear to be time to intensify the InFUSE partnerships without sacrificing one of the other two popular programs. So, after two years, InFUSE was suspended pending further consideration of how best to implement a more in-depth partnership. While FastFUSE and InFUSE are not a part of my case study, they provide background information about teachers' perspectives on the FUSE program and museum educators' approaches to collaboration. Therefore, they are occasionally referenced in my analysis.

FUSE structure. The structure of FUSE is flexible and evolving. Not every school approaches the week in the same way. However, since the 2013-14 school year, the museum educators have encouraged schools to adopt a consistent scheduling framework.

Part of the rationale for this approach stems from the rapid increase in the number of FUSE programs during the 2012-13 school year. There was not enough time or personnel to build each FUSE curriculum from scratch, and the framework serves to give a loose schedule that individual schools can then adapt to match their needs and goals. This framework is still based on the idea of four groups of students cycling through the museum in "strands," as described in the preceding section. A brief description of the strands follows.

Visual art strand. The visual art strand is taught by the participating school's art teacher. The majority of teachers choose to use the week to create an art project based on an exhibition or work of art from the collection. Students typically spend the early part of the week in the galleries, gathering inspiration, and then use an empty gallery in the museum's basement, which has recently been dedicated as a FUSE classroom space, to make their art.

For example, in the spring of 2015, Emerson Street School made murals inspired by contemporary artist, William Wegman. At the time, Wegman had an exhibition in the museum's contemporary gallery. Many of the pieces featured commercially produced postcards, which Wegman then expanded by painting around their borders. The students in art teacher Jo's strand similarly crafted their own additions to postcards using paint sticks (a type of pigment contained in a tube, similar to lipstick. It allows students to create the effect of paint without the mess). The nature of the art projects changes based on the teacher as well as on limitations of the museum context. Some teachers also opt to focus on other aspects of the museum, such as how art is installed, rather than making art. These issues will be discussed in greater depth in Chapter Five.

Music (and other arts) strand. After the initial Kennedy Elementary School FUSE week, in which the school's music teacher collaborated with the school's dance and drama teacher to create a performance, the addition of a second strand taught by school-based arts specialists became a customary part of the FUSE curriculum. For Spring Hill School district, which does not employ dance and drama specialists, this strand is typically taught by the music teacher. Schools like East Lake, who did not bring a second arts teacher in their first year, later included a music teacher in their FUSE team. In the Ridgewood School District, one person often teaches some combination of music, dance, or drama. For example, Sophie from Kennedy Elementary School, teaches all three, whereas Vicki, a 2014-15 participant, only taught dance and drama. Because the majority of schools participating in FUSE are from Spring Hill, this strand is often referred to in shorthand by museum educators as the music strand, even though it sometimes incorporates other art forms as well.

The teachers in this strand develop their own FUSE curricula and are not typically partnered with museum educators. They sometimes feel at a disadvantage in this regard because they do not have the same disciplinary background as their visual arts colleagues. This discomfort will be discussed in Chapter Five. Despite some hesitancies, these teachers plan interdisciplinary arts lessons, which highlight their areas of specialization and draw on Foster's exhibitions. For example, the dance sequence described at the opening of this manuscript was created by a dance and drama teacher from Ridgewood. A music teacher from Spring Hill district had students brainstorm words to describe selected works of art in the collection. She then provided students with a variety of percussive instruments, which

they used to compose rhythmic backdrop as they chanted or sang these descriptions. The result of this process was a multiple-bar musical response to the art on display.

Museum strand. The so-called museum strand is typically co-taught by a museum educator and a classroom teacher. It is the part of the FUSE curriculum which has changed the most since FUSE's inception. It is also the aspect of the program I was most intimately involved in planning when I was a museum employee. As mentioned, in the "Situated Researcher" section, some of my findings in my Early Research Project led to a rethinking of the FUSE structure. This was largely based on what I perceived as a lack of continuity in the museum strand. At the time of my ERP study, there were actually two separate museum strands in the FUSE rotation. So, in a given day a student would cycle through four sessions: visual art, music or other arts, museum A, and museum B. Museum period A focused on narrative writing, and I observed students working in the Museum's classrooms to construct stories inspired by the artwork on display. Museum period B involved an exploration of the various mythologies represented in the Museum's galleries. In the case of the first strand, the students did not spend much time amongst the artwork, creating stories that could have been written in their classrooms back at school. In the case of the second strand, the various mythology activities appeared disconnected from one another and from the larger theme, focusing instead on discreet tasks such as worksheets and scavenger hunts.

Soon after I was hired, Molly and I began to think together about how to develop the museum strand so that it felt cohesive both for students and educators. One of the first decisions was to create a "block" style schedule for half of the day. Instead of having students cycle through two separate and unrelated museum strands, during which the

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students were often not in the galleries, the periods were collapsed into one larger museum

session (Figure 1). The consolidation was meant to allow a more-in depth examination of

the artwork on display at FAM. Museum educators were still partnered with classroom

teachers, but the two groups no longer swapped, and they were encouraged to spend more

time in the exhibition spaces and less time in classroom spaces.

Tuesday April 21	
9:05-9:15	**Opening- All Groups**
	Red Group
9:20-10:05	Museum Strand
10:10-10:55	
11:00-11:30	**Lunch-All groups**
11:35-12:20	Art
12:25-1:10	Music
1:15	**Dismissal**

Figure 1. A student's day at FUSE

To this end, we also created a weekly schedule meant to both give students broad

exposure to the museum as whole, but also allow them to spend prolonged time

responding to single works of art or exhibitions (see Figure 2). The schedule starts with a

"fast facts" tour of the museum. Students travel to all different areas of the museum,

including the security desk, the café, and the classrooms to learn about the museum's

functions and layout. They spend approximately 5 minutes in each space and complete a

short activity related to some aspect of museum practice. For example, students interview

security guards about their jobs in the museum, or they examine and identify the various

parts of a museum label. They chart their path through the museum using a map that helps

to orient them to the various galleries and their contents. On the Tuesday and Wednesday,

students usually focus on 2-3 artworks per day. In 20-30 minute sessions they have

discussions about what they see, and participate in hands-on activities in response to the

pieces under consideration. Thursday and Friday are "project days." The nature of the

project is left open-ended and is discussed and planned during the professional

development days. The goal of these days is to provide students with the chance to engage

in prolonged exploration of a work of art, and in most cases to create a response to it. The

project days are also meant to encourage student autonomy and choice. After three days of

getting acquainted with the museum and its collection, they are given latitude about what

artworks they respond to and the nature of that response.

Monday	Tuesday	Wednesday	Thursday	Friday
Museum "Fast Facts"	20-30 minute lessons with specific artworks	20-30 minute lessons with specific artworks	In-depth project	In-depth project

Figure 2. FUSE weekly schedule-museum strand

This schedule has been loosely applied since its creation in 2013. Some schools

deviate from it substantially, while others adhere to it in its entirety. One of the key issues

within the FUSE program is the extent to which frameworks such as this allow for

collaboration and autonomy in planning. These issues will be discussed in greater depth

throughout the manuscript, but it is helpful to know that each FUSE team was at least

presented with this framework during their school's 2015-16 professional development

day as a starting point for planning the week.

Data Collection

I collected data during the 2015-16 school year. In this time frame, there were five FUSE weeks scheduled, two in the fall semester and three in the spring semester. In the fall semester, two Springhill schools participated: East Lake Elementary in November and Somerset Elementary in December. The first program of the spring semester took place in February 2016 with Kennedy Elementary. Kennedy is the only Ridgewood school that participated in FUSE in 2015-16. The last FUSE of the year was with Emerson Street School in late April. In between these two programs, there was one session where teachers from East Lake and Emerson Street partnered to put on an inter-school FUSE. This was the second year FUSE experimented with bringing teachers and students from different schools together. In 2014-15, the program used an inter-district model, with a team of comprised of teachers from one school in Spring Hill and one school in Ridgewood. I collected my data throughout these five weeks and their attendant PD days. One of the key tenets of case study research is the use of multiple sources of evidence (Yin, 2014). Below, I outline the variety of ways in which I collected data for my study.

Observations. The primary method of data collection was direct observation of the FUSE program and the attendant planning days. I completed approximately 75-80 hours of observation of FUSE programs and PD days over the course of the 2015-2016 school year. I observed two complete FUSE weeks, including planning days and three partial FUSE weeks. The two full-week programs I observed took place in February 2016 (Kennedy Elementary School) and May 2016 (Emerson Street School). This arrangement of my time was intentional. By observing partial weeks for the fall FUSE programs (East Lake Elementary School and Somerset Elementary School), I was able to reacclimatize to my role as

researcher after being embedded as an educator. It also allowed me to observe educators from every participating school and also ensured I was able to see the full scope of the week-long programs for both the Spring Hill and Ridgewood School Districts.

Because of the FUSE schedule, there are typically four sessions running concurrently in different parts of the museum. Therefore, it was impossible for me to observe everything that was going on at once. On any day, I made a point to observe each different group of children and each different strand of instruction (museum, visual art, music). Throughout the FUSE weeks, I also attempted to vary when and where I saw each group. For example, if I observed the blue group in music in the morning on Monday, I would observe them in the museum strand in the afternoon on Tuesday. I carried a schedule with me and labelled or circled sessions that I had observed so that I could keep track of where I had been and where I should focus my attention next. I also varied the amount of time devoted to each observation. I was careful to ensure that I witnessed full sessions with every educator at least once throughout the week. However, I also watched shorter segments at times in order to experience a greater variety of the happenings across the program.

Throughout these observations, I looked for a variety of things. Since the focus of this study is on collaboration and my participants are the educators, much of my attention was on them and how they interacted with one another, how they presented the curriculum, and how they inhabited the museum space (Did they seem physically comfortable? How did they distribute supplies and resources? How did they relate to the artwork in the galleries?). Whenever possible I noted tone of voice, gesture, and non-verbals in addition to recording conversations in order to get the fullest possible picture of the relationships and issues at play. Many of these observations would be meaningless if

they were not enacted in relation to the students participating in FUSE. So, although the students were not my research participants, they were key parts of my observations. Just like when I observed the adults in the space, I also looked at how the young people interacted with the educators, the artwork, the materials and the curriculum.

Although my aim was to be as unobtrusive as possible, there is, necessarily at least some level of intrusion (Stake, 1995, p. 59). My presence as a researcher, scribbling notes and recording conversation, inevitably changed the dynamics of the space. This was further exacerbated by my relationship with many of my participants. As described in the preceding section, I dealt with this intrusion when working with educators by marking it, analyzing it, and acknowledging it at points in my writing. When students in the program asked me what I was doing, I told them I was working on a school project just like they were. If students probed me further while observing, I attempted to direct their attention back to the lead educator as quietly as possible, signaling with my hands or eyes where their focus should lie.

Informal conversations and semi-structured interviews. One of my richest data sources was informal conversation with educators. In the case of the museum educators and the arts specialists, there was frequently a debriefing period that occurred after the students and their classroom teachers boarded the bus at the end of the day. It is in these moments that educators enjoyed reflecting on what was going on, what was coming next, and how they felt about the processes of FUSE teaching and collaboration. They often directly engaged me in conversation by asking questions, probing for feedback, and further explaining something they were trying to communicate in their lessons. It was more challenging to get this kind of feedback from the classroom teachers because they arrived

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with the students on the bus and departed with them at the end of the day. However, I did find moments to engage the classroom teachers as students were transitioning from one gallery to the next, while they were working independently on a task, exploring an exhibition, or eating lunch. Because such conversations typically happened in transitional moments, they could be difficult to document. I recorded them when possible and wrote reflective memos on these conversations immediately after they occurred.

In addition, I engaged the educators in semi-structured interviews about their involvement with the FUSE program. This was particularly important for the classroom teachers because they were less available for informal chats before and after the program. I attempted to arrange interviews with all participating FUSE teachers. Some did not respond to repeated queries. In two different instances, I arrived at a school, intending to interview teachers who were holding students after school and were unable to talk to me. One of the disadvantages of living far away from my research site is that when the unexpected occurs, it is difficult to reschedule. I was later able to ask these teachers some questions over email, but missed the opportunity to talk in person. In all, I conducted semi-structured interviews with fourteen of the twenty-four school-based educators who participated in my study. In some cases, I interviewed teachers individually; in other cases I interviewed them as part of a group of two or three. Interviews conducted in groups were done in this way at the request or arrangement of the educators. The interviews lasted between 30 minutes and two hours. The length of the interviews largely depended on the willingness of the interviewees to elaborate on their ideas and was not based on a pre-determined schedule. The interviewees represented all five of the participating schools, an array of experiences with FUSE (first-time participants to founding teachers), and the full

spectrum of educational positions (classroom teacher; visual art teacher; music teacher; music, dance, and drama teacher; special education teacher; enrichment teacher; student teacher; and instructional coach). So, although I was unable interview every participant, I was able to attain feedback from a broad representative segment of FUSE experiences.

Unlike structured interviewing approaches, the protocol for each interview was fluid. As recommended by Stake (1995), I approached each interview with a "short list of issue-oriented questions" (p. 65). My questions changed depending a particular educator or group of educator's history with FUSE, their experience with the FUSE collaborative model, and most importantly with what I observed during their participation in the program. Some general questions recurred in multiple interviews including: (a) What is your personal history with FUSE? How and why did you become involved with the program? (b) What was your experience like collaborating with educators FAM? (c) What do you see as your role in FUSE? (d) What were your goals/aims for yourself and the students participating in FUSE? (e) Tell me about some of the challenges you encountered in the FUSE collaboration model[1]. Other questions were more specific. For example, I often referred back to particular observations and asked, "I noticed x [where x is a description of the observation]. Could you tell me a little more about that?" Depending on the interviewees' response, I then might probe further asking why educators made certain choices or about how they reacted to events that transpired throughout their FUSE week. This was particularly useful for triangulating perceptions of experience. For example, in

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[1] This question was chosen because of the observed tendency of educators to highlight the positive aspects of participating in FUSE.

separate interviews I would ask both museum and school educators to describe the same event or moment. The similarities and variations in their responses helped me to understand more about their individual perspectives on FUSE, but also about how these moments contributed to larger patterns within the FUSE collaborative model.

Documents and other artifacts. The FUSE program generates many documents that can reveal important components of the program. Nora and Molly allowed me continued access to the program's Google Drive site, where lesson plans, schedules, and other documents related to the implementation of the program are stored. Nora continually updated the site throughout the planning process, and the evolution of this live artifact was important for tracking the trajectory of any given FUSE program. At the end of the 2015-16 academic year, the Google Drive was archived in order to make space for documents pertaining to the 2016-17 academic year. Therefore, I contacted Nora when I needed access to items in this archive.

In addition, I asked for and was granted permission to be copied on planning emails between the FAM museum educators and the school-based educators. Because these two groups of participants work in different physical spaces, digital communication was a key component of their collaboration. These emails granted me access to some of the negotiations and revisions that occurred before and after the PD days. For visual reference, I took photographs of various projects students completed over the course of their FUSE week as well as of those art works on display in the museum which were relevant to my discussions and observations. Several of these photographs, or portions of documents from the Google Drive appear as figures throughout this manuscript.

Data Analysis

Humans are constantly interpreting social situations, and the challenge for the researcher lies in holding premature conclusions in abeyance while being attuned to the connections that are forming throughout the research process (Erickson, 1986). Because the FUSE programs were each weeklong events spread throughout the academic year, there was considerable time between each occurrence to engage in analytic activities which informed and shaped subsequent observations. Therefore, I took an iterative approach to data analysis, moving back and forth from the field to the writing desk, adjusting my point of focus and my lines of inquiry as I went, based on what I had observed. In the sections below, I describe my analysis process.

Scratch notes and recordings. While in the field, I made "scratch notes" (Dyson & Genishi, 2005, p. 48) or "jottings" (Emerson, Fretz, & Shaw, 2011) and recorded sessions with a digital voice recorder. These scratch notes included information about gesture, expression, and embodiment that could not be captured by the recordings. I also wrote words or phrases that stood out to me as significant to the interactions I was observing. My scratch notes were made in pencil. In a purple pen I circled or starred issues that I perceived were recurring. Included in the scratch notes were my memos to myself about my own role in the research interaction (see "The Situated Researcher" above).

After each day of observations, I listened to the recordings within 48 hours in order to ensure there were no technical failures. At this point, I merged my scratch notes with the recordings by adding time-stamps next to the scratch notes so that I could easily find the portion of the recording that matched my writing. I further elaborated on my descriptions of non-verbal communication as well as on portions of the recordings that were difficult to

hear so that they would not be lost to fading memory. Finally, I uploaded pictures taken during observations, including written labels to help to identify the context for each photograph.

Contact summaries and field notes. After each observation session, I created a contact summary sheet outlining crucial aspects of the interaction including time, date, participants, emerging issues, and recurring themes as well as points of focus to attend to in future observations (Miles & Huberman, 1994, pp. 51-52). The contact summary sheet is meant to be a brief recap of what was observed, in order to jog the researcher's memory for future analysis. I struggled with brevity, often outlining entire conversations or writing long paragraphs about issues or themes. So, I expanded several contact summary sheets into formal field notes, fleshing out ideas and concepts that had been quickly written down in my field notebook, adding detail to descriptions, and identifying new questions or areas for further exploration.

Transcription. After creating the contact summary sheets and field notes, I listened to the recordings again, this time identifying segments to transcribe. I chose key events from the FUSE weeks and PD days based on their relevance to issues defined in my field notes and in my research questions. The decision to selectively transcribe was not taken lightly. Dyson & Genishi (2005) warned that by not transcribing data in its entirety, the researcher excludes certain points of focus (p. 48). However, in the course of a six to seven-hour FUSE day, there were many ebbs and flows of interactions. While all were meaningful and contributed to the complexity of FUSE as a case, it was necessary to make judgments about which would be the most useful in furthering understanding of the central issues attended to in this research. Some of the decisions were made based on the quality of the

recordings. Because FAM is a public place, there were many background noises that made some of the recordings inaudible. For example, sessions held near the museum's café featured the whirr of the espresso machine more prominently than my participants' voices. In these instances, processing my scratch notes into more detailed field notes in a timely manner became much more important than transcription.

In addition to the selected transcriptions of FUSE sessions, I transcribed—either on my own or with the use of a transcription service—every educator interview in full. Because we were talking one-on-one or in small groups, it was more practical to transcribe these in their entirety. Also, the subject matter was more targeted on issues central to my research because my questions shaped the direction of the conversations.

Vignettes, chunking and coding. The preceding sections give the appearance of linearity in my analysis process, but this is not the case. As described in the introduction to this section, there was sometimes a period of months in between observations as I waited for the next FUSE session to start. Therefore, I engaged in data reduction as a piecemeal process. As one FUSE week ended, I had time to process the data and reflect on it. This processing informed my approach to the subsequent weeks. As part of these reflections, I began to write descriptive vignettes. These vignettes were even more detailed than my field notes. I transformed interesting segments from my notes into narratives, attempting to paint a picture for myself and for an imagined reader of what I observed and why it was significant. For example, I wrote seventeen pages describing an interaction between a museum educator and a classroom teacher during a PD day that I thought particularly highlighted the challenges of collaboration.

I then returned to these vignettes, along with portions of my field notes and transcriptions and began to "chunk" them. I identified segments of related texts and began to organize them according to themes (Miles & Huberman, 1994). The first set of themes were quite broad. I entered this project with questions based on my past research and personal experience with the FUSE program, both of which gave me the sense that educators from schools and museum educators had distinctive views of what the FUSE program should be. This influenced their approaches to planning and implementing the program. Therefore, I categorized the data according to the *a priori* thematic codes, or codes that "come from prior understanding of whatever phenomenon we are studying" (Bernard, Wutich, and Ryan, 2017, p. 104). These initial codes were *museum priorities* and *school priorities*. In some sense these were quite easy to categorize. Museum representatives tended to articulate museum values and school representatives tended to articulate school values. What was more interesting from an analytic point of view was a third category: *shared priorities.* I attempted to identify moments where the participants manifested a shared vision for the program. These places of overlap also helped to crystalize the points of divergence inherent in the *museum priorities* and *school priorities* categories. In other words, by looking for areas of commonality, I also began to see the discrepancies between how the museum educators and the school educators imagined FUSE.

Together *museum priorities*, *school priorities*, and *shared priorities* became the titles of the chapters in this manuscript. They are general categories that explain what I observed while researching FUSE. After chunking the data with these broad strokes, I began to look for patterns. From these patterns, I produced more nuanced inductive codes and identify

issues that belonged within each of the larger priority-based categories. For example, I noticed a tendency for school-based educators to focus on issues of discipline and student behavior. I marked these patterns in my notes, vignettes, and transcriptions with stick-on tabs in my research notebook and color-coded highlighting in my word-processed documents. From these patterns, I was able to make generalizations about the nature of the priorities belonging in each category. These generalizations were not the large-scale claims about a social phenomenon that emerge out of studies with random samples, but rather the *petit generalizations* of what was occurring "all along the way" in the FUSE program (Stake, 1995, p. 7).

After identifying the inductive codes, I returned to the vignettes and began the process of transforming them from descriptive to analytical. Whereas the descriptive vignettes described events chronologically, telling a story of an entire PD day or FUSE session, the analytic vignettes were categorized by theme or code based on my emerging understanding of the priorities held by educators from schools and museums. The analytic vignettes became the support for my assertions of what was important to my participants. I attempted to provide a "vivid portrayal of the conduct of an event of everyday life" (Erickson, 1986, p. 149). Through rich or "thick" description (Geertz, 1973), my efforts were directed towards submersion of the reader in the setting, now providing not only a reporting of actions observed but also an interpretation of their social meanings.

Ethics

This study complies with Institutional Review Board policies regarding the protection of research participants. IRB approval was obtained in April of 2013 for my ERP. Modifications were submitted and approved in June of 2015 for the collection of data for

this dissertation (Appendices B & C). All participants signed informed consent letters explaining my study and questions in general language and explicitly stating that they may opt out of participation at any time (Appendices B & C). There was a separate line on this form asking for consent to be audio recorded, allowing people the choice to participate while opting out of recording. None of my participants availed themselves of this option and all consented to being recorded.

However, several authors noted the insufficiency of IRB approval to cover the plethora of concerns which arise during the course of conducting qualitative research (Bresler, 2006; Lincoln & Guba, 1989; Swauger, 2011). I began to grapple with these issues earlier in this manuscript when writing about myself as the "situated researcher." As someone who has a history of being deeply involved with FUSE, I strove to interrogate my own subjectivities through memos to myself regarding my role as a researcher. Similarly, I attempted to negotiate a balance between my commitment to my participants and the "ethics of understanding" that says qualitative researchers should attempt to create for their audiences as deep and nuanced an understanding of the case under consideration as possible (Bresler, 2006, p. 26). This was more challenging than I anticipated. Sometimes I found myself so worried about being overly empathetic to my participants and complimentary toward FUSE that I found myself over-correcting and searching for areas to critique and challenge. Outside readers, including my advisor and colleagues from my doctoral program as well as my current institution, helped me to identify this tendency and to mediate it whenever the judgments or evaluations seemed unnecessarily harsh.

Another key group of readers was my participants themselves. One of the chief ethical considerations in qualitative research is that of representation. As a researcher, one

is imbued with power to present and disseminate interpretations that may not align with participants' sense of self or purpose. One way for participants to maintain a sense of agency within the study is through member-checking. This is a process which allows participants a forum for clarifying misunderstandings, challenging interpretations that they perceive as incorrect, and adding commentary about their motivations which might inform the analysis (Lincoln & Guba, 1985). As part of my research process I shared analytic vignettes with participants, giving them the opportunity to make corrections or additions to the interpretation. After sharing vignettes digitally and giving participants a chance to read and respond, I arranged phone conversations with those participants who felt they had something further to discuss. In this way member-checking became a dialogic process that was more fluid and nuanced than a back and forth e-mail chain could accommodate. For those who could not, or did not wish to, participate in a phone conversation, I made adjustments to the manuscript based on their e-mailed responses to the member-checking query.

The changes requested by my participants were minimal. None of the respondents asked for significant rewriting of vignettes. Although, one teacher did ask that I leave out a bit of dialogue, which she felt did not portray her teaching in the way she wanted—a request I honored. The tenor of the feedback mostly took the form of clarifying meanings. For example, in one passage I wrote that Nora "set the bar low" for teacher input. She felt it was important to explain herself, saying she was not trying to set a low bar, but rather to make sure that teachers did not feel pressured into planning and teaching gallery lessons before they were ready. What I had interpreted as a lack of opportunity to participate, was, in Nora's understanding, an invitation to become comfortable and acclimatize to the

museum setting. The opportunity to dialogue about these meanings ultimately strengthens the validity of my project. In this manuscript, I strive to elaborate the priorities of educators in the FUSE collaboration. By honoring their articulations of meaning, I come closer to capturing the fullness of their intentions as they collaborate with one another.

In addition to member-checking, I sought to protect my participants through using pseudonyms for all participants and institutions. Participating in my study opens my participants up to a degree of vulnerability, so I attempted to keep their identities as anonymous as possible. However, I acknowledge that the uniqueness of the FUSE program and the small group of educators involved in it makes true anonymity difficult. To that end, I have changed certain identifying details about my participants which do not affect the analysis. The museum educators comprised an even smaller group. Because of concerns about my ability to protect their identity, one of the amendments I made to the IRB was a waiver on the museum education consent form, asking for permission to use their actual names and titles in my writing. I have chosen not to exercise this option in an effort to provide a buffer against any intrusion on their privacy, but it is my way of informing them that I cannot fully mask their identities.

A Note on Language

The words researchers choose to represent social phenomena are vitally important. Nuanced differences can shift connotations and impact findings. Therefore, it is important for the reader to have a clear sense of the researcher's approach to language. In the following sections I describe linguistic distinctions important for understanding my intentions and meanings as a writer.

Priorities vs. goals. The word "priorities" factors prominently in this text. It is included in the title of three chapters and forms one of the primary points of data analysis. Priorities are those things that we hold most dear. When asked what we value about particular experiences, our answers reveal our priorities. Therefore, priorities can be philosophical in nature, revealing key principles and beliefs. Goals on the other hand, are actionable. They imply a movement toward a specific aim. While they too are informed by values, they require a tangibility that is not necessarily implied by a priority. I chose to use the word priority throughout the manuscript because I felt it best represented the categories and themes revealed in the data. While goals are embedded in some of the priorities I identified, issues such as how much time should be afforded to contemplating art versus making art do not have a natural endpoint. There is no metaphorical "goal-line" to cross. There is no easy way to assess whether they have been attained. Instead they indicate theoretical orientations that can spur dialogue and debate about the emphasis and weight given to various components of the FUSE program.

School-based educators vs. teachers. Throughout the manuscript I use the term "museum educators" to describe any of the employees or volunteers who work for FAM. I use the terms school-based educators and the term teachers to describe those participants who work for or are training with the school districts. The reason for including both of these titles is because my participant set includes individuals such as instructional coaches, administrators, and student-teachers. I use the term "school-based educators" to capture this full spectrum of experience. When I use the term "teacher" it refers specifically to those participants whose primarily professional responsibility is teaching students.

Lessons vs. experiences. In her 2010 article, "The Museum Visit: It's an Experience, Not a Lesson," Linda Duke argued, "Learning from an experience requires the visitor to structure inquiries for him or herself" (p. 272), whereas learning from a lesson requires jumping through "hoops" and is characterized by "right answer thinking" with objectives measured through assessable outcomes. In this distinction, she draws on Dewey's (1934) definition of aesthetic experience and sets it in opposition to traditions of schooling. Her thesis contended that museum visits can be "tamed" into lessons, but in so doing they lose some of their value as potential cultivators of attention and critical thinking.

I was struck by Duke's definitions because I found FUSE to exist in a space between the two extremes she describes. None of the FUSE sessions I observed are "lessons" in the traditional sense. They do not list objectives or outcomes and there is no assessment at the end of them. Instead, they are typically 20-30 minute long engagements with works of art that include open-ended questions and often a hands-on component. Museum educators specifically told me they had no problem when students did not finish what was planned, particularly if it was because they were deeply engaged in the contemplation of an artwork. Duke named Abigail Housen and Phil Yenawine's Visual Thinking Strategies (VTS) as an example of how to cultivate aesthetic experience in the museum setting, and the museum educators at FAM employ VTS as one of their tools for planning inquiry-based sessions with students.

On the other hand, my participants routinely used the word "lesson" to describe FUSE sessions. This in itself is telling insofar as it situates the program within the discourse of schooling. Certainly, there were aspects of the sessions that mirrored lessons, including the limited time frame and the focused attention on specific artworks. In some cases,

students were expected to complete handouts or to compose writing in response to these works of art. Some of the hands-on activities offered the opportunity for individual expression and response, while others were more formulaic, using templates and pre-fabricated materials.

The line between "lesson" and "experience" as defined by Duke was often blurred. In my writing, I use the word "lesson" both when the educators use it and when I observed particular "lesson-like" characteristics such as those described above. I use the word "experience" or "engagement" to describe those moments where the primary focus seemed to be aesthetic, when students were afforded the opportunity to structure elements of their learning, and when educators cultivated students' attention through open-ended inquiry and prolonged exposure to artworks. By alternating back and forth between these terms, I show that FUSE inhabits a liminal space between the world of schooling and the world of aesthetics and cannot be narrowly described with the language of either, thus emphasizing the importance of in-depth studies such as this one for understanding the program's complexity.

Museums. There are many types of museums. The focus of my research is a fine arts museum. Because I conducted a case study, I do not attempt to draw conclusions about art museums writ large, but rather to explicate the unique set of circumstances that emerge in the FUSE collaboration. Nonetheless, my work addresses issues such as the role of the arts in general curriculum, and the cultivation of aesthetic experience. Therefore, the fact that Foster is an art museum is important for understanding this study. For brevity's sake, I do not write "fine arts museum" every time I am referring to art museum education. Instead, I use the broad term "museum" as shorthand for my research setting. My analysis should be

understood as particular to a fine arts museum context, although it has resonances for

other kinds of museum learning and informal educational settings. Additionally, I drew the

majority of literature for this study from scholars of the arts, art museums, and art museum

education. There are some exceptions from the field of science museums. When necessary

for understanding content and context, I identify these distinctions for the reader.

CHAPTER 4

MUSEUM PRIORITIES

As outlined in the literature review, museums have many rationales for partnering with schools, ranging from audience development to strengthening relationships with the communities in which they are located. (Burchenal & Lasser, 2007). The museum educators in my study articulated and enacted a variety of priorities for the FUSE partnership over the course of the observation period. From these observations, five categories emerged as highly important to the museum educators. First, they wanted the program to be centered on objects in the museum's collection and on the exhibitions on display. Second, they needed to create a manageable structure in which they could leverage limited time and personnel to plan and implement a high-quality program. Third, they expressed a desire for the classroom teachers to have an active role in planning and teaching throughout the FUSE week. The remaining two priorities—providing students with an experience different from traditional schooling and creating a "fun" program for students—are goals the museum educators shared with school-based educators and will be discussed in Chapter Six.

In this chapter, I will provide examples of how the museum priorities manifested themselves in both FUSE professional development [PD] days and programs throughout the 2015-16 academic year. I will also discuss instances in which these priorities did not align with those of the school-based educators as well as times where museum educators' actions did not match their stated aspirations for the FUSE program. Understanding the discrepancies both between the aims of teachers and museum educators as well as those between what museum educators purport to want and what they actually do highlights

tensions within the FUSE partnership model. The museum educators' ability to negotiate

these internal and external tensions has implications for the success of the collaboration as

well as for understanding the challenges inherent in inter-institutional collaboration.

Priority One: Object and Exhibition Centeredness

Museum educators often focus on what they can offer students that schools

cannot, namely interaction with original works of art. They hope that looking closely at

these pieces and engaging them in a variety of ways will augment students' aesthetic

sensibilities and give them an appreciation for various kinds of art (Duke, 2010). Gurian

(2007) argued for the unique value of seeing art in person, even in the digital age:

> While current technology makes it possible to see almost any item on a computer
>
> screen, the computer cannot accurately produce the nuances, especially of scale and
>
> texture that individuals absorb in the actual presence of the objects. It is the
>
> evidence in its tangible form that the public values. (p. 27).

Hooper-Greenhill (1999), similarly outlined the value in working with objects, from their

ability to give materiality to abstract ideas and experiences to their potential for

consideration across a wide variety of disciplines and ages (p. 21). For museum educators,

"The work of art/exhibition is central…the ideas and issues raised are born from them"

(Hazelroth & Moore, 1998, p. 24).

Indeed, there are scholars who argue art education should focus on the ability to

perceive the aesthetic qualities of art objects rather than on making art, which has

traditionally been the emphasis in American schools. Harry Broudy, a noted American

scholar of aesthetic education, argued for a democratic program in which all students

receive training in aesthetic perception as part of a larger program of education for

citizenship. (Bresler, 2002a, p.17).). For him, this method is more inclusive than the

"performance approach" to arts education, in which students learn the skills of a particular

art discipline (Broudy, 1972, p. 61). He contended that few children gain real proficiency in

these forms, whereas cultivation of aesthetic sensitivities is a way to invite all learners into

the realm of the art world. In his model, every child should have exposure to "a wide range

of sensory qualities and their variations" (p. 67) in order to build their discriminatory

capacities.

His concept of "Enlightened Cherishing," which is also the name of his seminal text

on aesthetic education (1972), can be defined as "love of objects and actions that by certain

norms and standards are worthy of our love" (p. 6). The very method of certification and

accession that brings objects into a museum's gallery is part of the cultural process by

which objects are or become deemed "worthy of our love." Therefore museums are an ideal

place to train for aesthetic perception, as Broudy conceives it. . Although "enlightened

cherishing" fails to address the uncritical acceptance of a culture's received canon of artistic

production and the exclusionary and colonizing histories of many museums' collections, it

does lay the groundwork for all students to engage with art objects in rigorous and

thoughtful ways. Through experience with actual art objects rather than reproductions,

students have access to a greater array of sensory and formal properties of art. Those who

are educated in perceiving these objects are better able to attend to nuances and patterns

of color, line, movement, or voice that were once imperceptible to their untrained eyes and

ears. A program such as FUSE, which offers public school students prolonged engagements

with original art objects, has the potential to further Broudy's democratic agenda.

While Broudy was not a constructivist, the museum educators who were part of my study reflect the value he places on art objects as part of aesthetic education. Molly, Nora, Helen, Dawn, and Patrice all at varying points highlight the centrality of art objects to the museum experience. Molly, as the education director and the most experienced museum professional is the strongest advocate for object- and exhibition-centric learning. Nora's role as education coordinator means she is the frontline in arguing for and implementing experiences that revolve around what the museum currently has on display. When teachers propose focusing their FUSE week on themes not supported by the museum holdings, it is Nora who tries to redirect them to the exhibitions. Helen, as a trained art historian, is part of an intellectual tradition whose central focus is the examination of art objects. She is therefore skilled at brainstorming experiences for students in which artworks play a vital role. Teaching artists Dawn and Patrice have limited involvement in the planning stages of FUSE, but they communicate museum values through delivery of object-centered content.

In the sections below, I provide examples of how the museum educators enact their priority for making artworks and exhibitions the core of FUSE's curriculum through their actions and their words. I analyze how their attempts to communicate these values, even when school-based educators do not fully embrace or understand them, strains the working relationship between the two groups and forces the museum educators to rethink their approach to the FUSE weeks.

Vignette 1: "I could see them doing it at school too." It is the morning of Kennedy Elementary School's PD day. Nora is leading the group of educators from Kennedy through the galleries in order to find inspiration for their FUSE week. She draws their attention two pieces by Chinese artist Zhao Bandi, hung outside the museum's contemporary gallery.

They are photographs mounted on lightboxes depicting a man and a stuffed panda. There

are conversation bubbles above the heads of both the man and the panda. The text is in

both Chinese and English. In one, the man and the panda are sitting in what appears to be a

corporate boardroom. The man asks the panda "Would you mind my smoking?" and the

panda replies, "Would you mind my extinction?" This exacting quip from a fuzzy stuffed

animal lies at the heart of Bandi's approach to social commentary, using the disarmingly

adorable figure to launch critiques against everything from China's one child policy to

public health issues such as smoking. The critique is all the more pointed because the

Panda is seen as a symbol of Chinese nationalism and as a global ambassador for the

country.

     In order to help stimulate the teacher's imaginations about how they might use

various artworks in the FUSE week, Nora shares activities the museum educators have

created to engage students with the pieces. In this case, they developed a lesson that takes

this basic premise of social commentary with toys and translates it to incorporate images

from current American popular culture. They created color photocopied images of several

toys they might expect visiting students to be familiar with and perhaps even to play with

in their own homes. These range from Lego figurines to the character Elsa from the movie

Frozen, to stuffed dogs. After students view and analyze the Bandi piece, the educators

invite students to create their own social commentary messages using these photocopies.

The example they provide as a model includes a photocopy of a Hulk action figure with a

hand-drawn aluminum can and a speech bubble that reads "Hulk say RECYCLE. Hulk smash

cans!"

Immediately, Adrienne, the instructional coach from Kennedy is drawn to Nora's description of this activity. She suggests it might be fun for students to create a public service announcement (PSA), inspired by Bandi, which could be hung in their elementary school upon their return from FAM. Once, the group concludes their tour and debriefs in the museum's conference room, Nora asks the teachers to reflect on which artworks resonated with them. They proffer a variety of answers. One teacher enjoyed the display of African vessels and pots, and another one was drawn to a lesson where students create video game ideas inspired by a collage exhibition. When it is her turn, Adrienne further elaborates her PSA idea. She envisions students using the school's rules or expectations as the foundation for creating their own PSAs.

Adrienne's idea of using the school's expectations is accepted by many of her colleagues. Cathy, one of the 5th grade teachers, responds by saying "Oh, oh that's a good one" and the other classroom teacher, April chimes in with "Oh I like that!" and continues by saying she is working on a similar project with her student council group. There is palpable excitement about the suggestion of students creating a project that reifies and makes visible the school's expectations. Nora initially affirms this enthusiasm, linking Adrienne's suggestion to other themes that have come up in the brainstorming session. For example, the teachers were also intrigued by a conceptual exhibition exploring the theme of time. In their walk-through tour, they articulated a link between this theme and their students' position as fifth graders, in their last year of elementary school. By the time Adrienne suggests the PSA project, Sophie, the school's dance and drama teacher has already proposed a monologue project in which students will use artwork on display in the time-themed exhibition to explore their personal histories at Kennedy Elementary School.

So, Nora, building on this idea, suggests the PSA project might similarly affirm the students' place in the school by displaying their knowledge and understanding of its expectations.

However, Nora is also concerned that Adrienne's idea is beginning to stray from the museum's priority for exhibition-centeredness. She comments, "I'm wondering if there's a way we can connect their pose [for their PSA picture] or their story back to an artwork, because I feel like it's starting to stray a little bit away. We definitely want to take advantage of them being at the museum…because the PSA… I could see them doing that at school too, and it might even make more sense to do it at school, with the actual things you're talking about." The final sentence is the crux of Nora's concern. She wants the FUSE week to be used to do things that cannot be easily accomplished in a school building. Because the proposed project is so deeply rooted in Kennedy's school culture and involves planning and staging photographs outside of the galleries, the tie to the Bandi artwork seems tangential at best. This is especially true given the discrepancy between Bandi's social critique and the school-based educators' use of the work to uphold school rules.

Despite Nora's reservations, the group continues to move forward with the PSA idea. Molly enters the conference room to check in with everyone, and they bring her up to speed on the suggested projects. Molly asks, "So they're staging something based on the [Bandi] artwork?" Adrienne replies, "That's where we started, but Nora thought there wasn't enough connection with other artworks." Although Molly has been vocal in the past about the museum's priority for putting the museum's collection at the center of the projects, she is not immediately as bothered as Nora. "I think I'm ok with that. I think because it's so tied to Panda man." The group laughs at her reference to the Bandi piece as "Panda man," and with Molly's reassurance, the planning continues.

The group begins to work through the details of each day. They discuss issues such as where the students will take the photographs for their PSAs and what other students will do while their peers take pictures. Yet, Nora is still unsure: "I still think maybe it needs something else…I'm trying to think if there's anything in the museum that would help to introduce the project rather than just revisiting the light box [Bandi] displays." Adrienne replies, "What about visiting the ones with Michael Jackson?" suggesting students visit another photographic installation that features a series of pieces with the pop star as their subject. She proposes that by looking at Jackson in various poses, students might get ideas for their own photographs. She also points out that the museum's collection of 17th and 18th century portraiture might encourage the same explorations of how facial expressions, poses, and clothing convey meaning and messages. Cathy chimes in and suggests a word association activity with these portraits that the group has done in past FUSE weeks.

Nora is mollified by these ideas and begins to add to them. She suggests one of FAM's large scale statues might be an even better example than the Michael Jackson pictures of how a message can be conveyed through pose and facial expression. Here, she demonstrates a willingness to take Adrienne and Cathy's suggestions on board, but she speaks hesitantly, still seeming unsure. Adrienne's tone, in response, becomes somewhat defensive. When Nora suggests the statues, Adrienne, says "uh, that's fine," in a way that indicates she is still more compelled by the Michael Jackson photos. This is a small moment, but is indicative of a tension that has been building throughout this PD day. Adrienne has clearly been the driving force behind the PSA suggestion. It was initially her idea, and she has proffered the most input about how to execute it. The classroom teachers, April and Cathy, have largely stayed on the sidelines. Nora, on the other hand, has been vocal

regarding her concerns related to the project—worried that the students will not engage with it and it will not honor the museum's priority for having the collection at core of the project. Both women are polite to one another and their words indicate acceptance or even agreement with the other's ideas, but the slow pauses in between their words; their repeated use of qualifiers such as "maybe" and "um ok, but"; and their pattern of countering each other's ideas with new suggestions, all demonstrate a fundamental disagreement about the direction the project should take.

Before the impasse between Nora and Adrienne can reach a resolution, Cathy interjects with another concern. "I don't think all of them [Kennedy's school expectations] are going to fit here. I mean I don't think all of them can be portrayed here…because if you're saying, 'please make sure you're sitting at your seat at lunch time.' that's not going to work here." Cathy is reaffirming Nora's belief that this project might be best completed at school rather than at the museum. If students are to create PSAs about being quiet in the lunchroom or keeping the restrooms neat, it might make the most sense for them to use the actual lunchroom and restroom as backdrops, rather than improvised spaces in the museum. She also points out that if the PSA's are hung in the Kennedy building with the intent of reinforcing school expectations with the whole student body, students who have not visited FAM might be confused by the context of the photographs without having seen the Bandi pieces. While Nora wants to keep the museum at the forefront, Cathy's trepidations stem from a desire to make the school the central focus of a project about school expectations.

Adrienne, again, champions the idea, saying a generic backdrop will still be sufficient to remind Kennedy students of the rules. This leaves her and Cathy at odds too.

Cathy, begins to shut down, withdrawing from the conversation and looking down at her laptop. Nora, despite her hesitancy, still attempts to honor Adrienne's idea. She encourages Cathy to see the project not as a literal representation of Kennedy's rules but rather as an artistic representation of the ideas and ethos underpinning these rules. Here, Nora is caught between two of the museum priorities: exhibition-centeredness and giving the school-based educators an active role in the planning and execution of FUSE. This second priority is discussed more fully below, but in this instance, it ultimately wins out. Nora advocates for Adrienne's idea even though it draws focus away from the museum and its exhibition. Cathy remains skeptical, saying the PSA project is "fine" before looking back down at her laptop. With this less-than-enthusiastic endorsement the discussion of logistics continues. The tacit decision is that the PSA will be Kennedy's FUSE project, although neither Nora nor Cathy seems satisfied that it completely fulfills the museum's or the school's goals.

Vignette 2: "I think I'm losing the connection to the museum." It is the morning of the PD day for the joint Emerson Street/East Lake FUSE. Third grade teacher Rex has come brimming with ideas about potential projects of his own creation. He reveals that his class has been studying Greek mythology. As part of this unit, they have created life-size Greek gods by wrapping students in chicken wire to create a form for students to papier mâché over. He asks the museum staff, "Is there any way that we can display those?" While the museum educators are visibly impressed by the scale and ambition of Rex's project, they are unsure about using the museum as a place to display it. There are two primary reasons for this concern. The first is since this is an inter-school FUSE program, they worry the East Lake's third grade teacher, Fabian, and his class might feel left out. Fabian is quick

to assuage this first worry. Although his class hasn't done "anything of that magnitude," they have recently studied Joseph Campell's *Hero with a Thousand Faces* and the components of a hero's quest. This connection allows Fabian and Rex to find common ground, but it does not curb Rex's desire to display his students' pantheon of gods.

The other concern from Nora is the museum's relatively small collection of Greek art. She explains: "With our Greek area… we do have some [artworks] that show different gods down there. They're small, and we don't have that many gods represented, but we do have centaurs and mermaids and that sort of thing…So I'd probably encourage you to stray beyond Greece and do mythology from all over. We have some great Egyptian pieces that have mythology. We could go to Africa to talk about mythology." She emphasizes that any project needs to "come from the art we have." Rex does not easily drop the idea of incorporating his life-sized sculptures and his Greek mythology unit into the FUSE week, and this begins to create tension within the planning session. In the afternoon session, Molly works in a separate space with the art teachers. Nora works in the conference room with Rex, Fabian, and Rex's student teacher, Jennifer. Rex begins by talking with Fabian about collaborative possibilities. He proposes that Fabian's students from East Lake come out to Emerson to work together, saying Emerson Street's PTA might have money to fund buses. He hopes this will allow them to create a giant three-dimensional backdrop for the god and goddess figures his group has created. In order to make sure Fabian's class does not feel left out, he also hopes perhaps they can create Greek vessels out of clay to be installed alongside his class's sculptures. Nora interjects, saying, this idea is "cool and impressive" but worries, "I think I'm losing the connection to the museum—yes, they're building this, but how does this relate to the museum?" Rex reacts by saying "Ah! You shot

me down!" Jennifer tries to take the criticism on board, suggesting, "Well, I think that the design and the execution of this can be tied into different artistic styles of some of the paintings." The conversation seems to be refocused on the museum, but then Rex mentions using clay back at the schools again. Nora lets the group spin out their ideas for a moment, as they talk about collaborating using Skype if buses are an impossibility. Eventually Nora asks, "Can I pause you guys for a second though?" The following exchange ensues:

Rex: Are we thinking too big?

Nora: I love this big project.

Rex: [while Nora is talking] You want me to be quiet.

Nora: I love this big project but—

Rex: [while Nora is talking] I'm gonna be quiet

Nora: I don't see how the museum is being used besides as a place to display
            this.

At this point Rex is talking simultaneously with Nora, making it difficult for her to finish a sentence. The conversation continues, and several different projects are proposed, but Nora's hesitation about their connection to the museum remains. Eventually Rex asks, "What do you need from us then?" At this point Rex's student teacher, Jennifer and Fabian jump in and try to help:

Jennifer: I think we need to incorporate the—

Fabian: [Finishing Jennifer's thought] Greek art styles. Like, in the vases
            [referring to FAM's collection of Greek earthenware pottery]

Jennifer: Well I think maybe even going back to the storytelling idea where we
            need to look at some of the sculptures, like the ones out on the porch

and look at the vases and ask, what is this scene about? So I think we

need to include different aspects of the museum

Nora: Yeah because before we had this status quo, call to adventure, help,

trials, crisis, treasure [Referencing the aspects of the hero's quest

Fabian outlined earlier], and we learned about those things through

looking at the artwork. So I feel like we want to support this project,

but how can we do that by using our artwork?

Again and again, Nora reiterates the importance of focusing the project on the art in the

museum's collection.

Rex eventually agrees to follow the parameters set by Nora, and the PD day

concludes with an uneasy agreement that rather than installing his papier mâché gods and

goddesses in the galleries, the students would create their own heroes during their week at

the museum. They will learn about the hero's quest by looking at various pieces in FAM's

collection, and then develop characters who themselves are on a quest. Each hero will be

made of paper and have a badge inspired by the museum's Frank Stella piece and a mask

inspired by their collection of African masks.

The dialogue does not end there. After the PD day, the museum staff meets to try to

finalize details for the FUSE week. Similarly, Fabian, Rex, and Jennifer continue a discussion

about what they think the project should look like. I was not in attendance at any of these

meetings. However, I was copied on emails back and forth between the two groups. Both

the school and the museum groups made changes and tweaks to the project. They sent

them to the other group for review, but because the groups were not meeting together,

there was ample opportunity for miscommunication. For example, Jennifer and Rex sent

the museum team a picture of a stuffed paper doll they hoped to use as the template for the

hero project (Figure 3). They believed they were meeting the museum's requirements by

creating something on a small-scale that uses only paper and crayons, but the museum

educators had several problems with the examples: First, they did not find them

aesthetically compelling; second, they had difficulty stuffing the dolls without ripping the

Figure 3. A small-scale compromise

paper and therefore did not find them practical; finally, they still did not feel there was as

strong a connection to the museum's collection as they had hoped. Molly's response to

Jennifer and Rex highlights some of these issues:

> We've changed the classroom/museum strand project a bit, but still holding the
>
> concept behind the project. We had problems as we were stuffing the bodies with
>
> the paper tearing and not too keen on how gingerbread-like the figures looked. But
>
> we are excited and think all of you will be too....We have this great collage up right
>
> now by Allen Stringfellow that we are using for our inspiration. The figures will be
>
> black silhouettes like the artwork made from poster board. We'll have two poses

from which the students can choose. They'll still make collage masks and foil shields. And for clothes, it will be scrapbook paper clothing, like the Stringfellow. (personal communication, February 2016).

Here, once again, Molly brings the project back to the museum's collection by referencing the Stringfellow collage. Her tone is pleasant ("We're excited and think all of you will be too—") and decisive. She says what the students will be doing and what materials will be used without inviting further discussion. This email is the last in the chain of planning correspondence and was sent the Friday afternoon before the start of the FUSE week. There was not more time for debate or discussion, as materials had to be purchased and prepared by the close of business. Ultimately the Emerson Street and East Lake students completed the project as described by Molly (Figure 4). There is a visible aesthetic corollary to Stringfellow's street scenes, which are populated with colorful buildings and

Figure 4. Modern heros, a Stringfellow-inspired cityscape

vibrantly-clad figures. This connection satisfies Molly and Nora's desire to tie the project to FAM's exhibitions.

Rex, however, was not as content with the outcomes of the negotiations regarding the project. During the FUSE week, he seemed happy to teach a lesson on heroic narratives using one of the museum's paintings of St. George slaying the dragon as inspiration, but at other times, he provoked conflict by failing to follow museum rules. For example, he handed candy out to his students despite daily reiterations about the prohibition of food in the museum's galleries. He spent time in the museum's café purchasing coffee when he was scheduled to be with a group of students, leaving the museum educators alone with a group that was supposed to be team-taught. He also took students outside without letting anyone else know, causing a security risk for both the schools and the museum. These behaviors were atypical for Rex, who in past years' FUSE programs had been an enthusiastic and valued participant. Rex did not respond to requests for follow-up interviews after the FUSE week, it is difficult to know what his motivations were for these actions, but from the museum educators' perspective, they soured what had in the past been a strong working relationship with museum staff.

Vignette 3: "How would I know this is from St. George?" In the previous two vignettes, museum educators say they want the museum and its collection to be at the center of FUSE. They push teachers to draw clearer connections between planned projects and the artwork on display. However, at times, they too, plan activities which undercut their stated aim of keeping art at the center of FUSE.

It is the Monday of East Lake's FUSE week. The blue group is gathered around a painting of St. George slaying a dragon. Nora and fifth-grade teacher, Tamara, are

describing a task to a group of students. They are to create a story inspired by the myth of St. George. The "hook" is that the story will change key elements of the narrative: the hero, the hero's weapon, and the setting. So for example, instead of St. George slaying the dragon with a sword outside of a medieval castle, Dora the Explorer might slay a dragon with a feather outside of a McDonalds. They will then have an opportunity to present their stories dramatically to the larger group.

The students are excited by the opportunity to create these fanciful adaptations. Tamara helps to divide them into groups of two to four students and they begin to chatter excitedly while Tamara and Nora circulate to support them. They imagine many outlandish scenarios that involve everything from scarecrows to pool noodles. As their imaginations begin to range further afield, the connection to the painting recedes into the background. At one point Tamara tries to reinforce it in a conversation with a group of three boys:

Tamara:	How are we going to represent that painting [in our story]?
Student 1:	We are going to be in a haunted house.
Tamara:	But what does that have to do with St. George?
Student 2:	Maybe we could be in a castle in the sky.
Tamara:	Ok so you could have a castle—
Student 2:	Maybe it could be Greek and the hero could be some sort of demigod?
Tamara:	So we're taking the St. George idea and turning it into Greek?
Student 2:	Yeah
Tamara:	And you're going to have a king, right? Could the king represent something from St. George?
Student 1:	Yeah

Tamara:	How?
Student 2:	Maybe the king could be, uh, a king, like, uh—
Tamara:	Pretend I've never seen this painting and I watch your story, and I want to be able to say, 'Oh! I know where they got that from! That painting in there. I want to know this is from St. George.'

The students have trouble answering Tamara. While they have imagined a story with a hero, they cannot link this process to themes and content depicted in the St. George painting. Although Tamara—a school teacher—is trying to reinforce the museum educator goal of object-centeredness, the activity itself has led the students astray. They are so engaged with their imaginative stories, they cannot articulate a connection to the artwork. Interestingly, this activity was not developed by Tamara, but by the museum education team, and it is used frequently in FUSE and FastFUSE programs. This makes clear that, despite the intention of keeping programs focused on artworks, the museum educators are vulnerable to the kinds of digressions they critiqued in Rex and Adrienne's project proposals described above. This presents a challenge to the collaboration because the school teachers are asked to prioritize object-centeredness, but some of the models they observe for how to work in the museum do not reflect this value. Molly recognizes this contradiction. In an interview in December of 2015 she noted, "Sometimes we [the museum education team] get so excited by the activity and we still forget the art." She believes her team must work to curb this impulse among themselves, reiterating, "You still need to start with the artwork." She explained how her desire to focus more on looking closely at works of art has led to the museum educators developing new ways to engage

students, focusing more closely on processes of careful looking and thoughtful discussion than on "activities."

Vignette 4: "Look around at things you like." One such example was inspired by the museum's exhibition of African Vessels. The museum education team planned a session where students would compare that exhibition to various other vessels in the museum's collection. The following vignette describes how students responded to that process during Kennedy Elementary School's FUSE week.

It is Monday. The red group enters a gallery featuring a collection of African vessels. The vessels are of varying shapes and sizes; many are quite large, almost big enough for the students to crawl inside. The majority of the pieces are clustered in a striking arrangement on raised platforms at the center of the room. Others are on pedestals and under vitrines around the perimeter of the space. On one wall there is a video projection. It depicts a woman from a village in Burkina Faso making pots. She is pounding clay with a satisfying thump, as she uses old pots as forms to shape new ones.

Nora leads the students into the room, with classroom teacher April bringing up the rear. The students are immediately drawn to the images and sounds of the video rather than to the array of vessels. Nora asks the students to sit on the floor facing the video. In an attempt to capitalize on their interest, she says students can watch the video "in the background" as she provides them with contextual information about the exhibition. The students sit on the floor and look upward, some focused on Nora, while others are shooting their gaze beyond her to the video. She comments on how special it is for students to be able to see the artistic process behind the creation of the objects on display. This observation becomes her transition to begin examining the actual vessels. She tells the

students to turn toward the pots and gives them even more information about the kinds of vessels they are looking at and what they are used for, asking and answering questions as she goes. In this session, students will imagine something that is important to them—a personal treasure such as a signed baseball or a favorite book. They will then design a vessel to hold that treasure, but only after examining the vessels in the exhibition as well as others on display throughout the museum. These vessels serve as inspiration for design elements to include in their project.

Although there is still an artmaking component, the overall structure of the session is designed to encourage self-directed museum experiences for students. Unlike the St. George activity described above, the students must carefully examine several different vessels from multiple galleries before creating their own vessel. This exploration of a wide variety of galleries, rather than focusing on one artwork, comes closer to approaching Falk and Dierking's (2000) model of "free-choice" learning, in which museum visitors can direct their own learning by interacting with exhibitions and displays that interest them personally. The museum educators are also much more explicit in asking the students to articulate connections between the vessels they observe and the vessels they create.

According to Molly, these careful observations are the main aim of the session and students' creation of vessels for their own treasures is a "frame" to facilitate exploration. Students get to look at what interests them, while the museum educator provides an overarching conceit to guide them—in this case the quest to design a vessel that is aesthetically appealing and an appropriate home for their treasure.

In practice, this tactic begins to work more smoothly after Nora finishes speaking and the students' attention is no longer divided between the video and her instructions.

She releases them to explore the vessels in the African gallery, urging them to "look around at things you like." The students stand up and fan out. Some strike out on their own. Others travel in pairs or small groups. Two girls stand next to a pedestal, and begin to talk about what they see. With their clipboards and pencils, they resemble doctors standing over a patient discussing a course of treatment. One begins to discuss a feature of the pot's handle she finds interesting, but the other quickly admonishes her for pointing with her pencil. "Be careful," she warns. Her friend pulls her hand back and the conversation continues, as the girls demonstrate not only a knowledge and respect for the museum's rules, but also an interest so keen, they sometimes cannot help but excitedly point. After a few minutes Nora attempts to call the students back, but they are clearly deep in conversation. Eventually she is able to gather them and they continue to the next gallery to look at vessels from other cultures.

This absorption in their peer-to-peer conversations is an important part of Falk and Dierking's (2000) theory of free-choice learning. Although the group is more directed than a casual museum visitor would be (They must look at vessels and later design their own.), the students are also given the time to develop responses to the exhibition in a community of learners, talking to one another rather than only to a museum educator. This type of interaction can enhance learning during school group visits (Falk & Dierking, 2000).

I see this lesson repeated with two other groups throughout the day. A different museum educator leads each session, but there are similarities between the occurrences. I catch up with Patrice after she has already introduced the lesson with the African vessels. Her green group is now in the Ancient Andean gallery. Patrice is attempting to gather students around an effigy bottle in the shape of a frog. Today she is suffering from a sore

throat and by this point in the afternoon; her voice is weak and scratchy, little more than a whisper, so it is difficult to command attention. While her frustration is clear, it is also evident that the students are taking initiative to explore the vessels on their own. One boy is sketching furiously as his classroom teacher urges him to catch up to the group. A cluster of students hovers near another effigy vessel, this one in the shape of the frog. Still others are not compelled by the vessels at all, but instead gravitate toward the metal ear spools on display in a separate case. Patrice struggles to maintain the group's focus. Her task is made all the harder by her waning voice and the end-of-day yawns escape from a few students' mouths. She does not press the issue. Moving away from the frog, she lets the students move around, looking for inspiration for their vessel projects. Whether intentional or not, her approach allows the students to spend the majority of their time in this gallery engaged in self-directed exploration. Despite some obvious signs of tiredness (the aforementioned yawns, sagging posture, and a head or two lolling to the side), the group, on the whole, seems excited to sketch. They move from object to object, with clipboards tucked in their elbows and pencils moving continually. Patrice is able to circulate and look over shoulders without further straining her voice. As she walks around, I slip out to find another group.

The yellow group is further along in the vessel lesson than the other two. They have returned to a museum classroom in order to finalize the designs for their treasures. The students are spread out on the floor with papers and drawing supplies scattered between them. The room is mostly quiet as the students draw. Their classroom teacher, April, compliments them on how nicely they are sharing supplies, and a few students bring their work to show her their work, which she praises and promises to hang in her room back at school. Helen says, "Don't worry too much about perfecting the shape. Just play with colors

and lines." These interjections are the only small directives as the students continue the design-making process. I sit next to a girl who is looking at the small white plastic bucket, which is being used as a trash bin. "This reminds me of a pot shape," she says. This small remark demonstrates a synthesis of the day's exploration of vessels throughout the museum. While the unassuming white bin lacks the design features of the more intricate ceramics, her comment shows the ability to link aesthetic properties of everyday objects with those displayed in the museum. After spending an hour thinking about vessels, her mind was calibrated to look at the containers she encounters every day in new ways.

Discussion and implications. In the four vignettes above, I show the museum educators' priority for object-and exhibition-centered experiences. In the first two vignettes this priority conflicts with the school-based educators' goals; in the third, it is in conflict with their own actions and plans. Finally, in the fourth, the museum educators make strides toward manifesting their goals and provide a model for both the school-based educators and for their own future planning. Molly's observation, "sometimes we get so excited by the activity and we still forget about the art" shows an awareness of the times when they fall short of embodying their own priorities. The creation of the vessels lesson is a direct result of her attempt to make the museum education's teams actions more fully match their intent.

Similarly, Molly and Nora recognized that during the PD days they were not as firm in advocating for the centrality of exhibitions as they might have been. This led to the tense moments with Rex and Adrienne who did not fully "hear" them when they suggested looking at and discussing artwork must form the core of the program. Their realization about this lack of clarity led Molly to contact me approximately two weeks after the end of

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the Emerson Street and East Lake FUSE. In this email she asked whether my research would be negatively impacted if they changed the format of the PD day slightly. She and Nora were both disconcerted by the strain caused by Rex's desire to create and/or install a large-scale art project, and they hoped by communicating their priority for exhibition- and object-based programming more clearly during the PD day they might avoid such conflict. I scheduled a follow-up phone interview with them prior to the start of the next FUSE week to discuss their proposed revisions.

During the interview, Nora said the Emerson Street & East Lake FUSE week felt "disjointed and not really connected to the museum." She reported hearing Rex make comments such as "I wanted to do this big Mt. Olympus, but they shut me down." Here both Nora and Rex express dissatisfaction with the compromises they had to make throughout the week. There was a fundamental disagreement about what the students should be doing in FUSE. Rex wanted to "make Mt. Olympus" while Nora wanted the students to engage with the exhibitions. In our interview, Molly reaffirmed Nora's position of object-centeredness as a top museum priority:

> I think we want to make it clearer that we'll do some artmaking, but the big artmaking project is for the art teacher. And that one of the main points of the museum strand is for the kids to get to know the museum and have what they do reflect the museum gallery experiences…the focus of the museum strand is to make sure that we have varying experiences in the galleries for the kids and that they also leave knowing the museum and the collection and the exhibitions that we have.

So, at the final PD day I observed, the museum education team puts their priorities front and center. Molly opens by saying a few words about the role of the classroom teachers

[discussed under Priority Two below]. She then produces a stack of colorful post-it notes and markers and says, "I want us to think about what we want to happen during FUSE. We're thinking of our overarching goals for all of FUSE, but then also the goals for specifically for art, music, and then the museum/classroom strands." She hangs post-its for each of these categories on the screen at the front of the conference room and then provides an example one of her goals: "So, for me, one of the things that I'm always pushing is that our lessons always come from the art and that we're using the art during the lessons." On her post-it, she abbreviates this sentiment by writing the words "art" and "lesson" with a double-sided arrow between them to show the interactive relationship between these two key elements of the FUSE week. Here, she creates a visual anchor for the week. Her main priority is that things "come from the art."

She further reinforces this later in the day when she distributes a sample schedule for the week. One major difference between this new "experimental" schedule and the one that has been used during past FUSE weeks is the way the museum educators frame its culmination. In previous iterations of the framework, students engaged in activities early in the week which built up to a larger project to be completed later in the week. This encouraged teachers, such as Rex, to conceptualize large-scale art installations that did not keep the focus on the museum and its collection. Therefore, the museum team reframed the week's trajectory. Instead of building toward a project, their stated goal is now to build toward students' independence and autonomy as museum visitors. Nora explains it this way:

Fridays are the chance to explore, research, and respond in some way. So one of the things we were thinking about with when reflecting about the week is that

sometimes we're so focused on particular artworks that I really miss the fact that kids don't really get the chance to just see an artwork they connect to and that they just like because we might pass an artwork as we're passing by and they might say 'Oh! What is that?' and I feel bad because we can't stop just to show this one kid what they like and that's such an important part of visiting a museum is just seeing what resonates with you and what you're drawn to. So we really want to give them a chance to have that experience, because it's really important. So hopefully they would have a chance to really explore the museum and find that artwork that they connect with in some way, and of course this will have to be structured very logistically. We can't just have the kids wandering by themselves.

Even with this level of explicitness, there is some pushback from the school-based educators. Classroom teacher, Laila says she is concerned the framework does not allow for enough hands-on components. The art teacher, Jo, tries to reassure her, saying, students respond to all aspects of the FUSE week, not just artmaking. "Being in a new space, being exposed to new things they have not seen before is really special to them too." Molly also chimes in to remind Laila there are always hands-on components to most, if not all of the museum sessions, they will just not be the primary focus. Nora provides some specific examples, and Molly invites Laila to give feedback throughout the day as the plans become more concrete to let the museum team know whether she finds the planned sessions "engaging enough." After this wave of feedback, Laila seems content to wait and see how the week's plan develops.

In the end, this final FUSE week reflected a modified version of Molly and Nora's initial plan. Students were given a greater degree of freedom to engage authentically with

artworks in many of the sessions, but the school teachers still introduced a project that potentially drew attention away from the museum's collection. This project involved students using an app to animate a work of art from the Museum's collection. Some students became so absorbed with the technology, they lost sight of the artwork. Like the students who couldn't articulate the connection between St. George and a haunted house, several of these young people struggled to create dialogue that reflected something meaningful about their chosen piece. However, they did have the freedom to choose which artwork they wanted to animate, and many demonstrated at least some understanding of its aesthetics and or its context in their animation. Although the project was an imperfect way to resolve the tensions between the museum and the school-based educators, the museum educators began to make steps toward re-centering the program on the museum's collection. Their self-reflection and their willingness to compromise created the opportunity to adapt their own practice and to forge clearer channels of communication with the teachers about what they hoped to achieve.

Priority Two: Classroom Teachers have a Role

From its inception, Molly envisioned FUSE as a collaborative program in which teachers had an active role in creating and teaching the content. In a June 2015 interview, Molly recounts her initial desire to do something more "in-depth" with teachers:

> I did want to learn from teachers about what they really needed and about how they thought they could use the museum, and also me saying, 'this is what I know about the art and this is what we can do with it.' So, you know, this back and forth."

Realizing this ideal of a "back and forth" model of collaboration has been one of the biggest struggles for the museum educators, who desire for teachers to have an active role, but

who are also committed to certain principles of museum education practice such as the object-centeredness described in the previous section. This is especially true for their work with classroom teachers. In the FUSE model, the arts teachers each teach independently in the galleries, devising their own curriculum for the FUSE week. The special education teachers provide targeted support for students who need their services to help them be successful in the program. The classroom teachers are neither as autonomous   as their art teacher colleagues nor as tightly focused on particular students as their special education colleagues. They are paired with museum educators, which theoretically facilitates a dialogic "back and forth," but in practice the museum educators often take the lead in planning and teaching, and the classroom teachers adopt a supporting role. This is a pattern observed in other studies, where museum educators relied on minimal input from teachers when collaborating with schools (Gallant & Kydd, 2005; Liu, 2000; Liu 2007; Tal & Steiner 2006). Even when museum educators express a desire to collaborate with teachers, they do not find it necessary to incorporate school teachers' input in program design (Liu, 2000, p. 77).

My observations of FUSE resemble what Liu (2007) called the "museum-directed model" in which museum educators make an effort to include teachers more fully by working with them to develop programs (p. 130). However, as the title "museum-directed" implies, the process is still weighted toward the museum's perspective. In my study, museum educators often took ideas proffered by teachers and molded them to fit the museum's educational practices and pre-established FUSE curriculum framework. Given this finding, it might seem strange to identify "classroom teachers have a role" as a museum priority. However, it is a theme that recurred in almost every conversation and interview

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with museum educators. Despite museum educators shouldering the majority of responsibility for program planning and implementation, they still stated a desire to actively include the classroom teachers with whom they partnered. Therefore, I would categorize "classroom teachers have a role" as an articulated priority with an emerging manifestation in practice. In the following sections I highlight the tensions inherent in this distinction. I will show some of the barriers to museum educators realizing their goal of collaborating with classroom teachers as well as some of the adaptations they have made in an effort to truly make the teacher's role the priority they say it is.

Vignette 1: A reflection in three parts. "Vignette" number one is actually a collection of three smaller vignettes. They are moments taken from interviews and conversations with Molly and Nora between June 2015 and March 2016. In each, the educators express a desire to strengthen the role of the classroom teacher in the FUSE collaborative model. They also convey a level of apprehension about how best to do this. These conversations demonstrate the museum team's awareness of the intricacies involved in working with educators across institutional and philosophical boundaries and show them grappling with their desire to maintain other museum priorities such as object-centeredness while still making space for collaboration.

"We're still trying to figure out how to get the teachers involved." It is June of 2015. Nora and Molly are meeting to discuss the FUSE programs for the upcoming year. In the summertime, they often schedule such meetings to reflect on what has worked well in the past and to strategize changes they want to implement in the future. I sit in on the meeting. Although it is not a formal interview, I at times ask clarifying and or probing questions to better understand the issues they are discussing. I ask them what they see as

the most important recurring issues they face as they think about the future of FUSE. Molly responds:

> We're still trying to figure out how to get all the teachers involved, right? And I think FUSE is a lot more collaborative than it used to be, in the sense that we're starting to get the classroom teachers teaching. We're starting to get them to have input here. They're starting to show more comfort here. But there's a struggle when you guys [the other museum educators] are teaching with the classroom teachers, they're still often times sitting back, right?

Nora responds to Molly's sense that the classroom teachers are "sitting back":

> Yeah, there's a weird balance right now. There are some FUSE's where we have teachers that are starting to teach, but it's also that struggle: Is that [the classroom teachers' teaching] the best representation of these artworks and these activities? It's this weird balance. Is it better to have the teacher teaching in the gallery or is it better for us to be teaching it in the best way possible to kids?

Molly views the fact that more teachers are teaching as an achievement for FUSE as a collaboration, but Nora also points out, sometimes the classroom teachers do not meet the museum's educators' expectations for quality gallery education. I ask her to clarify what she thinks are the best ways to teach in a gallery or museum. Molly jumps in and answers, with Nora following up:

> Molly: I think it is asking lots of open ended things, and I think a lot if it goes back to trying to teach the kids to look and think and to form their own ideas. A lot of it is setting up a situation where the kids realize that they can say things and they don't have to feel like they have to

get the right answer. It's a time to explore ideas…to throw out ideas, even if they're not fully formed, to work together… I think that an experienced museum educator can create an environment and ask the right questions and do the right listening and really kind of empower the kids to realize that they can be safe here and explore these ideas. I think with all the curriculum that the classroom teachers have to teach all the time, they often don't do that because they're teaching for the right answer.

Nora: Yeah and I'm just trying to think of my most successful lessons and moments where it just feels so elating. It's when the kids are really engaged and talking and just really immersed in their own way of responding to the art whether it is a comic or a story they're creating or acting out, and they're not even thinking about it in terms of, 'oh I want to get the right answer.'

In this conversation, Molly and Nora reveal a cadre of assumptions about school-based educators. They perceive that teachers emphasize searching for the "right answer" and that skilled museum educators take a more open-ended approach to looking at and talking about art. These blanket statements are, of course, limited in their scope. Many teachers engage in open-ended questioning and encourage their students to "explore ideas" without stressing the importance of finding a right answer. However, there is evidence to suggest that national policies such as Race to the Top [RTTT] and No Child Left Behind [NCLB], with their emphasis on standardized test scores and measurable outcomes, marginalize arts disciplines in schools and encourage teachers to prioritize the kind of "right answer"

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thinking that concerns Molly and Nora (Beveridge, 2010; Hourigan, 2011; Spohn, 2004. This is especially true when teacher pay and retention are tied to standardized test scores (Konstantopoulous, 2014). Despite their reservations about the approach of the school teachers, Nora and Molly both say, "figuring out" how to get classroom teachers involved in the teaching at FUSE is one of the issues they keep coming back to in their planning.

"It's really great when they start coming up with their own ideas." It is February of 2016. The FUSE year is at its midpoint (halfway through the third of five FUSE programs). I have been observing Kennedy's FUSE, but am taking a break to record some field notes. I notice Molly in her office and stop in to say hello. She asks how things are going downstairs and I give her a brief recap of what I've seen, including one classroom teacher who is taking an observational stance. The teacher in question is not actively participating with the museum educator or the students. This causes Molly to reflect once again on the role of the classroom teacher. Our conversation lasts over an hour, but I feel that the issues addressed are so important, it makes sense to miss a few observations of the program in order to record Molly's evolving feelings about the teacher's role.

She begins to talk about the InFUSE program. As described in Chapter Three, InFUSE was the museum's attempt to collaborate on a longer-term basis with teachers. It expanded on the FUSE model by adding a second professional development day and a second museum visit for schools and students already participating in the FUSE program. The idea was for teachers to have more autonomy to plan the InFUSE day, unencumbered by the established FUSE schedule and framework. In short, the museum educators would fully turn the program over to the classroom teachers. Therefore, InFUSE was an attempt to manifest the museum priority for giving classroom teachers a role.

Interestingly given this discussion of priorities, the InFUSE program was suspended after two years. The museum education team did not feel it was sustainable for two reasons: First, they found turning over the planning to the teachers made it difficult to prepare materials and schedules in advance (this is an issue that will be discussed more under "Priority Three: FUSE is Manageable for Museum Educators to Plan and Implement"). Second, they did not see a substantial difference between the InFUSE program and the FUSE program in terms of how teachers participated.

In hindsight, though, Molly thinks the InFUSE program had more of an effect than she initially realized. In our conversation, she talks about how she feels the InFUSE experience "nudged" teachers from East Lake and Emerson Street to feel more comfortable in the galleries. Because she gave them the autonomy to fully plan the InFUSE days, they began to be more at ease with facilitating conversations about art. So, in 2015-16, despite the InFUSE hiatus, teachers from those schools are more likely to take leadership roles during FUSE. She says, "Emerson teachers now ask what they can do." Here she is drawing a distinction between teachers who want to be provided with content by the museum educators and those who actively seek a role for themselves. She is clearly happy with these developments, saying, "It's really great when they start to come up with their own ideas." However, she remains unconvinced that there is anything particular to either the FUSE or InFUSE model that encourages it. She mentions that Natasha and Alex, two teachers from Somerset Elementary School who both took active roles in FUSE, even though they had never participated in programs at FAM before. "I feel like so much of it is personality, whether they throw themselves in or take that passive role." According to her, some teachers are more inclined to lead sessions in the galleries. However, she does not

want to leave the future of FUSE's collaborations to individual proclivities. "But it can't all just be based on personality, right? We need to do things to encourage it….We need to draw that out to make sure it is welcome." As the director of education, she feels she can encourage her staff to make sure collaboration is always at the forefront of their minds:

> You [the museum educators] could keep thinking about ways to pull that teacher in and maybe on the next year's PD day, and we're working with April [the teacher I witnessed taking an observational approach] again, purposely keep asking her 'Do you want to teach one of these lessons? What do you feel comfortable with? How can we get you more involved? What's your input?' keep pulling it out.

If the Somerset teachers have personalities that inclined them toward active participation, Molly hypothesizes other teachers who do not have a "natural" propensity to participate can be taught to do so through prolonged engagement with the Museum, its programs, and its teaching styles. Her anecdotal sense is supported by research. Bresler (2002b) and Burchenal and Lasser (2007) found long-term partnerships encouraged teachers to feel a greater degree of ownership over the museum space.

"The teachers were teaching because they wanted to." The final mini-vignette in this exploration of the museum team's reflections on collaboration comes from the phone interview I had with Molly and Nora after the Emerson Street and East Lake FUSE. This interview grew from the tensions working with Rex (See Priority One: Object and Exhibition Centeredness). Despite what Nora described as Rex's "sour mood," she said he was "totally transformed" when he got a chance to teach in the galleries. They acknowledge that although they had trouble bringing Rex's focus back to the museum's collection, he was very happy to teach from the collection when given the opportunity. Interestingly, in this

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example, Rex was teaching material developed by the museum educators rather than content he created himself. In reflecting on the Emerson Street/East Lake FUSE, Nora says, "The *only* day that felt really good and really strong was that Tuesday when we were doing our strong lessons like Apples to Apples and St. George, and Hercules [referencing three "tried and true" activities developed by the museum education team]. Molly adds, "The teachers were teaching because they wanted to, and they were doing great." This exchange highlights the museum educators' genuine excitement at having the school teachers teach in the galleries, but also shows they are still more comfortable with having them teach museum-created content. It shows the push-pull of Molly and Nora's desire to create a role for the classroom teachers but their trepidation about relinquishing control.

Nora suggest they might allay their concerns about teachers teaching in the galleries by spending more time during the PD day in the galleries modeling museum education best practices so teachers can "pick it up and do it themselves." Molly agrees this is a good approach, but also worries, "having those experiences for the teachers could take up a big chunk of time, and we need to do that plus be realistic about figuring out the logistics." Here she is referencing the fact that a large portion of the PD day must be devoted to issues such as dividing the students into groups and creating a schedule. She wonders, "How do we do real professional development [for teaching in galleries] but also allow for the brainstorming and also the concrete development of something when we've got a FUSE in two weeks?"

Even though the FUSE program is meant to be a prolonged collaboration and it extends much beyond a typical museum field trip, Molly still feels there is not enough time in one week and one PD day to fully acclimatize teachers to teaching in the museum

environment. This is where her hope that teachers will return year after year is important. Perhaps teachers may take more of an observational role during their first FUSE week, but over time, the museum educators can model their way of working and encourage teachers to adopt an approach which is focused primarily on looking closely at works of art.

Vignette 2: "Oh no, I'm just going to Observe!" Although Molly and Nora articulate a desire for the classroom teachers to plan and teach sessions during FUSE weeks, some of their actions undermine this priority. In vignette two, we revisit the East Lake/Emerson Street PD day that caused so much consternation. Recall from the section on object and exhibition centeredness, Rex expressed a desire to have an active role, but because his ideas are not focused on the museum, Molly and Nora "shut him down." This shows the ways in which the museum priorities are sometimes in conflict. It is easier to see how some of the tensions built throughout the PD day by examining how it began.

The professional development day starts, as it usually does, in the museum's café. Within five minutes of the start of the session, Rex asks, "Can I teach another course like I did last year?" In the two years prior, Rex has been one of the most vocal teachers about his desire to lead sessions. Whereas other teachers have said they prefer to "be an observer" or to "sit back and see how it all works" in their first years with the program, Rex has always been more hands on. In the 2013-14 school year, he and his student teacher had been working on papier mâché masks prior to their school's FUSE week, and he saw the FUSE program as an opportunity for the students to finish and display their work, while looking at masks in the museum's collection. During this year, Emerson Street also participated in the now-suspended InFUSE program. Rex partnered with, Jo, Emerson Street's art teacher to make plaster cast sculptures inspired by an installation by Japanese artist Yoko Inoue. In

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2014-15, Rex and his student teacher were adamant about teaching sessions even those created by museum educators, on their own, rather than co-teaching with someone from the museum team. In addition, Rex helped once again to facilitate mask-making for that year's FUSE project, which involved a dance production inspired by pieces of art on display in the museum.

While the museum education team tells Rex and his student teacher Jennifer that they are "lucky" to have them and they laud their enthusiasm for wanting to teach in the galleries, they temper their reaction. In the following conversation, they make clear to FUSE novice, Fabian that he will not be expected to be equally proactive in his first time in the program:

Nora: Yeah right. So, if a classroom teacher is interested in teaching in the galleries that is always an option as well.

Molly: And then for the new ones, we're open to you doing as much as you want to do.

Fabian: Ok

Molly: So if you want to just be like, 'Oh no I'm just going to observe!', then the educators can kind of take the lead, and then if you don't want to completely hang back—

Fabian: Oh yeah, yeah.

Molly: Working with the kids, making connections to the classroom

Fabian: Yeah

Molly: Making sure that we use language that's third grade appropriate…

Fabian: Yeah

Molly: You know like explain things, helping with small group activities. So, there's definitely a role for you, but we also have all of our lessons written up. So, if we describe a lesson today and you're like 'that sounds cool, I don't want to just be sitting around' we'll give you lessons and be like 'go for it'

This is contrasted with the way Molly describes the arts teachers' roles. She explains, "So basically we let the art and music teachers figure out what they want to do for the week." Nora chimes in with, "Yeah, we leave things super open." She then quickly adds, for Fabian's benefit, "It's open for you too." From the way she interjects these explanations after Rex's full-throated request to participate, it is clear she is trying to make Fabian feel comfortable and let him know that he is not expected to immediately teach in an unfamiliar space about unfamiliar subject matter.

In this effort to put Fabian at ease, Molly makes explicit that FUSE has ready-made content and the classroom teacher's level of participation in implementing it can be minimal if so desired, while the arts teachers are expected to create their own curriculum. She perceives fine arts teachers—including music, dance and, drama teachers—as experienced at leading conversations about aesthetic qualities. She believes classroom teachers, on the other hand, often have little or no experience with this type of pedagogical practice. By providing them the option of observing, she hopes to establish a working relationship in which the teachers do not feel "put on the spot," to work outside of their proficiency. She hopes by watching skilled museum educators, they might, in the future, be ready to teach in their galleries themselves, despite having the option to abstain from doing so in the immediate-term.

This mixed message regarding the classroom teachers' role is repeated in other PD days. During the planning session for Emerson Street's solo FUSE, which follows their collaborative FUSE with East Lake, Molly distributes a handout containing a chart. There are five columns for the days of the week. The three rows are labeled with the three FUSE "strands": classroom/museum, music, and art. The art and music rows are completely blank. However, the classroom/museum strand is populated with information about museum pre-planned activities that will take place on certain days. She explains,

> I feel like we're experimenting with FUSE constantly. We're actually providing a little bit more framework for the week. Helen, Nora and I, we talked about what we really want to happen during the week. So we have some of the days already somewhat set, but we do want your input as to whether you think this will work. We do have these holes, which we definitely need your help with filling in. So it's an experiment. We'd like to try it out, but once again we'd love to have your feedback. If you think it's too structured or too boring or not giving you guys enough voice within it, then we want you to let us know.

This "experiment" is the result of the museum team's desire to be clearer about the priority for focusing FUSE on the museum after the miscommunications in the previous PD day. All of the sessions outlined in the handout are examples of what they view as best practice regarding museum education. However, the classroom teachers are asked to "fill in holes" while the arts teachers have a blank slate, highlighting the disparity in autonomy afforded the two different groups by the museum team.

The museum team, though, is not done experimenting. They have decided to add a component to the PD day agenda where, in an effort to increase the school-based

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educators' comfort with teaching in the museum, they model gallery teaching for the group.

Their plan is to provide two different examples for teachers. In the first, they will use Visual

Thinking Strategies [VTS]. VTS is a process for looking at a work of art comprised of three

primary questions: What's going on here?; What makes you say that?; and What more can

we discover? (Yenawine, 2013). These questions are asked without giving the viewer

background information on the work of art in question or providing an interpretation of its

meaning. Several museums have made VTS their primary method of educational practice.

Notably, the education team at the Isabella Stewart Gardner Museum in Boston, MA

conducted an in-depth study on their use of VTS strategies in multi-visit programs, finding

VTS techniques "increased students' ability to think and look independently" (Burchenal &

Grohe, 2008, p. 69). The museum educators choose the piece for the VTS exercise, a

sixteenth-century painting by the Dutch artist, Cornelius van Haarlem. In their experience,

the interactional dynamics of this painting provide fertile ground for answering the VTS

questions. The second exercise involves a demonstration of a modified VTS practice. FAM

uses a modified VTS in many of its programs because the museum educators often feel that

some contextual information is useful, especially when students are asked to create a

creative response to a work of art. In modified VTS, the interaction between educator and

visitor is still inquiry-based, but other questions may be introduced and background

information is given on a limited basis, related to key themes in the work of art. The

Emerson Street teachers are given an array of options of artworks for which the museum

team has devised modified VTS activities. For the exercise, they select a work in the African

gallery by a contemporary artist of Ethiopian descent, Wosene Kosrof, which features

abstracted letters in Amharic script. By introducing the Emerson Street teachers to both a

"pure" VTS and modified VTS practice, the museum educators hope to provide the school-based educators with concrete examples of inquiry-based gallery teaching.

The group gathers in front of the van Haarlem painting first. Molly starts by briefly introducing the group to VTS and its three questions. When Molly asks the teachers the initial, "What's going on here?" question. The group is quiet at first. Then, the music teacher, Heidi jumps in saying one of the painting's subjects is eyeing the other. Nika develops this idea further by hypothesizing that the two are concocting a scheme. The two classroom teachers, Laila and Chloe remain silent. Molly invites a response from Laila, asking "What do you see?" Laila responds, "I agree [with Nika], I think." The conversation continues, as the teachers continue to hypothesize what is happening in the painting. They begin to talk more freely, until they are eventually laughing about the love triangle they see amongst the paintings' three subjects. After six minutes, Molly cuts the conversation off, and says "I just wanted to show you that as a way to talk about art."

The group then moves to the African gallery for second portion of the modelling. Nora initiates an open-ended discussion about major themes addressed in the artwork by the Kosrof. In the modified approach, she asks the three basic VTS questions, but also brings up issues important to the artist, including identity and crossing borders and boundaries (as in immigration). The group examines how the abstracted Amharic letters in the piece come to symbolize these themes, as they cross over the lines of a gridded background. She then leads the group in an activity where they experiment with their own Latin alphabet, creating layered letter shapes that cross over the lines on ruled notebook paper.

Afterwards, Molly asks the teachers how what they these modelling sessions relate to the goals that they set at the beginning of the PD day. Jo responds, "It definitely helps them in learning to talk and think about art." Chloe points out that many students are interested in lettering, especially the letters in their own name, and the activity might help them draw a connection between that interest and the artwork. Finally, Nika says it is a way to introduce artistic techniques such as layering. Molly affirms all of these observations and says she hopes they will help them to think about different ways they could use the artwork as the group enters its afternoon planning session. This lays the groundwork for the teachers to adapt and modify Nora's lesson based on their own goals and what they think their students will find interesting. As a result, Heidi, the music teacher, spends her afternoon developing her strand around this artwork. She zeroes in on something Nora mentioned about the artist being inspired by jazz and plans a visual and musical exploration of improvisation inspired by the artist. Although Heidi is a music teacher rather than a classroom teacher, her incorporation of the teaching strategies modeled by the museum educators into her FUSE planning is the kind of active participation the FAM team hoped to encourage through including this session in the PD day.

Vignette 3: "What the heck? Want me to help?" In addition to Heidi's adaptations, the Emerson Street teachers also created their own project for their school's FUSE week. During the PD day, the enrichment teacher, Nika introduced the museum educators to the iPad app, Animate Me, which became the basis for a project during Emerson Street's FUSE week. Until the PD day, none of the museum educators had heard of the app, which allows students to animate works of art and record dialogue. This created a unique situation

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within my data set. Whereas all of my other observations revealed classroom teachers observing and assisting museum educators or teaching adaptations of activities provided by them, Nika was truly the expert on Animate Me. This forced the museum educators to rely on her for assistance.

When the day comes to implement the Animate Me project, the museum educators take the lead, as per usual. Nora says, "Today you are all going to get your own iPads and you are going to get to bring an artwork to life using animation." Students audibly gasp with excitement. "Let me show you a few." As Nora holds up the iPad, students begin to chatter. "This one is one that is on display right down the hall. This is just an example. You are going to get to make your very own. You are going to pick your own artwork. You are going to pick what you want it to say." Students lean forward their hands raised. Nora shows them a sample video and the students giggle as they watch an artifact appear to sneeze at the dust that surrounds it. Through two more examples, the students are equally rapt. They then start to pepper Nora with questions. "Can we choose a sculpture that's outside?" "Can we be in the video?" "Can we add fingers and hands to make it move?" Nora answers each student, and then explains that it will all make more sense once she demonstrates the app. She holds up her iPad and begins model the Animate Me process step by step. She is thorough in her instructions. "When you're open the camera, make sure that you are on camera. There's video, time lapse, the one that says square. You want to make sure you're on photo." While she asks students questions along the way, their attention begins to fade as the detailed instructions continue. They are not as effusive and bubbly as they were when they first heard about the project. One has his head in his hands. Another rocks back and forth impatiently. When it finally comes time to distribute the

iPads, the students rush to the box, and excitedly head off to take their pictures. Once they

have their photographs, though, several struggle with the details of the app. It requires

students to trace a mouth onto the photograph. They have to pay special attention to where

the corners and the center of the mouth are. Otherwise, their animation will be off center—

a pitfall that ensnares several students. Many students need one on one adult attention to

complete the task, and the museum educators, teachers, and volunteers struggle to support

each one so that he or she can be successful.

At lunchtime Nora debriefs with Dawn about some of these struggles. She is

frustrated by the process of demonstrating for students how to use the app. She says it felt

"almost pointless" to go through the myriad of steps because they were difficult for

students to follow and therefore their attention waned. Midway through this conversation,

Nika comes down the hall. Nora explains, "We're troubleshooting how to teach the Animate

Me." Nika says, "What the heck? Want me to help?" Initially both Nora and Dawn deflect her

offer of assistance. Dawn says, "It's just focus and attention, and steps. We're trying to

break down the way we teach it." Nora admits if she had it to do over again she would have

asked Nika to orient the students to the app back at school. Nika says she would have

preferred that too, but also feels confident the students are capable of mastering the app

while at the museum. She offers her assistance again, "Do you want me to come and divide

and conquer?" Nora defers, "I don't know." After a bit more cajoling, the trio eventually

agrees that Nika will introduce the app to the afternoon group. In the morning she had

been working with the school's music teacher, but arrangements are made to cover for her

role in that activity.

When the yellow group gathers in the Ancient Mediterranean gallery, it is Nika who is leading the session, with Nora, Helen, and Chloe, all standing at the back and observing. Nika looks in her photo library and finds a photo of a painting hanging in above FAM's main stairway. "As I look at this photo, I'm wondering what, is she saying? This picture is so inspiring to me. So what I'm going to do is, I'm going to go back to my photos—" Nora whispers, "I have some examples too if you want to show." Nika says, "Yeah. Maybe in a sec." Here, Nora is trying to be helpful. Since Nika is using her personal iPad, Nora wants to make sure she has access to the examples that the FAM team made in advance. However, Nika is actually modeling a different pedagogical strategy for Nora. Rather than showing examples of completed projects first and then going through the steps needed to create them, Nika chooses to walk the students through the process before they know what the end result will be. This simple adjustment makes a difference. The students' focus stays on Nika because they want to know where she is going next. While they laughed at Nora's examples in the morning, there was less impetus to follow along with the procedures because they came after the punch line. Nika is also interactive in her approach. After she explains each step, she asks a student to come up from the group and touch the appropriate button on the iPad. Even though they are not all performing the task on individual iPads, they all hope to be the one selected by Nika, so they listen to her instructions more closely. She also uses the students' voices as the narration in her example, recording them on the spot, adding to the personal investment with the illustration. When they are finished co-creating the recording, Nika tells her final student volunteer to press save. "Who's ready to see it?" she says, with an air of anticipation. The students squeal with excitement. She presses play, and the woman in the painting (whom the students have decided is under

threat of an attack by a tiger), yells out "please don't eat meeee!" in a little boy's voice. The whole group laughs for a solid fifteen seconds before their teacher, Chloe intervenes and quiets them down.

The session is not without its hiccups. Nika has trouble saving the recording and Nora has to interject and direct her to a second save screen. Along the way Nika also struggles with connecting her iPad to the internet and other small technical glitches. However, she also modeled some important adjustments for the museum education team that make the introduction of the project clearer and more engaging. As a result, Nora who expressed frustration with the project during the lunchtime debrief, went on to integrate Animate Me into FAM's FastFUSE program the following academic year. So, Nika's idea became an important component of museum education practice at FAM, not just for Emerson Street's FUSE week but also for the future.

Discussion and implications. In the introduction to this section, I described the museum educators' priority for the classroom teachers having an active role in FUSE as an articulated rather than an enacted priority. This assessment is not completely fair to them. Moments like the one described above, where Nora and Dawn hand over the reins to Nika and learn something new, show that their desire for teacher involvement is not merely lip service. Similarly, I observed many instances where the museum educators invited teachers to engage actively. As a result, each FUSE week was a unique reflection of suggestions proffered by the classroom teachers. So, the museum educators were willing to honor ideas, even if they veered from their own goals. The PSA project with Kennedy Elementary school is a key example of this collaborative compromise. The museum educators were not excited by a project that focused on school rules, nor did they feel it

focused on the museum's collection, however, they still let it become the central component of Kennedy's FUSE week because the teachers advocated for it.

Despite these compromises in the planning process, it was only with hesitancy that the museum educators relinquished control of the gallery teaching. In the same conversation in February 2016 where Molly brainstormed ways for her staff to encourage collaboration with teachers, she also admitted, "I'm holding onto the museum strand." This "holding on" means she is not ready to give the classroom teachers full autonomy to implement the program. She sees FUSE as offering students a "different way of learning" and feels the museum educators can provide these experiences because of their expertise in teaching in the gallery setting. Even in the case of the PSA, the museum educators took the teachers' idea and adapted it so they felt more comfortable with its aim and focus.

The vignettes in this section show the museum educators wrestling with their desire for FUSE to be collaborative and their need for control. This protection of museum "turf" stems from an understanding that the "pedagogical content knowledge" (Herne, 2006, p.10) necessary to teach in galleries is different from that necessary to teach in classrooms. Herne found that museum educators acknowledge and respect school teachers' abilities to help students develop ideas over time as well as their longstanding relationships with their students. However, he also documented a perception that teachers "lack an understanding of contemporary art and practice" (p. 11) and may not know how to initiate and sustain conversations in the gallery context through "carefully chosen questioning" (p. 10). Liu (2000) had similar findings in his survey of museum educators in British Columbia, identifying evidence of "a bias against and the undervaluing of teachers' potential to contribute to the development of sound museum based programs" (p. 80). Through her

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desire to "hold onto" some elements of gallery teaching, Molly honors her and her staff's professional training and skill set as museum educators. However, she also forecloses opportunities for classroom teachers to be as fully engaged in the FUSE program in the way she hopes them to be.

Despite some of these apparent contradictions in the museum educators' stance on collaboration, the data shows them engaged in continued intellectual work to more clearly define the classroom teachers' role within the FUSE program. Adjustments such as modeling gallery teaching during the PD day show them attempting to provide classroom teachers with the tools to teach from original works of art independently. They continue to grapple with how best to make space for classroom teachers while also ensuring FUSE implements best practices for gallery teaching. Their commitment to reflective practice, especially in regard to this issue, shows that the classroom teacher's role is genuinely a priority for them, if one that remains a puzzle.

Priority Three: FUSE is Manageable for Museum Educators to Plan and Implement

The findings in the preceding section show, despite a desire to involve classroom teachers in FUSE planning, the museum educators still do the bulk of the preparation for FUSE programs. As Liu (2000) found, this is typical of museum-school partnerships. Liu argues for the need for museum educators to recognize and value the pedagogical knowledge teachers bring to the table in order to facilitate true collaboration. While Molly and her team articulate an aspiration toward this style of collaboration, it is not their current reality. Therefore, a third priority of the museum educators is that the FUSE programs be manageable to plan and implement.

As described in the introduction, the museum team is comprised of a full-time education director (Molly); two part-time education coordinators (Nora and Helen); and two teaching artists (Patrice and Dawn). As director, Molly has a variety of responsibilities from securing grant funding to training the museum's docent corps. Helen is a full-time PhD student on a limited contract through her graduate assistantship, and Patrice and Dawn do not participate in the planning meetings. They only come in to teach during the programs. This means that a large part of the onus for program preparation falls to Nora, with Helen contributing what she can during her working hours and with Molly serving as a sounding board to bounce ideas off of and help think through potential challenges in the FUSE curriculum. This group in particular, and museum educators in general, often have more time to plan and prepare for interactions with students than school-based educators do. Because they do not see students every day, there is "down" time to gather materials, collaborate with colleagues, and rethink and revise activities that have not been working. Despite this relative luxury, the FAM team still has very tangible limitations of time, personnel, and resources, which affect what the educators are capable of doing. This is especially true as the FAM program has grown without an attendant growth in staff.

In order to manage these limitations, the educators have developed adaptations to help them execute five weeklong collaborations a year, in addition to up to fifteen FastFUSE programs, and a myriad of less-intensive, more traditional school group tours. One of the primary ways they do this is by standardizing certain elements of the FUSE curriculum. For example, the structure of the week described in Chapter Three encourages schools to mold their ideas to the format which includes a Fast Facts tour on Monday; 20-30 minute

sessions focused on particular works of art on Tuesday and Wednesday; and work on a more in-depth project on Thursday and Friday.

Not all schools choose to use this format, but the museum team presents it at the beginning of every PD day in an attempt to make a more streamlined connection between one FUSE and the next. When this encouragement fails, the museum team introduces an even more structured approach. For example, in the section on classroom teacher's role, I described the modified version of the schedule, which was distributed to the Emerson Street teachers. One of the major differences between that framework and earlier iterations was that the museum team had already chosen some of the lessons to be taught, rather than leaving that component completely up to the teachers. The Emerson Street teachers rose to the challenge of filling the remaining holes in the schedule with their own ideas.

This approach made it more reasonable for the museum staff to prepare for Emerson Street's FUSE. However, it is important to reiterate the way the frames are also limiting. By adopting this approach, the FAM team undercuts some potential for collaboration, but in so doing they make the program more manageable. Unpacking the rationales behind these tradeoffs is an important part of understanding the FUSE collaboration as a whole. The vignettes below show some of the pressure that museum educators face as they plan FUSE and highlight their rationales behind implementing measures to make the program sustainable in the long term.

Vignette 1: "No pressure! You have a lot on your plate already." As described above, the Kennedy Elementary School PSA project concerned Nora for several reasons including its tangential connection to FAM's collection. It also presented challenges in terms of preparing materials both before and during the FUSE week.

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Beginning with the 2014-15 school year, the museum strand of FUSE has featured a particular type of project. At that time, teaching artist Dawn began to provide a large collection of "stuff" for students to make art projects. This stuff is a treasure trove of ephemera, collected over years as a practicing artist and art teacher. It includes: buttons, ribbons, colorful paper, cardboard tubes, fake flowers, playing cards, stickers, rocks, marbles, bolts, spools, mirrors, plastic bread ties, gift tags, foil, and many more items. Dawn's own collection has since been supplemented by FAM, and the resulting array formed the basis of materials for almost all of FUSE's museum strand projects for more than a year. The products created from the stuff range from masks, to giant storybooks, to personalized windows installed on a mural-sized city scape, but the unifying factor is the engagement with this assemblage of materials. Museum educators and teachers alike report a high degree of student engagement with the materials, and it is easy to observe their excitement when they are allowed to approach the tables where the items are enticingly laid out for them to peruse. So, when the Kennedy teachers suggest digitally copying poster-sized versions of the students' PSAs so they can be hung throughout the school, Nora says, "I don't know if we would do the scanning because when I think of a culminating project I always think of having that huge thing of stuff available, but that would make it a little harder for scanning and distributing." Here she points out a practical concern, but she also expresses her own—and by association the museum's—commitment to a certain type of project. She is speaking from her knowledge of what has worked well in the past, and what she knows the team has the materials to prepare, but she is also undermining her earlier statement to the group that "the project could be anything." It is

clear she has an investment in steering the group, if not toward the same product as other

schools, at least toward the same materials and modes of working.

Sophie, the music, dance, and drama teacher at Kennedy is attentive to Nora's

concern and begins to brainstorm possible solutions, including frames and picture boxes

that might accommodate three-dimensional creations. Eventually, though, it is FAM's other

education coordinator, Helen, who ultimately drives the conversation away from the idea

of using the "stuff" as the basis for the project. Through much of the morning, Helen has

hung back. Nora takes the lead on both the museum tour and facilitating the debrief

session. Even at this moment, she filters her thoughts through Nora, rather than addressing

them to the whole group. Nora proffers an invitation saying, "Do you want to say your idea?

I think it's a good one." Helen then proceeds to suggest that the PSAs be crafted from

photographs of the participating students interacting with a stuffed animal, much in the

same way that Bandi does in the original pieces. She suggests after planning the

photograph's composition, they might be printed and then students could make their own

speech bubbles to relay the PSA's message. In this way, Helen demonstrates flexible

thinking that honors the original vision of Adrienne and the Kennedy teachers. Helen is the

newest of the museum's education staff and is perhaps, therefore, less committed than

Nora to projects that have been successful in the past. Ultimately, Helen's conception of the

project is taken up by the larger group. They begin to talk about how the students might

augment their PSA projects.

The group seems generally enthusiastic. They respond with comments such as

"that's fun" and "I like this." However, Nora's apprehension does not fully abate. She says

tentatively, "There might be some photo editing…" The thought drifts off, but its implied

meaning is based on the logistics of the FUSE week. Because it culminates with an opening reception on Friday evening, there is often a tight turnaround time for getting students' projects finished. In the past, projects involving video editing or other finishing steps not completed by the students during the school day, required a last-minute effort on the part of the museum education team to have them ready for the opening. Sensing Nora's unease, I chime in, "I can envision Nora here until like 11 PM doing Photoshop." This is one of the moments where the line between observer and participant is crossed. Having been the one frantically scrambling to put an exhibition together, I feel compelled to comment about the potentially onerous workload, even at the risk of interfering. Helen is quick to provide a counter to my interjection, pointing out that because this is a particularly small FUSE group, the task might not be so daunting.

This moment passes, and the group begins to brainstorm ways to make the project workable. However, it is useful to examine this exchange further, as it highlights an interesting issue about the distribution of time and labor that goes into the FUSE preparations. In general, it is the museum education team who assembles supplies, makes printouts, and ensures that all materials are ready before a given FUSE week. When teachers arrive at the museum, all materials are set out and waiting for them. If something is needed that has not been pre-set, whichever education coordinator is responsible for logistics at the time goes to get it. This is a practical approach, since the museum educators know the facility better and classroom teachers are unable to leave their schools and classes to come set up for the day at the museum. In addition, the museum's resources, such as a color copier and a large, well-stocked supply closet are novel for many teachers who are used to making do with the limited materials provided on public school budgets.

However, it means that the museum educators are put in the somewhat awkward position of, at times, rejecting a plan based on their self-assessment of how much preparatory work they can reasonably accomplish in the time allowed. This issue was augmented at Kennedy's PD day because it was held only one week before the school's FUSE. Typically, the museum schedules PD days 2-4 weeks before a program. However, due to a series of conflicts in the museum's schedule and the public school calendar, there was no possibility of allowing this much lead-time. Therefore, concerns about ordering supplies and preparing materials were more urgent than usual.

At one point in the afternoon, Chase asks Nora to help him gather supplies for his art strand. He jokingly tells her, "No pressure. It sounds like you have a lot on your plate already!" Nora replies, "I know!" The two laugh together, but the tension in Nora's voice is palpable. In the week between the PD day and the start of the FUSE she and Helen must: write plans for all of the FUSE sessions; disseminate them to teachers and make sure they are clear; field any teacher questions and make revisions as necessary; order materials for each session; prepare the materials once they arrive at the museum; and manage logistics such as booking a room for lunches, creating a schedule and ensuring museum security personnel have a copy, and making nametags for each student. Given this workload, it is understandable that Nora might advocate for a standardized schedule and a familiar culminating project in order to help her streamline these preparations.

Vignette 2: "No, I've got it." Elsewhere in this manuscript, I have referred to museum-created lessons. These lessons are another example of a way the museum team makes FUSE manageable to implement. They tweak lessons over weeks and months, with research beginning before an exhibition is even installed. The educators solicit information

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from curators, published sources and online resources in order to understand the content and context, and then they write out detailed lesson plans for engaging young people (usually elementary-aged) with the artwork. These lesson plans are often written as scripts because they are used by many people, including the museum's volunteer docents for more traditional one-time school tours as well as during FAM's one-day FastFUSE program. The museum educators create a database of lessons and share them using the Google Drive cloud storage program. Some lessons for permanent exhibitions are used over and over again over the course of many years, and veteran FUSE participants will often recall lessons they enjoyed and request to implement them again. Other lessons are specific to short-term exhibitions and are used over the course of 4 months to a year. By using these lessons as part of the FUSE program, museum educators do not have to create each FUSE week's curriculum from scratch. Rather, they can "fill holes" in the scheduling framework with activities and projects that are familiar to them and to many participating teachers. In the vignette below I show how the museum team sets up the materials for a typical FUSE day and how the use of pre-established lessons helps to make this process more manageable for the museum team.

It is the Thursday morning of Emerson Street's FUSE week. The school's arts teachers, Heidi and Jo are in the museum café. They are joined by the enrichment teacher, Nika. The two classroom teachers will arrive on the buses with the students. Heidi shows a book about John Coltrane she brought to augment her lesson integrating jazz and art. Nika confirms that she brought the iPads from school for the Animate Me lesson, and Jo says she stopped by the school on her way to FAM and noticed the students were "already having a

rough day." The teachers begin to chat about student behaviors. They continue to sip their coffee as I get up to look for members of the museum team.

I find Nora walking through a still-dark gallery with three plastic bins balanced in her arms. On top of the bins is a sheet of paper with a checklist printed on it. She looks down at the checklist and begins to walk toward the African gallery. I ask her if she needs help and she replies, "No, I've got it." She leaves one of the bins in the gallery and then moves to the museum's entryway where she leaves another bin in front of an artwork by Frank Stella. Finally, she walks downstairs and deposits the final bin in an empty classroom. After another trip upstairs, she returns to the classroom with yet another bin and a roll of butcher block paper that she proceeds to unfurl on the classroom floor, securing the corners with masking tape. Dawn enters and asks, "Is there anything I can do?" Nora responds, "We need to grab the stuff for the Nasca drum puzzle." "Got it," Dawn replies and exits.

This scene highlights how the lessons help to streamline the FUSE experience. When creating a lesson, the museum educators also create a specific bin or envelope containing all the supplies and visual aids needed to implement it. These bins are kept in an education storage closet and can placed in the galleries whenever needed. They are replenished on a regular basis, and Nora keeps a running spreadsheet of what supplies are necessary for each lesson. When she tells Dawn that she needs "the Nasca drum puzzle," Dawn knows that all the necessary components can be found in that lesson's envelope. It is easy for her to retrieve it and place it in its proper location. The classroom teachers can stay in the café and be assured that they will have everything they need to teach when they arrive in the galleries with their students.

Discussion and implications. The vignettes in this section emphasize logistical concerns rather than higher order aspirations. However, they are as important to the FUSE program as philosophical considerations such as the desire for object- and exhibition-centeredness. In a survey of public school teachers in Pennsylvania, Richter (1993) found that logistical needs were one of the key areas of concern for teachers bringing their students to a museum. So, the development of schedules and lessons not only serves the museum education team, but also the school-based educators who might have trepidation about entering into a completely open-ended partnership.

In the phone interview following the Emerson Street/East Lake FUSE, Nora acknowledges offering the teachers this kind of structure is also limiting and in some ways undercuts the priority for teachers to have an active role. As she thinks about the upcoming Emerson Street PD day she says, "We don't want to give them [the teachers] just a menu [of pre-planned activities to choose from]," but then goes on to say, "but maybe we need more of a menu" because when teachers are given more freedom to brainstorm ideas they are "going in this weird direction that takes us away from the museum." Here, she is grappling with all three of the museum priorities. Providing the teachers with a "menu" means they are not actively involved in planning, but failing to give them guidelines causes the FUSE curriculum to stray from the museum. In practice, the museum educators find a middle ground that involves compromise and revision. This is demonstrated through their modifications to the PD days described above.

As a result, many of the school teachers took FAM-created lessons and changed them to better suit the needs and interests of their students. For example, Laila, the third-grade teacher from Emerson Street, was interested in a lesson the museum team had

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created in response to a work of art featuring a woman rendered in spray paint. The woman has a look of anguish on her face and a speech bubble emanates from her mouth with a message of distress inscribed within it. The artwork is clearly influenced by the tradition of graffiti artists as well as by comic-books, and pop artists such as Roy Lichtenstein. The museum lesson for this piece asks students to create a comic book page featuring the artwork. They receive a sticker with a reproduction of the image and place it in a comic book template, they then must add other frames to the comic book template to show what happened to the woman to cause such distress. Laila thought her students would be drawn to both the graffiti style and the dramatic content of the piece, but she felt they would be more interested in responding to the style of the artwork than to the woman's story. So, she suggested an activity that allowed students to experiment with graffiti-techniques and lettering in lieu of the comic book creation. When she implemented the lesson, with Dawn there to support, she still displayed a degree of discomfort talking about the art. She looked to Dawn several times. For example, she asked the students "Do you know what kind of painting this is?" A student responds, "I don't understand the question." Laila then looked to Dawn for help describing what she meant by artistic style, and Dawn came to her aid. But when it was time for the graffiti activity, Jessica was fully in command of the session. She knows her students' nicknames and encouraged them to write those names in the style of graffiti tags. She told them "Just go to town. It doesn't have to be your name. It can be anything at all." She encouraged those students who need help and even created her own small piece to model the project for the students. It is this kind of back and forth—where teachers use museum expertise about artistic content and style but then adapt sessions based on their own pedagogical skills and knowledge of their

students—that the museum team hopes for when they present teachers with frameworks to guide their planning for the week. However, not every teacher takes the same initiative Laila did, and at times this means the lessons and schedules described in this section result in a more standardized and less innovative FUSE program, albeit one that is manageable to implement.

Conclusion: "It's Changing the Way We Do Things."

This chapter examines three of the five key museum priorities for the FUSE program. A paradox lies at the intersection of these three priorities. The museum educators articulate a desire for classroom teachers to have a role in planning the FUSE week. Because each FUSE team is comprised of different classroom teachers, this necessarily means each FUSE should be unique. However, the museum team also must make the workload manageable for their small staff, therefore they have implemented aspects of standardization (a scheduling framework and pre-established lessons with materials already ordered and organized). These elements also help them to achieve their other goal of exhibition and object centeredness, because the lessons developed by the museum educators are more tightly focused on the museum's collection than those suggested by the school teachers. These inherent inconsistencies also do not take into account the way the museum priorities might contradict the school priorities discussed in Chapter Five. They show the delicate balance the museum educators try to achieve in initiating a program that allows them to "go deeper" with schools and school teachers. The competing tensions of holding onto schedules and lessons that focus on the museum while letting go of some elements of control in order to engage in collaboration are at the forefront of the museum educators' thinking about the program. Their words and actions as described in this

chapter show them grappling with their own visions for the program and how to communicate those to the partnering schools.

A key feature of the museum educators' work is their engagement with reflective practice. One of the primary reasons I was able to identify their priorities was because they talked about them and actively negotiated how best to achieve three different aims that sometimes seemed at odds with one another. While it is easy as a researcher to point out the disparity between what people say and what people do, in this case, the participants often identified these contradictions for themselves. After the Kennedy Elementary School PD day, Nora said "I was just really struggling with where to be let it be collaborative and where to say, 'no we can't do that.'" She saw that the priorities were in conflict and works with her colleagues to determine what to do. Molly called meetings with Nora and Helen to rethink PD days. They strategized how to get teachers more involved and adapted PD days to encourage this. Molly felt that some of these changes had a tangible effect on FUSE:

> I feel like because of what the teachers tells us and how we see kids responding, I feel like we are learning from the schools as well you know? And it's changing the way we do things. I feel like the way we approach our lessons and our development of lesson, we approach them differently because of that.

I observed this "different" approach over the course of the 2015- 2016 school year. By the final FUSE in April of 2016, teachers were more active in all parts of the planning process (This was Emerson Street's FUSE week where Nika led the Animate Me project and Laila "re-mixed" the graffiti art lesson.), and the museum educators were clearer about their goals and the structure of the week during the PD day. The result was the clearest

articulation of all three museum priorities that I witnessed during the data collection

period.

CHAPTER FIVE

SCHOOL PRIORITIES

In Chapter Four, I presented findings related to the museum educators' priorities for

the FUSE program. In Chapter Five, I will discuss the school-based educators' priorities.

Marable-Bunch (2010) wrote, "Teachers are always looking for new ideas and ways of

doing things that will enable them to vary their teaching strategies and ensure they are

offering a range of activities that address the different learning styles of their students" (p.

10). Indeed, the majority of teachers participating in the FUSE program were enthusiastic

about the unique opportunities spending a week at a fine-arts museum provided their

students. However, their visions for the program sometimes varied quite sharply from

those of the museum educators. For example, the school-based educators see the museum

as a forum for artmaking. Both fine arts and classroom teachers looked forward to the

opportunity for their students to create projects inspired by the FAM's collection. As

demonstrated in Chapter Four, museum educators do not see artmaking as a priority.

In addition to artmaking, the school-based educators also put a high priority on

managing student behaviors. According to Price & Hein (1991), students' behavior may be

less "orderly" when they are in a novel setting and participating in a program structure that

is unfamiliar to them (p. 513). Teachers recognize that this change in context means the

routines and systems they use to manage their classrooms will have to be modified. So,

they are especially attuned to issues such as group dynamics and the needs of individual

students who may require more direction.

This leads to the third school priority, which is support for working in the museum

setting. According to Sheppard (1993b), "Many teachers who are very comfortable in their

classrooms are equally insecure in a museum gallery" (p. 15). Several participants in my

study articulated this discomfort with teaching in an art museum and/or teaching about

art. For them, it is vitally important that the FAM staff provide tools for working in the

museum context. In this chapter I will provide examples of how the school-based educators

enacted each of these priorities. I will also show those priorities manifested themselves in

interaction with the museum educators whose own priorities have already been examined

in Chapter Four.

Priority One: Artmaking

In an analysis of the education programs at Columbus Museum of Art (CMA), Jessimi

Jones (2014), described the challenges CMA faced in shifting their education programs

more toward critical and creative thinking and away from "make and take" art projects. She

explains that many teachers, administrators, and students expected and valued these kinds

of experiences and that the museum had to make a concerted effort to explain why they

were no longer the focal point of their programs. This description resonates in my data as

well. In the vignettes below, I highlight how school-based educators prioritize artmaking in

the FUSE program. They see it as an "incredible" opportunity for their students and are

"bummed out" when it is not as in-depth or elaborate as it has been in the past. This creates

a tension between them and the museum educators who—like the education team at

CMA—prioritize creative and critical thinking about works of art in the collection over

artmaking.

Vignette 1: "That's why we are good listeners…so we can make art!" Nora, the

museum educator, and Natasha are with Somerset Elementary School's red group. Natasha

is a classroom teacher and first time FUSE participant. Nora directs the students to sit on

the floor so they have a clear view of a print by W.P. Eberhard Eggers, depicting a female

Cyclops against a brick wall. Natasha jumps right in to help arrange the students. Nora

shows the students a pre-made booklet they will carry with them throughout the week. In

the booklet, they are to record responses to at least six works of art. Each response page

includes the open-ended questions: "What do you see?"; "Does this artwork remind you of

anything?"; "How does this artwork make you feel?" She encourages students to start the

process by looking at the Cyclops piece. She reminds them there are no right answers and

gives them time to record their responses in the booklets. As the group begins to write,

Natasha circulates around the students while Nora crouches down by a bin of supplies that

will be used for the next segment of the lesson. Natasha helps one student to find the

correct page in the booklet, and sounds out a word for another student who is struggling to

spell. She says, "Remember there's no pressure. You can write one word or draw."

Once students have completed their initial responses, Nora gathers the group and

begins to describe the artistic process that Eggers employed to make the print. After giving

them some technical background on lithography, she asks them to share some of the things

they wrote in response to the question, "Does this artwork remind you of anything?" One

student gives a detailed explanation of comic books she likes to write in her free time. After

her lengthy description, there is silence. Nora holds up a photograph to prompt them. It is a

screen shot of the Cyclops character from the film *Percy Jackson and the Olympians: The*

Lightning Thief. This movie is an adaptation of the first book in a series of young adult

novels by Rick Riordan that features characters from Greek mythology, including a Cyclops.

Many students recognize the screenshot, and they begin to excitedly shout out, drawing

connections between the Cyclops character in the familiar film and the one in the Eggers

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print. Natasha reminds them to raise their hands, as Nora holds up another image, this one of the Cyclops character from the X-men comic book and film series. Fewer students are immediately familiar with this character, but they are beginning to see the similarities between all of the Cyclops images (most importantly, the single eye).

Nora pushes the discussion further, bringing up the title of the piece, *Something Beyond.* She asks if students know what the word "beyond" means and gives an example of the museum's security desk being beyond the gallery's doorway. She then asks students to contemplate what is beyond the frame in the Eggers print. What is the Cyclops looking at or imagining? Nora reminds them her two pop-culture Cyclops examples both have some sort of superpower and wonders if Eggers's Cyclops might also have the ability to see "beyond" the brick wall that forms the background of the print.

This observation segues into the artmaking portion of the session in which Nora invites students to create their own "creatures" with superpowers. Since they are in the museum galleries, they cannot use messy materials such as ink to mimic Eggers' print-making technique. Instead, Nora and Natasha distribute trays with plastic bags containing pre-cut paper images of various body parts (eyes, noses, legs) as well as images of things found in nature (leaves, rocks, etc.); mechanical parts (gears, switchboards); and animal features (snouts, paws). The students begin to collage these items onto scrapbook paper to create a layered effect similar to Eggers'. The array of human and animal body parts is a reference to the Cyclops's over-emphasized eye. Students may choose other anatomical components to accentuate in their creatures. The scrapbook paper has a variety of textures to create "backdrops" for the collages like the brick wall behind Eggers' Cyclops, and the instruction to focus on "super powers" ties into the earlier conversation where they posited

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that the Cyclops might have special powers of sight to "see beyond" (See Figure 5 for an example of a completed project)

From the beginning of the activity, Nora is concerned about time. The conversation part of the session ran long and the group starts making their projects at 9:50 AM, which is just a few moments before the session is supposed to end. She encourages students to "work a bit quickly." In an aside to Natasha she explains that she will give the students about five minutes to work before they need to move on to the next station. As they are
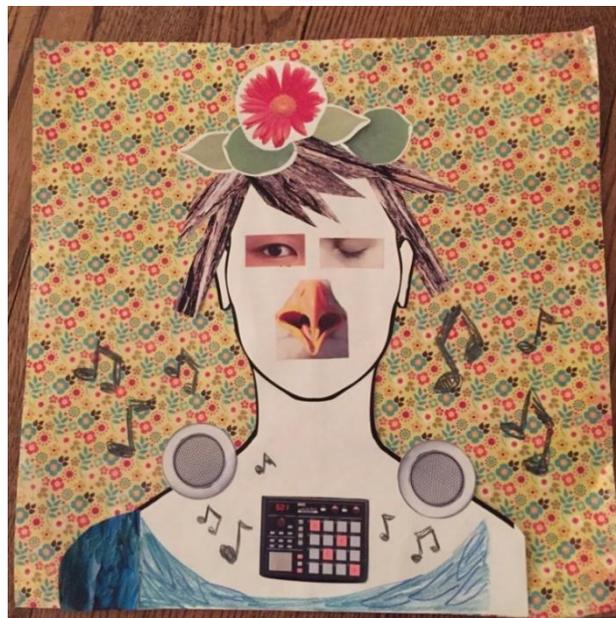
Figure 5. A musical mutant, inspired by Eggers

passing out materials, a few students begin to ask questions without raising their hands. Natasha, reacting to her students and to Nora's comment about the limited time, says, "That is why we are good listeners and not calling out. So we can make art." Here she is framing artmaking as an incentive, and her tactic is effective. The student chatter abates as they begin to cut and paste.

Both Natasha and Nora circulate to support students. Nora sits with a girl and asks her what her creature's hair could be made out of. Natasha tells a student that the wings

she is making are "very cool." Both educators are engaged and supportive, asking students about their creatures and their superpowers. Both are also cognizant of the time constraints. As Nora is trying to wrap up the activity, Natasha asks her, "Do they have time later to finish?" Nora replies there is no time in the "jam-packed" FUSE schedule to return to this artmaking activity. Natasha's face falls, visibly disappointed, but she quickly rebounds saying students can finish at home or at school.

There are several subtle moments over the course of this vignette where Natasha shows that artmaking is a priority for her. First, when she tells students they can draw their responses to Nora's initial questions, she is encouraging them to create visual rather than written or verbal responses to what they see. Next, when she uses artmaking as an incentive to encourage positive behavior, she is framing artmaking as something of value to both her and her students. Finally, when she expresses regret that the students will not be able to finish their art projects, she shows how important the opportunity for her students to create art is to her. This is a contrast to Nora, who exhibits the museum priority for object-centeredness through the in-depth conversation she leads about the print. For Nora, this conversation is more important than spending half the session making the collage. Natasha, on the other hand, hopes to curb the conversation (or at least the students' calling out) in order to spend more time making art.

I went to interview Natasha and her colleague, Alex, at Somerset Elementary School after their FUSE week, in part to discuss the role of artmaking in the program. Natasha ultimately could not attend because she had to meet with a student during our scheduled interview time, but Alex's reflections support the assertion that both of the Somerset classroom teachers valued artmaking in FUSE. He said FUSE was a memorable experience

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for his students, stating they would, "remember FAM over any worksheet or writing assignment." When I asked him why he thought it was so memorable, he said it was because it was active and hands on. While active learning does not have to include artmaking, Alex specifically referenced the multitude of art supplies provided by FAM as a key factor in making the week memorable for his students. He also hypothesized that the artmaking experiences at FAM enhanced the students' desires and abilities to make art in the future. His evidence for this assertion came from the birthday cards he and Natasha received from their students. Natasha's birthday is in November, which was before Somerset's FUSE week. His birthday is over winter break, after Somerset's FUSE week. The cards for Natasha he describes as "nice," but he says the cards the students made for him were something "special." They stayed in during lunch to craft poster-sized creations, in which the students employed knowledge of complementary colors and background and foreground to create something "incredible." He is careful to attribute this difference in the quality of the cards to the students' time at FUSE (and not to some preference for him over Natasha), saying, "They just feel artistic afterwards." He points to the length of time they devoted to FUSE projects as a key factor in inspiring this artistic feeling, saying that after working on art projects for a week at FUSE, they are more capable of sustained efforts toward creation. He describes the students as "glowing" after their week at the museum and offers to fight for them to continue to have similar opportunities to engage in artistic programs such as FUSE. Alex's impassioned language, and Natasha's more understated style both convey that they value the artmaking experiences that FUSE provides their students.

Vignette 2: "I have not been as wild with my projects." Visual arts teachers have

a unique place within the FUSE collaborative model. Many of them are the primary

advocates for FUSE within their school buildings. They are often the people who recruit

classroom teachers to participate and who complete the applications for the following

year's programs each spring. Since FUSE takes place in a fine arts museum, there is a

certain degree of naturalness to this de facto position of art teacher as team captain. This is

reinforced by the program structure in which arts teachers plan their curricula

independently and work alone in the galleries while classroom teachers are paired with

museum educators. Furthermore, Molly and the rest of the museum education team

support and actively encourage artmaking in the art strand of FUSE. They expect that the

art teacher will complete a hands-on project inspired by the museum's exhibitions with his

or her students. As Molly said in the interview before Emerson Street's FUSE week, "The big

artmaking project is for the art teacher."

Therefore, one might expect less tension around artmaking as a priority between

the visual art teachers and museum staff. However, the museum still imposes limitations on

the kinds of projects art teachers can plan. In FUSE's first three years, the art teachers were

assigned a classroom in the University's Art and Design building to work. There, they did

everything from fabric dyeing to screen printing. However, the museum staff has phased

out this practice for two reasons. First, the Art and Design building has been recently

renovated, and many of the former studio spaces have been turned into more traditional

lecture-style classrooms or high-tech graphic design laboratories with studios being moved

off site. So, there are fewer rooms used for artmaking, and the rooms that are available are

in higher demand. In addition to using the Art and Design space for art projects, their

classrooms also must serve as FUSE's lunch rooms, since there is nowhere in the art museum where food and drink are allowed. This is a priority because FUSE can only exist in its current full-day model if students have a place to eat. FUSE must request to use these rooms from the School of Art and Design, and the museum educators must negotiate their relationship with the faculty and staff who work in the building. While the school and the larger university have generally supported FUSE, there have also been several incidents where Art and Design employees have registered complaints about the noise or mess associated with having young children occupy the space. Therefore, the process of requesting rooms requires a delicate balance of politics and priorities. While FUSE still uses the classrooms for lunch purposes, Molly's decision not to provide the schoolteachers an "art room" outside of the museum facility is a concession to the realities of sharing space in a large university facility. This practical concern about maintaining a positive working relationship with the School of Art and Design also reaffirms Molly's philosophical desire to keep FUSE more focused on artworks and exhibitions (see Chapter Four). Her second reason for limiting the classroom use is to bring the art teachers closer, both physically and mentally to the museum's exhibitions. When students are doing art projects in the Art and Design building, they often spend one or two visual arts sessions in the museum to find inspiration and then retreat to the classroom until it is time to install the final exhibition on Friday. Without a classroom space, the visual art teachers typically use the FUSE classroom as a place to teach and make art. This classroom is actually an empty gallery in the museum's basement that has been converted into a teaching space for the FUSE program as well as the arena for them to mount their own exhibitions of the art they create throughout the FUSE week. Although this space is empty of artwork until the students install their

projects on Friday, their proximity to the galleries at least facilitates the possibility that they might venture more frequently out amongst the art.

These changes have affected the visual arts teachers' ability to do the kinds of art projects they desire. Early in the Emerson-East Lake joint PD day, Jo asks, "Do we get a classroom to be messy in?" Molly answers Jo's question with a firm, "no," reiterating that any art materials used need to be "clean and dry" because the art teachers will be working in the FUSE gallery space, not in an Art and Design classroom. There is a moment of disappointment, with Cindy saying that this makes her a little "bummed out," but Jo quickly rebounds and says the restrictions only serve to make her "more creative." Neither of the visual art teachers pushes back against this limitation during the PD day. However, in a follow up interview with Cindy and Jo, after the collaborative FUSE week, their disappointment resurfaces. Jo explains:

> I have not been as wild with my projects. I feel like now I'm using materials I could probably use at school anyway. Whereas before I didn't feel that way. I thought this [FAM] was a special place where I could do these amazing things I can't normally do in the classroom.

She goes on to say she values the students' access to original works of art during their time in the museum and Cindy adds that she likes how the FUSE week makes art central to the curriculum at least for a week, with all her colleagues focusing on a subject that is often pushed to the periphery. However, she points out that there is a "different" feeling now that the art teachers are not allowed to be as free ranging in their planning for the week.

Vignette 3: "Let's Just shut the whole thing down and do clay." In Chapter Four, Rex, the third grade teacher from Emerson Street School, proposed bringing artwork his

students created in his classroom to the museum and installing it in the FUSE gallery. This vision clashed with the museum educators' priority for focusing on artwork and exhibitions in the museum and it also left out the students and teachers from East Lake Elementary school, whom Emerson Street was collaborating with for FUSE. Rex acknowledged that he did not want to exclude Fabian, the third-grade teacher from East Lake, and was therefore dissuaded from bringing his papier mâché gods into the museum. Throughout the PD day, though, he shifted his focus from installing the artwork his students had already made to creating a large-scale artwork during the FUSE week. Recall from Chapter 4, the group eventually decided to have their students create their own heroic figures inspired by the elements of Joseph Campbell's *Hero with a Thousand Faces* and by the artwork in the museum galleries. However, they did not arrive at this solution without pushback from Rex, who hoped his students would create something more elaborate than paper silhouettes during their time at FUSE.

When the group begins to discuss the proposed project, Rex says he thinks it would be "super cool" if each student "made their own little gods." However, he is unconvinced by paper as a medium, saying it doesn't "light his fire." Instead, he wants the students to create something three dimensional. "Maybe we could shut the whole day down and do clay," he muses, suggesting that an entire day of the FUSE week be devoted to clay modeling. He briefly acknowledges this suggestion flouts the museum rules by asking Nora, "But that's not doable, I think is it?" Nora begins to answer, but before she can finish, he enters into a dialogue with Jennifer about how to sculpt figurines of Greek heroes out of clay. He then switches tacks, referring to a project he completed with his school's art teacher Jo during their InFUSE program two years ago in which they used plaster strips to

create sculptural casts of toys and other novelty objects. "I really liked that material. We could see if we could actually find Greek figures that we could cast over. Or we could just have them bring in figurines from their homes [to cast over]." Nora finally is able to interject and say, "I love the [creation of] the physical object, but it's not…we can't work with that material in the museum." Rex acquiesces and responds, "No, no it's something we'd have to do back at Emerson Street and East Lake."

Like Cindy and Jo, Rex remembers fondly the more elaborate artmaking that took place in earlier FUSE and InFUSE programs. He is unsatisfied with the limited materials and projects that are possible now that the museum educators are not providing a studio space. Because the students will be working in the museum's classrooms and galleries, wet plaster and crumbly clay are forbidden. Although Nora suggests three-dimensional collaging, Rex still prefers these messy materials and the products that result from using them. For him, this is an even more important and exciting part of participating in FUSE than spending time in the galleries looking at artworks.

Discussion and implications. Cindy and Jo's desire to use their time in the FUSE program to make art is reflective of the larger culture within the field of visual art education. Herne (2006) argued that for art educators,

> Degree courses are primarily concerned with art, craft or design production, although the percentage of time devoted to theory is increasing…Teachers therefore share a background of practical and theoretical engagement with artists but not so much with museum and gallery educators from an art history background. (p. 6).

In other words, the different perspectives of the museum educators and the art teachers about the balance of time in FUSE devoted to analyzing works of art versus making works

of art are at least in part due to variations in their training and professional preparation. The priority for exhibition-centeredness among the museum educators is a result of the prevalence of art history degree-holders within the field—people who have been trained in analyzing the context and significance of art and art movements. Whereas, the priority for artmaking amongst art educators arises from a professional community dominated by art practitioners and those who view their students as artists more than viewers of art. This is substantiated elsewhere in the literature. In art teacher Chrissy Gray-Rodriguez's (2015) reflection on art teachers' role in art museum education, she wrote, "My education only scraped the surface of how to engage students while analyzing works of art…My training had led me to devote only a short window of time, nor more than 10 minutes, to introduce the lesson in order to allow more time for artmaking" (p.252). Cindy and Jo are both enthusiastic participants in and supporters of FUSE, but they are also products of their professional communities that hold artmaking as a priority.

For the classroom teachers like Natasha, Alex, and Rex, the impetus to make art is something different; it is the chance to diverge from their everyday classroom routines and give their students an opportunity to engage expressively and creatively without the pressure of a prescribed set of objectives. For example, according to Alex his teaching is largely constricted by the district curriculum. Spring Hill uses a reading program called Reading Wonders in which students read primers and leveled texts in order to attain a specific set of skills that are then measured by a weekly test. Alex describes his feelings about the program this way:

> You have to learn vocabulary and you have to learn fiction vs. non-fiction, realistic
>
> fiction and expository tests and all that sort. It's important to understand, but we do

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a Wonders language art test every single Friday. I hate it. I wish I didn't have to do it,

but it's part of the curriculum.

One of the reasons that Alex is so effusive in his response to FUSE is because of the

flexibility it allows for him and his students to veer away from this rigid routine of weekly

topics and tests. He feels the artmaking is an especially important component of the

program because it gives the students a forum to express themselves in ways the

prescribed reading curriculum does not. In a study of arts integration in grades K-8, Bresler

(1995) found a similar pattern of teachers who "complained about the overly structured

nature of the curriculum" and who saw arts creation as a way "to facilitate students'

expressivity and spontaneity" (pp. 34-35). Bresler called this approach the creative

subcategory within the affective style of arts integration. The teachers in her study, like

Alex, found the affective approach to be a way to provide students "with the opportunity to

have their own space where they would not be criticized for not conforming, but

appreciated for their unique visions and capabilities" (p. 35).

Priority Two: Student Behavior

Student behavior is a primary concern of many teachers when they bring their

classes to a museum setting. In his study of over 200 California teachers, Kisiel (2014),

found his participants identified well-behaved and engaged students as a key characteristic

of a successful field trip. As classroom teacher Cathy explained to me, "The stakes are

higher here." If a student is disruptive or noncompliant the ramifications can range from

embarrassment for the teacher and school to damaging valuable artworks. Although

museum educators employee a variety of strategies to ensure the safety of students and the

collections, often classroom teachers take the onus of discipline and behavior management

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on themselves. They seek to transfer established routines in their classrooms to the museum setting, and they use their relationships with students to help to diffuse potentially inflammatory situations. This is a way for teachers to support the museum educators they are partnered with and to be proactive throughout the FUSE program.

      Vignette 1: "We're just trying to wait it out" One of the administrative tasks that must be accomplished during PD days is grouping students. Two classrooms of children are broken into four smaller groups for the week. The museum educators defer to the classroom teachers in this area, since they know their pupils best. Different groups of teachers take different approaches to the task. Some mix students from the two classes so that they have the opportunity to interact with children they do not normally see; others simply divide their classes in half so that they can stay with students with whom they have a relationship. Almost always, they attempt to "balance" the groups so that students whom the teachers perceive as exhibiting challenging behaviors are placed in groups with students whom they believe are more likely to abide by the rules. They also take into account personalities that complement each other and pairings that could be potentially inflammatory.

      However, for their 2015 FUSE, the teachers from East Lake Elementary School made a different choice. They decided to concentrate all of the students they perceived as challenging into one group. On the first day of their FUSE week, Tamara pulled me aside and explained this rationale:

      We originally made a plan where we separated them all evenly, behavior wise, but

      last week we e-mailed Nora, and asked, can we change this? We would rather have

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three-fourths of the day be great and one fourth be…who knows, than have the whole day be bad.

The vague "who knows" in the above quotation shows the East Lake team's unease with their students' potential behaviors throughout FUSE. They believe that if they distribute the "difficult" students amongst four groups it could make the whole program "bad", whereas if they concentrate them in one group, the other three groups will have a better overall experience. Nora acquiesced to their request, despite telling me that the idea of "bad kids" being segregated or left behind gave her an "awful feeling." Rather than confront the teachers about this feeling, she felt obligated to defer to their knowledge of their students and their behaviors. Thus, the blue group was born. The group was explicitly labeled as "bad" by the classroom teachers, and this label even became a bit of a joke amongst teachers. For example on the Monday morning of East Lake's FUSE week, classroom teacher Ashley introduced me to an aide who was brought to support the blue group in this way: "This is Mr. Goodwin. He's going to be our extra support for the blue group. We might need to buy him a drink by the end of the day." This comment was met with a round of laughter from the East Lake staff. The other classroom teacher added, "We just have to accept that the blue group isn't going to get anything done." By the end of the lunch period on the first day, this prognosis seemed to be coming true. It is unclear whether the reason for the blue group's struggles stemmed from the student's behaviors or from the teachers' expectations that the students would not be able to work effectively. The scene plays out in the following vignette:

Lunch has just concluded, and it is past time for their afternoon sessions to begin. Helen is standing at the front of the line and Tamara is standing alongside the line. Tamara

says, "We'll wait until everyone is quiet and ready to go in." The line quiets down for the most part, but there are still a few talking. Tamara pointedly looks at the talkers, unmoving. Some other students begin to realize these chatters are the reason they are not being allowed to enter. So one yells at them in frustration, "Be quiet!" This sets off a chain reaction of students talking and admonishing one another not to talk. Tamara says again, "We'll wait." The students become even more agitated and the noise in the line gets louder as they bicker back and forth, shushing one another and telling people to shut up. One girl in particular begins to speak out about how she believes Tamara is being unfair. She angrily spits out the sentence, "It's just called feelings!" This is an attempt to explain herself and why she is still talking. She wants the teachers to know how frustrated she is and believes she has the right to express these feelings without being silenced. She continues to talk despite admonitions from her peers. The noise bubbles up in small pockets. One group of boys starts talking, and then stops. Then it is a trio of girls. All the while, Tamara, stands by, arms crossed, reminding the students she is waiting. Helen is silently observing this standoff. The blue group finally enters the museum fourteen minutes later, halfway into the time for their allotted session. As they walk in, I approach Tamara. She pulls me aside and confides that the principal of their school has recommended teachers do not move forward with instruction until all students are focused. This "wait it out" methodology translates to Tamara's insistence on silence before entering the museum. She is both following her principal's instructions and maintaining consistency between school expectations and the museum environment. However, the impact on the museum program is clear. The students remain agitated after the prolonged period of standing, and despite ultimately quieting in order to enter the building, they begin talking again as Helen attempts to give background

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information on the afternoon's focal artwork. Helen is also rushed because of the delay. There is time for the informative part of the plan, but the hands-on segment gets cut short, further frustrating students who hoped to complete it.

This transition to the afternoon session highlights the difficulties in East Lake's grouping strategy. Indeed, the blue group students have moments where they act defiantly, but their defiance also becomes a self-fulfilling prophecy as the teachers prolong their entry to the museum. However, East Lake is not the only school that has considered drastic grouping measures in an attempt to manage behaviors at the FUSE program. Another example comes from Somerset Elementary. Somerset is a "three strand" school. This means there are three classes on each grade level. One of the classes is a gifted education class, the other is a bilingual education class, and the third is a general education class. Due to scheduling and space limitations, FAM only allows two classes to participate in FUSE at a time. Different schools have approached this limitation in different ways. For example, Emerson Street Elementary School, which is also a three-strand school, chose to have two classes participate in a FUSE and then to have their third class partner with East Lake for the inter-school FUSE as described in Chapter Four. This way all of the third graders in the Emerson Street building could have the same experience. Somerset, however, had a different proposal for their 2015 FUSE day. They requested to bring the gifted and talented class in its entirety, and then to combine the "well-behaved" students from the other two classes while leaving those they thought might be disruptive at the school. This request made the museum education team feel uneasy. Nora, who was the museum educator present when the school described their plan, did not immediately speak up because of the museum educators' customary deference to teachers on issues of behavior. However, after

the subject was raised at Somerset's PD day, she sought out Molly for advice, because, just

like with East Lake's blue group, the idea of segregating students in this way made her feel

"awful." After several conversations between the museum education team, where they even

pulled in the museum's development director for input and advice, Molly contacted

Somerset's arts coordinator, Jillian, asking for clarification about their rationale:

> I wanted to follow-up with you on this issue of selecting students from both Natasha
>
> and Brett's classes. I'm curious to find out more on how and why the decision was
>
> made at Somerset to select students from both classes, instead of just sending
>
> Natasha's class. Please don't take my questions as judgmental. I'm just trying to have
>
> a better understanding of what goes on at the schools with respect to decisions like
>
> this. I do want to tell you that since you've raised this topic, we have had a few
>
> conversations with several people over here about how we want to handle things
>
> like this in the future. And we've actually decided that in our call for schools to
>
> participate for next year, we are going to explicitly state that entire classes must
>
> come. The idea being that we want our programs to be inclusive, especially since
>
> museums are so often perceived as not inclusive. (Personal communication,
>
> November 18, 2015)

 Jillian attempted to explain the school's reasoning further in an email to Molly on

November 20, 2015:

> They [the teachers] came to this decision due to specific circumstances with their
>
> students. Both Natasha and Brett are new teachers, but they both have students who
>
> are sent home frequently due to behavior and actions that would be very difficult to

deal with in a museum and without an administrator on site. They both felt that it

was the safest decision to make.

In the end, despite the argument articulated above, Somerset decided to bring Natasha's

class in its entirety, noting that Molly's new policy of only accepting full classes would

influence which classrooms were picked to participate in the future. Although Somerset did

not ultimately end up making groupings based on behavior as East Lake did, their effort to

do so is an example of how behavior is at the forefront of teachers' minds when planning a

trip off-site. It is also important to note these impulses are not atypical. Michie (1998)

found students' prior behavior to be a key factor in determining whether teachers were

willing to take those students on field trips.

      Vignette 2: "Shhh." Cathy, a 5th grade teacher at Kennedy Elementary School stands

behind a group of students seated in a semi-circle. Dawn, the museum teaching-artist, is at

the front of the circle. The students have just completed a planning sheet for their final

projects. Dawn is asking them to share their ideas. A student is making a low noise under

his breath. Cathy interrupts Dawn to say "Whoever is making that noise, please stop." The

noise stops and the students continue. They are excited to share their projects and begin to

talk over one another and over Dawn. Cathy says "shhh!" but the buzzing of student voices

continues. Dawn proceeds apace, trying to listen to each group as they talk. Cathy says

"shhh!" again and again. The noise is not directed at any student in particular, but at the

group as a whole. It punctuates the conversation every few minutes and is mostly ignored.

It seems Dawn's tolerance for the chatter is higher than Cathy's. Cathy's "shhhs" have

become like a metronome in the background, highlighting the rhythm of the conversation,

but not changing its tenor or pace. The students have no incentive to respond to Cathy's shushing because Dawn's lesson goes on despite its presence.

Sometimes, though, classroom teachers lodge more forceful interjections while museum educators are teaching. Chloe, a classroom teacher from Emerson Street School, is also prone to shushing. Helen teaches a lesson about the difference between reproductions and original artworks. She holds up several posters of Vincent Van Gogh's *Starry Night* so students can see the variance of color in the different reproductions, eventually leading them to the conclusion that reproductions are not necessarily a reliable representation of artists' intent. The students are excited by the task. They enthusiastically point out the differences between the posters and begin to talk over one another, as several lean forward to touch the images of swirling night sky. Chloe starts with the standard "shhh." The students either ignore or do not hear her and continue their conversations without pause. Chloe sighs. Her body visibly tenses and her voice becomes louder and more forceful as she says, "Stop! Sit up!" The students take notice this time and shift back away from the posters. Chloe sits back as well, her body seeming more relaxed now that the students are quieter and talking in turn. One student raises his hand and tells Helen, "That color isn't the same [as the other posters]. That's green, not blue." As they begin to analyze the color quality of the prints, the noise level rises once again. The students lean over the posters. Once more, Chloe's face tightens. "One. Two. Sit up. I am impressed with some of you, but kind of disappointed with some of you." The students lean away and fall quiet. This time the admonition sticks and the conversation about the prints continues with raised student hands. Chloe sighs, although it is impossible to tell if it is with relief or exasperation.

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These verbal reminders from the teachers create an interesting partnership

dynamic with the museum educators. On one hand, they support the museum educators by

refocusing and redirecting students toward their instruction. On the other hand, if the

museum educator is the primary person involved in leading the group at the time, they can

come as interruptions to the flow of the lesson and become confusing to students who

receive mixed messages from the two adults in the group as to what the acceptable level of

noise or movement is for a given activity.

Vignette 3: "The kids are very quiet." Kennedy Elementary School's red group is

seated on the floor of the museum's Asian Gallery. Nora is standing at the front of the

group, introducing that morning's session. Throughout Nora's introduction, April, one of

the classroom teachers, has been sitting to the side and slightly behind the students. She

has an iPad out on her lap. About 10 minutes into the lesson, she leans over and whispers a

question to me about how to connect to the internet. I try to give her instructions as quietly

as possible, moving closer to her and leaning in toward the iPad to get a better view of the

log-in screen. Once she is online, she shows me the program she was attempting to load. It

is called Class Dojo. Class Dojo is a classroom management software. On its website it

proclaims, "Happier students! Happier classrooms!" (https://www.classdojo.com/). The

program functions as a social media site, where parents can join and receive daily and

weekly reports of positive and negative feedback from the teacher as well view photos or

videos of what their students are doing during the day. Each child is assigned a brightly

colored avatar that looks like a space alien or sea monster—tentacles and a single eyeball

are common attributes. The teacher can then add or subtract points for the student based

on categories they either create themselves or those suggested by the software. Some

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teachers choose to display the Dojo for everyone to see, projected in real time on their

classroom and manipulated on an interactive whiteboard. Others make it a semi-private

record that is only used to communicate with individual students and families. As soon as

April gets her iPad on line, Class Dojo makes a loud "Ding!" She hurriedly turns the volume

down and continues to scroll through feedback categories, clicking on individual students'

avatars as she goes. As Nora talks, April looks up and notes who is responding to questions,

whose attentions is divided, and who is chattering with their friends. I am unable to see

what categories she is using, and don't want to interrupt Nora's instructions by whispering

to April. When the students start exploring the gallery and looking at the vessels more

closely, I have a chance to chat briefly with her. She notes, "The kids are very quiet, but ten

are already in the negative," meaning they have more negative behavior comments than

positive ones. This comment piques my interest because, in general, the students have

seemed to me as if they are engaged and participatory. I do not have the opportunity to

probe her further as the lesson continues.

Despite the lack of time to probe further in the moment, I am now attuned to Class

Dojo as an important component of April's educational practice. On Tuesday, as the

students stream off of the bus, and into the museum, April holds up her iPad as she stands

by the door. She says, "Once again, my Dojo is up. Your voices are off. Some of you have

already lost points." Later in the week, she explains to me that she uses Class Dojo as an

incentive system with tangible rewards. She buys prizes from Target or the Dollar Store to

stock a prize box for weekly points' leaders to choose from. She also allows the winners a

"get out of jail free" pass if the class loses recess time. All of these routines related to Class

Dojo continue at FAM. They are one of the most visible parts of April's work throughout the

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FUSE week as she regularly directs students' attention to her iPad and reminds them of Dojo's presence. It is important to note, though, that April uses Dojo's functions for more than just behavior management. Throughout the week, she takes photos of her students and shares them with their parents using the social media function. Whether for sharing with parents or managing her class, maintaining the consistency Dojo offers is of paramount importance to April, who is a first year teacher. Dojo is something that works for her in her classroom, and she does not want to let it go in a new context. In fact, she sees it as integral to her students' behavioral success while at FAM. This emphasis on school rules is connected to the Kennedy teachers' chosen final project, in which students make "public service announcements" for the school (see Chapter Four). So the students are performing the school's behavioral expectations on two levels. First, they are engaging in a literal performance as they craft their photography projects. Second, they are performing for their teachers, who use tools such as Dojo to monitor their adherence to expectations.

Discussion and implications: According to Michie (1998), field trips cause teachers to worry about their ability to maintain control of their students. Being out of the familiar context of the classroom can be uncomfortable for both teachers and students. The worth of the artifacts and artworks in a museum's collection can heighten this sense of discomfort further. Also for teachers who value the FUSE program, they want things to go smoothly so that it is allowed to continue. Emerson Street's art teacher, Jo, reflected on a physical altercation that occurred between two students at the end of a FUSE day, outside of the galleries. "I think about what would have happened to the whole entire program if that had happened in a gallery and something had gotten knocked over or a painting

punched through or something like that. It just makes me sick. So sick I can't sleep at night sick."

Teachers searching for ways to cope with their own unease and lack of control turn to tools such as Dojo in the hopes of maintaining consistency between the classroom and the museum and mitigating student behaviors they deem problematic. This emphasis on behavior impacts the nature of the collaboration between the teachers and the museum educators. In Tal & Steiner's (2006) analysis of teachers' roles during visits to science museums, they found more than half of teachers fell into the category they labeled "The teacher who follows tradition." A key characteristic of tradition-following teachers is that they focus on management and order throughout the museum visit. Likewise, Talboys (2010) pointed out the important role teachers play in disciplining their students in the novel museum context, emphasizing the relationship teachers have with students who are relative strangers to museum educators. However, over-reliance on these relationships can mean museum educators view teachers primarily as "discipline managers" (Tal & Steiner, 2006, p. 30), rather than as teaching partners. In the vignettes above, April, Cathy, and Chloe all literally and figuratively stepped back from teaching and instead devoted the majority of their energy to managing student behaviors. In a classroom setting, these teachers are both the pedagogues and the managers, but in this scenario the roles are divided, with the museum educators providing content and the classroom teachers providing discipline. While this may seem a natural extension of the museum educators' familiarity with the collection and the teachers' familiarity with their students, it undermines efforts toward a deeper collaboration in which educators from both

institutions have a holistic responsibility for the museum experience they are providing students.

Priority Three: Feeling Comfortable in the Museum

Much of the teachers' emphasis on discipline described in the section above stems from a feeling of discomfort in the museum setting. However, student behavior and the risk it poses to valuable art objects are not the only impediments to teachers feeling at ease in a fine arts museum. For many classroom teachers, visual art falls outside the realm of their experience and training. Wilson et al. (2008), who studied Scottish primary school teachers' perceptions of their ability to teach the arts, found many of their participants felt "intimidated or inexperienced in delivering one or more arts subject" (p. 41). In an interview, one participant went so far as to say, "I dread art lessons. I'm not artistic in the slightest" (p. 41). Similarly, Oreck (2016) found K-12 teachers in the US were not confident in their ability to facilitate arts lessons, despite valuing the arts and creativity in general. Both of these studies were based on teachers' views about implementing arts-based pedagogy in their own classrooms. If you add the additional layer of the novel museum context, it is unsurprising that many teachers feel out of their element leading instruction in a gallery setting. However, it is not just classroom teachers who need support to teach in a museum. As outlined above, most visual arts teachers do not receive training in how to teach from original works of art. Therefore, they do not always feel confident in bringing their students to art museums. (Bobick & Hornby 2013; Robins & Woollard, 2005).

For these reasons, Liu (2000) suggested that collaborative efforts between teachers and schools should emphasize educating elementary school teachers in how to use museums. As Caston, (1989) wrote, "The environment, like all new environments must be

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explored, and its functions learned before a person feels comfortable and thus receptive to the information presented there" (p. 90). If teachers become more familiar with the museum setting, they can become better partners to museum educators and also help their students to have a higher quality experience throughout their visit (Tal & Steiner 2006)

Vignette 1: "I'm not an art person. I don't really know what to do." Recall from the previous section that April, the fifth-grade teacher from Kennedy Elementary School, used Class Dojo software as a behavior management strategy. She was often at the periphery of the group, entering information into the program on her iPad. This commitment to the DoJo program meant she was frequently an observer rather than an active participant throughout the FUSE week. During one such session, I took the opportunity to chat with her as museum educator, Helen led the students. In a whispered conversation, I asked her how her day had been going and what she had been doing. She said "I've just been watching". When I inquired about whether she had the desire to do more than observe, she replied, "I'm not an art person. I don't really know what to do." She went on to say she has a background in music and felt comfortable integrating singing and other forms of music into her classroom, but did not consider herself knowledgeable enough to incorporate visual arts elements into her teaching. For her, FUSE was an opportunity to "learn more about some of the stuff here [at FAM]," rather than a chance to teach in the galleries herself.

By Friday, she still did not feel at ease enough in the galleries to lead a group of students through them. She is with the red group who is working with Nora. On the morning's agenda is an examination of a painting by Frank Stella as well as a recap of the week. The purpose of the recap is to prepare students to guide their parents through the

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museum during that evening's gallery opening. The students are seated in front of the Stella

piece, which hangs in the entryway to the museum's galleries. They are surrounded by

colorful pieces of tape and foam stickers—the materials they are using to create buttons,

inspired by the Stella. At this evening's opening, they will wear the buttons as they talk to

their parents about the gallery installation they created with their art teacher, Chase.

The students are engaged with the materials, so Nora has a chance to talk to April.

She asks her if she would like to lead the recap portion of the morning's session. Although

April was not officially assigned to lead the review, Nora feels confident that she can "just

take them through the galleries and talk about the highlights of the week." April, however,

is not so sure. She tells Nora, "You know it better," indicating that Nora has a better grasp

on the museum content than she does. Given Nora's status as a museum employee, this is

likely true. However, the ability to lead the recap—which is meant to be more of a

reflection on the week than a reexamination of particular artists and artworks—does not

require any additional knowledge of the exhibitions beyond what April has experienced

throughout the week.

In follow-up interviews with April and her colleagues Cathy, Adrienne, and Sophie,

all four of them reiterate this sense of unease with art as a subject matter, often relating the

feeling to perceived gaps in their own educational experience. The quotations below

capture their central thesis that they, like April, do not define themselves as "art people."

Cathy: I'm not that big into art…it's not something that I do…I'm one of those

people that thinks "I like this piece and I like that piece [of art]" but I

don't really understand or get it. I'm learning more. I think I recognize

more names, but it's just not something that I know a lot about. That's

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what's hard…They've had an art teacher and these museum trips. They [the students] have had more of that than I've had. I did band and that was pretty much it…

Adrienne: I don't consider myself very knowledgeable about art either… I went to a small Catholic school so my art was hymns. That's what we did. I never had fine arts in my life, even in high school…never in my education…I always had an appreciation for it. I definitely have picked up a lot of terms and understandings from listening to the museum educators from listening to Chase [Kennedy's visual art teacher]… I'm still not artistic. I still can't draw a straight line with a ruler"

April: This was a really different experience for me. My degree is in fine arts, but only music. I don't know about the visual…I was very interested in learning more mostly because it's something completely different

Sophie: 100%. I would be totally lost if someone just plopped me in an art museum

Despite these categorical disavowals of their own visual art capacities, the teachers are all enthusiastic supporters of FUSE and see it is an important opportunity for their students:

Cathy: It [FUSE] does open up that whole museum experience and makes kids think, "I can do this. I can be knowledgeable about this." For some kids this is where they shine."

Adrienne: Experience in art museums is a privilege and it's a privilege that a lot of our kids won't have if we don't expose them and they'll never know if they had a passion if we don't expose them. So even if it's not a

passion that I had or that I knew I had, if that is something that can spark for a child then it's worth it.

The teachers do not only frame their FUSE experience in terms of the students. In the quotations above, April, Adrienne, and Cathy all describe how they have increased both their interest in and knowledge of visual arts through participating in FUSE. The relationship between what the teachers learn and students' experiences are intertwined. Nika, the enrichment teacher from Emerson Street, points out the more the teachers know about the art, the better able they are to communicate that knowledge to the students:

Nika: Part of the collaboration and the importance is to give the teachers information about the art pieces and help us develop our art knowledge to give us a reason to be in the museum to be teaching our lessons because I don't want to skim over that art piece. I want to get the kids to learn about the art around them and the only way to do that is for you to help us learn about that as teachers.

Teachers who are veterans at FUSE, like Adrienne and Cathy, have "picked up" a good deal of information about the art and artworks through observation over time. Sophie confirms this, saying that after three years collaborating with FAM, "I feel more comfortable now. I know my way around. I know what the galleries are all about."

Although participating in the program over many years is a key factor in increasing teacher's comfort level, the museum education team has made efforts to be more intentional about creating learning experiences for all teachers. For example, Nora expressed surprise that April did not feel comfortable leading her students through the galleries by the end of Kennedy's FUSE week. She referenced the moment where April

declined to take her students through the museum when she and Molly were making plans to revise the PD day. Nora used April's deferral of leadership as an example of how the museum team still had to do a better job of giving teachers the tools they needed to be successful in teaching in the museum. It was April's hesitance to lead the recap that led Nora to think about ways to model gallery teaching during the PD day—a tactic that the museum educators ultimately employed in the last PD day of the year as described in Chapter Four.

Vignette 2: "I hope we're not going to drive everyone bananas" Diane, the music teacher at East Lake Elementary, is with the red group in an exhibition containing prints made at the Tamarind Institute, which is a renowned studio and training center for artists creating lithographs. The students are scattered around the expansive space, huddled on the floor. They are sketching on pieces of paper divided into squares. Diane explains to me that they are creating storyboards inspired by the Tamarind prints. They are taking figures from the prints and imagining them as characters. As they sketch, Diane reminds them to consider the fundamental storytelling questions of who, what, when, where, why, and how.

After Diane has provided the students some guidance, she finds me in the gallery and begins to explain the premise of her project. In conceiving her FUSE week curriculum, she was inspired by the Orff Approach. Orff is a way of teaching music that incorporates drama and movement and begins from the premise that all young children are creators and music makers (American Orff-Schulwerk Association, 2017). Although Orff does not specifically incorporate visual art within its integrated arts approach, Diane was inspired by the exhibitions at FAM and felt students could use components of Orff's movement and music-making philosophies to respond to artwork. "I never realized how perfect that [Orff]

is for art." She explains that after the students finish their storyboards they will then bring the characters from the prints to life using a variety of movements and sounds. She shows me a series of cards (Figure 6) she purchased and downloaded from a teacher-resource sharing site and explains that the cards, which each show a different type of line (zig-zag, curvy, straight), will help students to think about qualities of movement as they physically respond to the art. She sees the cards as tools to focus the students' energy and make the movements clearer than they would be if she simply said "go act out the print." Diane notes that one of the reasons she has chosen the Orff approach is because she is "really not comfortable with the verbiage about the art." For her, Orff is a familiar way to integrate various art forms. "I work so hard to like make the connections [to the art]. We're looking for the story in the art and making it into our own movie with sound and movement." Today's session is mostly about finding inspiration in the artwork and exploring movement. If time allows, they will begin to add sounds through vocalization

Looking ahead, Diane says, "Tomorrow I'm going to haul all of the instruments out…some pitched percussion…some un-pitched percussion and recorders…so I hope we're

Figure 6. Ways of moving in the gallery

not going to drive everybody bananas, but I'm sure people will want to kill me by the end of the week, but what can I say?" Here, Diane identifies another source of discomfort for school-based educators teaching in museums. Like the teachers from Kennedy she says she is uncomfortable with "verbiage about art," but her discomfort extends beyond the disciplinary conventions of visual arts teaching. As a music teacher, her curriculum and training are all focused on students making and appreciating sounds in a variety of forms (instrumental, vocal, etc.). Fine arts museum, on the other hand, are typically conceived of as places of relative quiet. To teach music in the museum galleries, she must breach these norms that presume art galleries to be sites of peaceful contemplation.

The challenge of teaching music in an art museum is further complicated by Diane's choice to incorporate movement into her FUSE curriculum. In the section above on behavior, teachers expressed worry that unruly students might accidently knock into a sculpture or defiantly touch a painting. In Diane's sessions, though, the movement is not unruly, but rather part of the curriculum. She takes measures to ensure the movements are planned and controlled—this is one of the purposes of her storyboard and set of cards. Nonetheless fifth grade students are not always fully aware of their bodies and surroundings. So, they risk inadvertently moving in a way that could bring them in contact with the art work.

Diane is hyper-sensitized to that risk. After the students complete their storyboards, she gives them five minutes to practice their narratives while incorporating sound and movement. As she gives them instructions, she reminds them to stay near the middle of the gallery, away from the prints hanging on the wall. She circulates the perimeter of the group, herding them inward like a shepherd corralling sheep. The students are engrossed in the

activity. One group is prancing around like horses while making "swoosh, swoosh, swoosh" noises to mimic a swinging tail. Another group scoots and hops along the floor, embodying a rabbit from an Edward Ruscha print. Their miming makes it clear that their invented narrative centers on the three rabbits fighting over the same carrot. As they struggle, they move closer to the wall and the prints that hang on it. One student's elbow jerks back as he snatches the imaginary carrot. It comes to rest a few inches from the wall. Diane hurries in their direction, putting her body between the students and the artworks. As the students scoot back toward the center, she reminds them, "We're trying our best to be so safe in the middle here." Another group, is scooting along the floor, pushing off with their hands and dragging their legs behind them. Diane whispers "Careful! Careful!" to herself before calling out, "Freeze! Freeze! I love that I see lots of motion. However, I'm a little worried. I would like for all of the groups to be in the middle of the room. That's the one part about this activity, we're having to be really careful." As she continues to monitor the group, one of the museum security guards steps forward from her usual post near the wall and gestures to some students to move more toward the center. As the practice time is coming to a close, Diane finds me again and explains in an aside, "That's why we're doing the movement in here today and we'll add the sound part tomorrow because we can't do both at the same time. Not in those spaces at least." She interrupts herself to call out one last time before gathering the students back together to share their work, "Maybe let's move away from the wall, as you're spinning!"

After the day comes to a close I find Diane to talk to her again, this time without the distraction of her having to manage students spinning and bouncing around the gallery. She says, "The students were just moving around, and I was trying to keep everything safe. The

guard, oh that guard was making me nervous. She was very nice when she told the kids to move away from the art, but then she was writing something down, and I'm hoping that it's not because we did something wrong. And people were walking by looking at us like we were crazy." Here, Diane articulates several potential points of discomfort. The museum space is a public one, full of visitors as well as museum employees like the guards. The presence of the guards has a two-fold effect on Diane's comfort in the galleries. First, the role of museum security is that of enforcer. It highlights the importance of the students staying away from the artwork and therefore makes Diane more anxious about policing their movements herself. She wonders if she did anything wrong because she does not want to be seen as disrespecting or disregarding the museum norms. Second, the guard as well as other museum visitors serve as an audience for Diane's teaching. When I observed her group, an older couple stopped to watch the children moving across the room. They did not seem to me to be overly concerned with the lesson and its aims. They simply paused for a moment with bemused smiles on their faces and went on to another gallery. But in Diane's perception, these guests were looking at her "like I was crazy." For teachers used to being the only adults in their classrooms, these sorts of interactions can be stressors or sources of worry, causing them not only to be concerned about their students and their learning, but also about how a wider audience perceives that learning.

Discussion and implications. In a survey of 75 teachers, Marable-Bunch (2010) found many respondents, "stressed the need to build a comfort level for teachers using museums" (p. 11). It is understandable that school-based educators need support in order to feel comfortable teaching in a fine arts museum. The context of the museum is quite different from their own classrooms and the content of art and art history is unfamiliar to

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most of them. However, the degree to which the museum educators make the situation "comfortable" for the teachers can also constrain the teacher's role in the FUSE program. For example, when teachers feel uncomfortable developing and leading sessions, the museum educators are more likely to take on these tasks themselves. Teachers like Alex from Somerset articulated that it was a "big relief" to not have to "run an entire group" in the museum. He expressed gratitude that Nora, Molly, and the other museum educators provided them with a wealth of information, "because we knew so little." However, this approach can lead to a cyclical passivity on the part of teachers: They don't feel comfortable, so they don't teach. Therefore, they never have the opportunity to become comfortable.

In an attempt to provide the support that the teachers need and desire, the museum educators have moved away from an open-ended approach to FUSE planning where they ask the teachers how they would like to use the exhibitions. Instead, the museum educators equip the teachers with well-researched examples of sessions that exemplify what they consider to be best practices in gallery teaching. The teachers can feel at ease because they have detailed prompts for facilitating conversations about art with their students, and they can ease into these conversations without having to develop the source materials themselves. Emerson Street's art teacher Jo recognized this trend in the FAM education team's approach to FUSE:

> I think from my first FUSE experience to this one, I think that the museum educators
> tweaked it a little bit to make it a whole lot more comfortable for the two
> [classroom] teachers....And it's not scripted. I don't want to say that at all, but it's
> much more like, "We can do it like this," kind of guiding in a certain way rather than

the first time that we went, it was more "What do you want to do?" So I think that makes these two teachers much more comfortable. I think it's [also] probably much more comfortable for other classroom teachers who aren't comfortable teaching in a museum...The museum staff has changed their role and that has helped too, with teachers who are not quite as comfortable. They come in with prepared lessons and say, "with this show [exhibition] we thought of you could do this, this, or this, or whatever you want." They've opened a bag of options here.

By providing the teachers with a "bag of options" or as Nora calls it, "a menu," the teachers are more likely to lead sessions in the galleries, but they are less likely to plan those sessions themselves. This is trade-off for the museum educators in their efforts to ensure classroom teachers have a role. They take on a greater onus of responsibility for the planning portion of the program, but in so doing, they provide the tools needed to move the teachers from passive observers to active participants in the galleries.

For music teachers like Diane, the FUSE structure offers them little choice but to be active participants. Because the museum educators are partnered with classroom teachers, the music teachers develop their curricula and typically teach the music strand on their own. The same is true of the visual arts teachers, but the music teachers do not have the same disciplinary background to support their planning, so in some ways they receive the least support from the museum educators. When I asked Molly about this structure, she expressed confidence that the music teachers' background in the fine arts made them well-equipped to teach in a museum. However, in the vignettes above, both Diane and Sophie discuss how they are uneasy with their ability to talk about paintings, prints, sculptures, and other art installations. Diane "doesn't know the verbiage" and Sophie feels "totally

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lost." When describing this feeling of being lost, Sophie goes on to say how crucial the information and help provided by the museum educators is to her practice. Although she has not taught with museum educators during FUSE, she has observed them work during FastFUSE programs and collaborated with them during InFUSE programs with Kennedy Elementary School. She identifies these experiences as key moments of learning. As she watches the museum educators in FastFUSE (a program where there is no expectation that the classroom teachers will collaborate or lead sessions), she sees examples of gallery teaching that help her to feel more at ease when she is required to plan her own FUSE curriculum. "I feel more comfortable using strategies like VTS [Visual Thinking Strategies] now. I feel like the activities you guys [museum educators] do with them on the FastFUSE could easily turn into a music or drama thing. It helps me come up with ideas for using the art for the FUSE week." This reflection highlights how important it is for teachers of all disciplines to see models of museum teaching. It is an endorsement of Nora's impulse to provide these models during the PD days, but also indicates that teachers will feel more at ease teaching in galleries once they have seen it done in real time with actual students. Under the current FUSE structure, music teachers only have this opportunity if they participate in FastFUSE. For classroom teachers, many of them observe the museum educators during FUSE before they volunteer to lead sessions themselves.

Conclusion: Autonomy vs. Support

Like the museum educators', the school-based educators articulate and embody a complex set of priorities that are at times are contradictory. For example, the aspiration to make art, especially large-scale projects of the kinds imagined by Jo, Cindy, and Rex shows a desire for autonomy in visualizing the FUSE curriculum. These teachers express varying

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degrees of frustration due to the limitations of materials and space the museum context demands. Rather than use materials made by the museum educators, their goal is to plan unique and intricate projects that take advantage of the intensity of the FUSE week to do something "wild" (a term used by both Rex and Cindy to describe their ideal FUSE projects). On the other end of the spectrum, there are teachers like Alex, April, Natasha, and Sophie. Each of them articulated relief and gratitude that the museum educators provided them with materials and said this was a major factor contributing to their comfort in the museum. For them, venturing outside of their comfort zone to teach about works of art require resources, modeling, training, and time. The more directed approach of providing scripted lessons is a welcome release from the pressure to know information about works of art and how best to engage students in looking at them.

The priority placed on student behavior does not appear to be the source of as much collaborative tension as the other two school priorities. School-based educators and museum educators alike hope that students will behave in a way that helps the program to run smoothly. However, the school-based educators place more weight and attention on behavior than the museum educators do. The museum can become an uncomfortable space, not only because the classroom teachers do not feel well equipped to teach about art, but also because it presents a disruption to their established ways of managing their classrooms. This causes the teachers to do everything they can to exert control over the novel context. Some of their approaches are at odds with the museum educators' values of inclusivity and access, as Molly described in her email to the arts coordinator at Somerset Elementary School regarding which students should attend FUSE. However, they are also rooted in a much more intimate knowledge of the students than that possessed by the

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museum educators. This is not to say that the labels ascribed to students by their teachers are always accurate or fair. For many, working with adults who do not know them allows them a fresh start and an opportunity to escape preconceived notions about their abilities and attitudes that follow them through the school buildings. The museum educators, therefore, must work to strike a difficult balance between respecting and honoring classroom teachers' assessment of their students' competencies and giving students the opportunity to successfully participate in FUSE. The negotiation of these values is another example of the complexities involved when the museum and schools collaborate.

CHAPTER 6

SHARED PRIORITIES

In the previous two chapters, I examined the priorities of school-based educators and museum educators. At times these priorities appear to be in conflict with one another. For example, the museum educators' focus on exhibitions and objects means there is less time to make art—a priority for many of the teachers. However, educators from both institutions also share some key priorities for the FUSE program.

First, they both want FUSE to be an enjoyable experience for students. This finding is aligned with the literature, in which several studies have found students' enjoyment to be a key factor in whether educators consider a field trip or collaboration to be successful (Anderson & Zhang, 2003; Osterman & Sheppard 2010; Richter 1993). According to Hooper-Greenhill (2007), "The statistical data shows conclusively that what teachers value most about museums is the opportunity for students to have an experience that is enjoyable and inspirational and which might lead to creativity" (p. 111). This affective priority becomes linked to the educators' articulations of the priorities described in the preceding chapters. For example, during Emerson Street's PD day, classroom teacher Laila wanted to include artmaking in the museum strand because she thought students would enjoy hands-on activities more than sessions that focused on talking about art.

The second priority shared by the museum educators and the school-based educators is for FUSE to be something different from the typical school experience. Although the school teachers' desire to make art and the museum educators' focus on exhibitions are in some ways oppositional approaches to the FUSE curriculum, the common thread between them is that they both provide something that cannot be provided at

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school. For art teachers who see their students a limited number of times within a week, the museum offers the chance to create something more elaborate and in-depth than they can accomplish in thirty or 45 minute sessions. For museum educators, the museum presents the students with the chance to engage original works of art, rather than reproductions projected in the classroom. The values underpinning these two stances are distinct, but they both strive to make FUSE a unique moment within the school year for the students. Both the artmaking and art-viewing are opportunities facilitated by students spending a week of their school year in a fine arts museum.

Priority One: FUSE is "Something Fun"

Fun is often seen as ancillary within an educational context. Teachers attempt to make lessons engaging and enjoyable, but fun is rarely the primary goal. This stems from a characterization of fun as mindless or frivolous. Things that are done "just for fun" are not viewed as intellectual or serious, therefore they are not considered central to educational endeavors. When students leave the classroom context there is more latitude to incorporate fun as a marker of success. "When asked when they knew a visit had been successful, 61 percent of teachers stated that this was judged by whether or not their students had a positive experience." (Hooper-Greenhill, 2007, p.103). Kisiel's (2014) study of teachers and museum educators in California found, "both groups stressed the importance of the positive student experience, or as one staff member referred to it, the 'wow' factor" (p. 350).

Findings such as Hooper-Greenhill's and Kisiel's show that enjoyment is precisely why a majority of teachers choose to engage in field trips. In line with this finding, both the museum and school-based educators in FUSE name fun as an overarching goal. Here,

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though, they do not mean the kind of mindless fun described at the beginning of the preceding paragraph, but something more akin to the "wow factor" articulated by the participant in Kisiel's (2014) study. Fun in this iteration stems from engagement and interest. It is supportive of cognitive processes rather than antithetical to them. In the sections below, I highlight moments where the emphasis on fun is explicit and where students and educators demonstrate the different possibilities for fun afforded by the museum context.

Vignette 1: "I want kids to like the Museum!" Recall from Chapter Four that during the Emerson Street PD day Molly led a brainstorming session in which she asked participants from the museum and school to write their goals for the week on post-it notes. She opened the activity by documenting her priority for centering FUSE lesson on the artwork in the museum. After providing this example, others had the chance to write and share.

Molly allots five minutes before collecting the post-its in a pile in front of her. Once everyone is finished she begins to read the entries aloud, noting commonalities. There is an emerging theme regarding students' comfort with talking about art, and developing a rich vocabulary related to museums and exhibitions that includes the ability to describe art in more nuanced ways than words like "good," "pretty," and "ugly." After the discussion of language, Molly pulls a post-it from the pile that says "have fun." This simple, statement causes Molly to laugh. She looks over at me and draws me into the conversation. I step out of the role of observer and discuss why she finds the post-it amusing:

Molly: [Laughing] Heather's always teasing me about this, saying, 'Molly, what is really the point of FUSE?' and I say 'I want kids to like the museum!'

Nika: Right!

Molly: It is to have fun learning, right? So she told me it's ok just to say it. [The goal] is to have fun. It took me a long time to come to that [Laughter]. I was hiding, you know? It was always my secret mission for people to like the museum, because *I* like the museum! [more laughter]

Heather: Well this is why I'm laughing through this whole exercise. I've been asking Molly for three years, partially because I've been trying to write about this project, 'What do you want out of FUSE and how do you communicate that to teachers?' And she says, 'Well I think I want them [the students] just to have fun, but I don't know if I can just say that. So now she's saying it'

Molly: Now I'm saying it, and I used to always be trying to tie it into what you're teaching in third grade, but we can't support your curriculum for "Woodland Animals" or whatever. Now I'm saying, I want them to have fun!

At the end of this exchange, none of the school-based educators respond negatively to Molly's "confession" of the fact that fun is her primary goal. There is none of the pushback that she feared regarding reemphasizing the curriculum or critique of fun as trivial or unimportant. In fact, moments later Molly pulls a second post-it from the stack that says

"have fun." Nika responds, "That's definitely the overall goal." In fact, both of the "have fun" post-its have been written by teachers from Emerson Street. This coupled with Molly's articulation of her priority for fun shows that "fun" is an overarching theme for educators from both institutions.

Vignette 2: "When I'm done can I go look some more?" Helen is with the green group from Kennedy Elementary School in FAM's Contemporary Gallery. She is joined by Eva, a University student who often volunteers for FAM's educational programs. The room contains an installation piece composed of textiles made from recycled and rewoven burlap. Large swaths of the material hang in undulating waves from the ceilings. Clumps of it are arranged on the ground like boulders. The installation includes a soundtrack of rhythmic noises interspersed with human voices. There are glass objects such as magnifying glasses and test tubes suspended from portions of the burlap, and a circle of light projected on the floor.

The students are in the corner of the gallery working in partnerships and small groups. Each grouping has one half a tri-fold foam board (so that it can stand on its own, creating a right angle) as well as cheesecloth and wire. They are creating their own installations in miniature. As they work Helen and Eva circulate. Helen asks a group some questions: "Do you want to stretch this part out?" "Where does this go?" Eva sits with three girls who begin asking her questions about where she is from and who she lives with. As they chat they weave cheesecloth through wire, they're hands working even as they listen eagerly to Eva's responses. Their dexterous movements do not require them to look down and they remind me of women chatting in a knitting or quilting group.

One boy asks Helen, "Can I make another one? Please?" Helen says he may, if time allows. Another boy asks Eva, "When I'm done can I go look some more? When she says yes, he practically bounds up to stand among the swooping burlap. Other students begin to gravitate toward the center of the room. They are anxious to be near the art. For this particular exhibition, the artist has given the FUSE students special permission to touch the artwork—a privilege that excites the students as they grasp at the threads. Eva reminds them to touch gently with the backs of their hands so they do not inadvertently pull something down. "You are just feeling for texture." The students continue to interact with the exhibit. One pokes her head through a gap in the fabric, while another mimes shooting a basketball through the hole. Eva asks one of the students who is standing near the glassware, "Why do you think they have these glass things here? What do you notice?" The girl says they remind her of "science things" and she thinks they would make noise if you clinked them together (Eva reminds her not do this). Other students begin to flock to Eva, each examining the glass and touching the piece.

There are several moments here which exemplify students having fun with the exhibition. Their desire both to do more of the hands-on activity, but also to get up and look again at the artwork means they are engaged in both making and close looking. They are playfully interacting with the space, finding affordances and opportunities such as imagining a basketball hoop in the fabric. They are also anxious to talk to Eva about the art and to hypothesize what its various components mean. Throughout my week observing Kennedy's FUSE, there are several other instances that replicate this enthusiasm. During a scavenger hunt in the European galleries, students are invited to create their own clues once they have successfully solved the museum-provided prompts. Three girls sit on a

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bench pointing out features of a stained-glass window and scribbling on their papers. When they are finished, they run (probably more quickly than museum rules allow) up to their classroom teacher April and ask her to solve their mystery. There is obvious excitement as they watch April try to deduce their meaning, and April plays along miming intense concentration as she reads the clues under her breath and pivots to look around the gallery. In another instance, a young boy arrives wearing a grey hooded sweatshirt featuring pixelated images of characters from the Star Wars movies. He explains to me that he wore it especially because it mirrors the pixelated appearance of an art installation piece crafted from strips of VHS tape woven together. He says, "I want to work here all day." Another student reminds him that it is almost time to go back to school and a third chimes in that she does not want to return to school. "It's more fun here, she says."

Vignette 3: "He's dreamy!" The Blue Group from Emerson Street is seated in FAM's European and American painting gallery. The gallery is narrow, with arched walls. In the center of the arch hangs a series of portraits. Jo is leading the group, and focuses their attention on a 17th-Century portrait by artist John Singleton Copley. The subject of the painting wears a green coat with gold adornments. He is wearing a powdered wig, as was the fashion of the time. His hands rest on a chair as he gazes outward, with a background comprised of a Grecian pedestal and rich red fabrics. Jo holds four playing cards from the children's game "Apples to Apples" in her hand. Each card has an adjective on it, and Jo explains that the group is going to vote on which adjective best describes the man in the portrait. She reads out the words: clean, scary, dead, and dreamy. At the word, dreamy, several students begin to laugh. One boy yells out, "Dreamy! He's dreamy!" The laughter escalates, as Jo reads out the words again and takes a vote. Dreamy wins. Jo asks the

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students why they chose dreamy, and students pick out details in the portrait including his fancy attire and his direct stare. Jo continues the exercise with the other portraits, and then gives small groups of students other stacks of cards with random adjectives on them, allowing them the opportunity to try to choose their own descriptors and defend those choices.

After a few moments in the small groups, Jo brings everyone back together. "Now I want you to think about these four paintings and five people in them, I want you to think about if they came to life off of the wall. What they might act like? How might they walk?" One girl raises her hand and Jo invites her to demonstrate the walk of one of the aristocratic ladies. She holds her arms away from her body and pinches her fingers together as if she were holding a large dress up. She walks slowly down the narrow length of the gallery. A few giggles escape from the students. Next, a little boy gets up. He too holds an imaginary skirt away from his body and swishes his hips back and forth, eliciting even more laughter. Then, Jo's student teacher, Olivia, gets up. She strides forward confidently, holding her imaginary lapels, in an imitation of the man in the green jacket. The laughter escalates and there are several guffaws from the group. One boy lays his head on the ground because he is laughing so hard. He has literally collapsed in giggles. One by one more students get up. Not every traverse invites laughter, but there is a sense of lightheartedness and silliness. They are playing at "being fancy" as well as experimenting with inhabiting different genders and demeanors through their varying interpretations. In short, they are engaging with the relatively staid portraits in a joyful way.

Discussion and implications. These are but a few examples of students explicitly and implicitly articulating FUSE as fun through both their words and actions. Several others

instances from other schools and sessions could also be mentioned. One of the reasons that I chose the vignette in the textile installation as an exemplar of fun at FUSE is because it demonstrates fun that incorporates both the museum educators' ideal of engagement with the artwork as well as the school-based educators' ideal of artmaking. Whether through artmaking or art-viewing, the participants in my study prioritize fun in FUSE because they see the program as a forum for stimulating active learning, in which the fun comes from being immersed in the novel setting of the fine art museum. In the scene students are working diligently on their dioramas, answering Helen's questions about why they have made particular aesthetic choices, and inquiring as to whether they can make a second project. Concurrently, others in the group are compelled to revisit the installation and take time to talk about it, interact with it, and ask questions of Eva. The source of excitement is different for different students, but is palpable in both cases. This hybrid of making and experiencing art exists at the crossroads of the school and museum educators' priorities. Similarly, the scene in the portrait gallery shows a visual art teacher using a museum-created lesson. This is unusual because typically the art teachers create their own FUSE curricula based on artmaking. Jo's choice to adapt the "walking and talking" session is a response to the limitations on the kinds of art projects she can make. Instead of feeling restricted, Jo sees this as a novel opportunity for both her and her students. "I've taken kids to FAM 12 times [for FUSE and FastFUSE], but I've never gotten to teach in this gallery. I'm really excited!" Because Molly has controlled the materials Jo can use, she turns to the museum educators for inspiration. The session is an example of how the priorities described in Chapters Four and Five, such as teachers taking an active role in lesson design and the emphasis on artmaking, are fluid and intersecting. At times, like in the vignette

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above, they are subsumed by the larger shared goal of providing an enjoyable experience for the students.

Although both museum educators and school-based educators agree that the FUSE week should be fun, they often disagree on what constitutes fun. For example, during Kennedy's PD day, one of Nora's main concerns was that the PSA project Adrienne proposed did not seem like it would be fun. She worried that students would not be excited by an assignment focused on school rules. In the original project idea, However, Adrienne was adamant that the playful nature of the Bandi photographs, which were the inspiration for the projects, would excite students. She felt they would enjoy crafting their own versions of them and showcasing their knowledge of their school and their seniority within it as fifth graders.

Similarly, students have different definitions of fun. In the same conversation where a student said she did not want to go back to school because FUSE was so fun, another whined that he was bored. Yet another group of students, when I asked them what the most fun part of FUSE was, replied it was getting to sit with their friends and eat lunch outside—factors unrelated to the curriculum and content of FUSE. In short, fun is experienced differently by different people and what inspires fun varies by individual interests, temperaments, and worldviews. Indeed, it is unlikely that a group of teachers can fully understand what will be fun for a class of fifth graders.

In her research on the uses of fun in dance education, Stinson (1997) indicated that these different perceptions of fun are all valid, and many contribute to meaningful learning in the arts. She pointed out the ways in which dance affords opportunities for social interaction, shared creation, and learning new skills. All of these processes hold the

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potential for fun and can be applied to museum education. In the closing of her article, Stinson referenced the work of Hungarian psychologist Mihaly Csikszentmihalyi, whose concept of flow involves the transcendence that comes from absorption in intrinsically motivating endeavors (Stinson, 1997, p. 62). It is this kind of fun that the museum and school-based educators hope for their students to experience in vignettes such as those described above. In trying to understand the collaboration between schools and museums, it is important to analyze fun as a common goal of educators from both institutions. The common factor is the use of the word "fun" to describe a sense of engagement and intellectual vibrancy that stems from genuine interest in the artworks on display. This is significant because, evidence also shows that elementary schools are increasingly moving towards more rigorous academic curricula—often at the expense of affective and social goals such as fun (Henley et al. 2007). Additionally, a collection of recent museum education literature argued that collaborations with schools must prioritize complementing school curricula and meeting academic standards (Gray-Rodriguez, 2015; Marable-Bunch, 2010; Ng-He, 2015; Schlageck, 2010). This trend is evidenced in Molly's feeling that she had to "confess" that fun was one of her priorities. For these reasons, it is noteworthy to name fun as a primary shared goal of the FUSE program and to mark FUSE's potential to provide a unique opportunity within the academic year to focus on affective experiences for students.

Priority Two: Fuse is "Something Different"

Bresler (1995) found affective goals, such as the "fun" goal described in the preceding section, were one reason teachers chose to provide arts experiences for their students. They saw the arts as a forum for cultivating creativity and self-expression that

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was otherwise absent from schooling. Therefore, engagement with the arts was complementary to the formal curriculum—providing something that it lacked (p. 35). Bresler's findings in the classroom are mirrored in the museum education literature. According to Griffin (2004), "Teachers' views of visits to museums generally emphasized enrichment or a change of pace" (p. S59). Hooper-Greenhill (2007) found, "This was particularly so for pupils who, for whatever reason, were not good at academic or written work, as their teachers believed that the museum gave them an opportunity to display their capacities in other ways" (p. 133). Participants in my study articulated a similar point of view, as demonstrated in the following conversation between Molly and teachers from Emerson Street School:

Chloe: One of my students, a very difficult student thrived last year.

Molly: Because of getting them out of that routine of school—

Nika: And that mindset even

Molly: Maybe encouraging different ways of thinking here.

Chloe's assertion that a "difficult" student "thrived" is a common refrain among classroom teachers. At each of the four schools I observed over the course of five FUSE weeks, there was at least one teacher who told a similar story of a student who struggled in the classroom finding success at FUSE. This presupposes that there is something distinct about the FUSE experience, which invites these students to flourish outside of the classroom setting. Molly builds on this supposition by suggesting that FUSE encourages a different mindset or way of thinking.

One example of the differences between FUSE and the classroom is the opportunity to focus on fun described in the preceding section. But the "different ways of thinking" that

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Molly references go beyond just providing the students an enjoyable experience. King (2007) argued, "the informal learning that happens in museums can act as a counterbalance to the heightened formality so prevalent today in North American school districts." In this regard, FUSE also offers students the opportunity to engage with the aesthetic and to prioritize aesthetic experience. Art teachers Cindy and Jo describe how unique it is for art and aesthetics to be at the center of the curriculum:

Jo: I think that it's cool because I think it makes them [the students] realize that art is not just something that you do where there is much art in the art world. Art is everywhere. It's accessible to you anywhere by anyone…

Cindy: They actually freaking love it. And every classroom teacher is learning about art and learning about what we [art teachers] do. Learning about what we do is so important. I'm not just like coloring and getting the watercolor sets out. We're actually talking about visual literacy, we are looking at pictures and we are talking about character, plot, about life.

The art teachers highlight the fact that FUSE not only allows students to begin to see art as woven into the fabric of their lives, but also encourages classroom teachers to view art as something deeper and more valuable than coloring.

For Cindy and Jo, putting art at the center of the week is a key reason they find FUSE so distinctive. For Chloe, it is about the chance for students to thrive. For the museum educators, it is about the opportunity to engage with original works of art and to feel comfortable in a fine arts museum. The common thread between these is the idea of FUSE

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as an intervention in the day to day of schooling. One of the reasons school-based educators and museum educators alike continue to engage in FUSE year after year is precisely because it is different. In the vignettes below, I highlight some of these differences, paying special attention to the emphasis on aesthetic engagement that FUSE provides.

       Vignette 1: It looks different over here!" Nika, Emerson Street's enrichment teacher, and Heidi, the school's music teacher, have chosen to work together on an interdisciplinary project for Emerson Street's FUSE week. The students will write poetry in response to artwork and then use the rhythms of these words to create beats with small, handheld instruments. Today is the first day of the project. Nika and Heidi have chosen two large, outdoor statues as the inspiration for the poems and musical pieces. Students are gathered on the Museum lawn. Sunshine is beaming in their eyes, and some of them have to squint or shield their faces with their hands in order to see Nika as she points out the statues. "These are some welcome pieces, welcoming us to the museum," she says. "Come this way. That's the beauty of the sculpture! Let's go to the front of it." Here she is highlighting the sculpture's three-dimensionality and the students' ability to walk around it, considering it from multiple perspectives. As she takes in the sculpture form the front, she exclaims excitedly "Oh wow! That's very different!" Her remark excites a student who echoes her: "Oh wow, it's different!" As the group continues to make its way around the piece, she asks, "What do you see, what do you notice?" She moves again and exclaims, "It still looks different over here!" Her enthusiasm ignites the students' interest. They follow her, observing how their perspective on the statue changes as they go. One student peeks his nose over the statue's pedestal to try to get yet another angle on the piece.

As Nika is building buy-in among the group, two student observers from the University's education program arrive. They have been working with Heidi over the course of the semester and are maintaining their regular schedule of observations throughout the FUSE week. Heidi, asks them to help pass out clipboards and pencils so students can begin to record their observations for the poem they will later write. Now there are four adults circulating as the students explore. They model close looking for the students. One of the college students crouches down alongside a boy so that they can see the piece from the same perspective. The young student then points out the artist's signature to the University Student, a tiny detail on a massive piece that would easily go unnoticed without careful examination. Heidi prompts another, "what does it make you imagine?"

A student looks upward at the sculpture's towering form and says that he thinks the sculpture is moving. "Oh I see what you're saying," says Nika. She walks over to the base of the sculpture. Let's see how strong it is. What is it made out of?" She tugs at the base of the sculpture, making an exaggerated display of force. "Is it moving?" Some students shake their heads. Others nod. She taps the sculpture with her ring. "It's hollow!" Nika transgresses museum rules by touching the sculpture, but its placement outside allows for latitude in this regard, and students begin to follow her lead. They tap the sculpture with their knuckles or with pencils. They put their ears up against the metal to hear how these taps resonate throughout the intersecting steel bars that form the base of the sculpture. One student rubs the surface. "It feels like sandpaper." Another one says, "It's hot and cold."

The students are scribbling on their clipboards. The words they write will form the basis for the poetry and music they create later in the week. Adjectives like "hard" and "steady" contrast with "wiggly" and "moving." The sculpture is a "bird" and a "staircase to

the moon." The more time that Nika spends circling, touching, and prodding, the more that students are motivated to do the same. They generate ideas and new associations with every moment spent exploring. They wander back into the grassy knoll in front of the museum to get a wide view and then move close enough to touch. Their teachers afford them the time and the space to look at the works from all angles, encouraging them to investigate more deeply, rather than rushing them through the observations.

After the lesson, I spoke to Heidi and Nika about their experience teaching the in FUSE in general and teaching the lesson with the outdoor sculptures in particular. Both mentioned how they appreciated the differences between the sculpture lesson and their typical school day. I then asked them to provide examples of these differences:

Nika: The list [of differences] is endless, for example, when we went outside, we told them, "This is your classroom", and they were like, "Where?" They don't understand that they can learn in different settings. That was big to them. They couldn't fathom it.

Heidi: Something that I'm sure they appreciate is that they get to move around. They get to walk around. They're not sitting at their desks writing all the time, and they have a lot more freedom and this whole idea of, "there's not a right answer, we're just interested in what you are saying. That doesn't show up in everything that they do, and they are kind of stunned by that at first. And even just observing something closely. [They realize] You can learn about a thing by looking at it.

Nika: And today they were staring at those sculptures for a long time. We let some of that lesson plan just slip because they were still talking, and

even though they were roaming around the sculptures, they were

talking about it for a good fifteen minutes. They kept going and more

and more and they were looking.

In this conversation, Heidi and Nika identify several factors that make FUSE unique. Their

assessment that students are "stunned" by getting to move around and "can't fathom"

learning in a different context than school show the ways that the museum setting affords

flexibility—often absent in schools—in how and where to engage in learning. Hooper-

Greenhill (2007) said this is one of the key differences between museum and school

learning. "Museum-based learning is physical, bodily engaged: movement is inevitable" (p.

4). Although the body is present in schools, movement is never inevitable in a classroom. In

the museum, however, the students must move around the objects, traversing the galleries,

and in the case of Nika and Heidi's lesson, circling the artwork to look from a new

perspective. In so doing, they had a prolonged experience with the sculptures. According to

Dewey (1934), aesthetic experience requires fully immersing oneself in the perception of a

moment. It means moving beyond the recognition of objects and the completion tasks that

form the basis for daily living and plunging deeper into the world around us (p. 54-55). By

allowing other elements of the lesson to "slip away" in favor of a lingering experience, Heidi

and Nika invited an aesthetic experience for their students.

Similarly, according to Duke (2010), "aesthetic experience is always outside of the

'right-answer' paradigm" (p. 276). Heidi identifies how unfamiliar it is for her students to

exist outside of this paradigm. In their time in front of the statues, the students are asked to

look and describe, but the conclusions they come to are varied. The sculpture may be

"wiggly" and also "hard." It is this acceptance of ambiguity, variance, and subjectivity that makes the encounter different from many others the students experience in school.

Vignette 2: "This is your time." Kennedy Elementary school's yellow group is gathered in front of an artwork in the multimedia collage exhibition. Their art teacher, Chase is pointing out the parts of a museum label to the students, showing them where to look for information such as the artist's nationality and choice of medium. He is preparing the students to complete a handout in which their first task is to analyze the exhibition space, noting how the artwork is displayed (i.e. Is it on a pedestal? A shelf? Under glass? Suspended from the ceiling?) and describing how the gallery is arranged. The second portion of the handout asks students to identify an artwork that is of interest to them and record basic information from the label as well as a description of what they see and what is happening in the artwork.

At first the tasks seem rather simplistic—I can imagine students hurriedly copying down data from wall labels and giving superficial answers regarding what they see, merely listing objects and figures. When modeling the exercise, Chase does indeed make just such a list, looking at a collage and saying, "For this one I might put, grey, black, paper, lines, a cave." However, he also shows them how the seemingly straightforward question of "what is going on" can lead to a more complex examination of the piece. The majority of the collages in the exhibition are abstract. They do not have a clear narrative "going on." The students must make interpretive decisions in order to answer the second part of the prompt. To make an assertion about what is going on, they must combine their list of what they see with existing schemas for understanding and making sense of the world. Perhaps the grey and black colors elicit a somber emotional response, or the overlapping, jagged

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lines suggest danger and disorder. Chase offers a potential narrative of an island rising from the bottom of the sea. All of these examples require careful looking and a link between the visual properties of the artwork and how the viewers make them meaningful.

Before the students set off to find their artworks, Chase reminds them that they have free rein to choose what interests them. He tells them "Choose any two. I want you to decide," placing emphasis on the word "you." His tone is calm, almost soothing, as he reassures them that they have plenty of time to complete the task. While the students work, he continues to interject these small affirmations:

> It's ok to talk to someone. It's ok to sit down if you want to look at it in a different
> way. This is your time so choose what you want to do. Now if you have the time, you
> can move on, but if you like just sitting and writing, do that, whatever works for you.

Only once does his tone become stern, when a student gets dangerously close to touching a sculptural collage. His voice loses its smooth edges as he firmly says, "uh-uh. You cannot touch anything." No sooner has the student apologized, than he is back to reminding the group, "What is important about this exercise is that you take the time to look closely."

The students respond by matching Chase's unhurried pace. They linger in front of artworks, taking them in from multiple perspectives. A girl in a pink shirt and overalls stands in front of an anatomical image of a skeleton hanging upside down. The piece is tall, and you can see her trying to absorb it in its entirety. She cocks her head to one side, her springing ponytail moving with her, its outline creating a new layer to the artwork from my point of view. Her head moves back and forth, hair shaking. She crouches low and then stands up straight. Her friend who is looking with her invites her to sit on the ground. The friend points and says something I cannot hear. The ponytail girl responds" oh yeah" as if

she just discovered something new in the piece she has been staring at for the past two minutes. The pair continues to talk about the work in tones too hushed for me to record. They occasionally write on their handout, but more frequently they interact with each other and with the piece.

In a follow-up interview, Chase explains that taking this time to look carefully and unhurriedly at the exhibition is a response to Molly requesting teachers do things during FUSE that they cannot do in their classrooms. "I have to let the kids absorb that they're in a museum. It's not just doing a bunch of art lessons. They have to know why we're here. If not, it's just this fun thing that we're doing." Here, Chase pushes back against the priorities for fun and artmaking articulated by other teachers. Going to the museum is fun, but there is something more to it than that. It is a rare opportunity for students to slow down and absorb what it means to engage with works of art. Chase is in the middle of completing a master's degree in aesthetic education, and for him, the museum offers an opportunity to shift his practice from art education to aesthetic education. He references the work of scholar Maxine Greene (1995) to help explain this distinction. Greene wrote, "Art education is teaching artistic skills such as painting. Aesthetic education is "the deliberate efforts to foster increasingly informed and involved encounters with art" (p. 138).

Chase has also changed his curriculum to focus on museum processes such as art installation. For the past three FUSE weeks, rather than making something during their time at the museum, his students create a work of art at school prior to their visit. Their art project is related to something in the museum, and this year he has chosen the Frank Stella painting hanging in the entryway. When they come to the museum, they not only examine

the artwork, but also how it is displayed. Then they use their analysis of the galleries in the museum to make choices about how to present their own work in the FUSE classroom.

> I would say my first two years, my priorities were just filling the time, having something [student artwork] worth putting on display and then trying to meet the demands of this to-do list. I think what has happened now is I've slowed down which is hard for me to do. I constantly think of, "Why am I doing this lesson in the museum, how do I get kids to understand how to look at artwork?" That's constantly evolving because I'm trying to learn how to look at artwork and to have a meaningful connection myself.

The shift Chase sees in his own practice from "filling time" and making art to slowing down, savoring, and analyzing, marks a departure from the art teachers in other schools who see FUSE as a forum for students to create works of art. In both cases, though, time is an essential factor in what makes FUSE different from their daily teaching routines. They see students for a longer and more concentrated block of time during the FUSE week and they can use this time to engender a deeper understanding of artistic processes in their students.

      Vignette 3: "*Now* it doesn't feel like school!" It is the Friday evening of Kennedy Elementary School's FUSE week. Approximately sixty students, parents, and family members are gathered in the FUSE gallery in FAM's basement. The walls are covered with three-dimensional artworks made by the students and inspired by Frank Stella. Next to each project is an artist's statement explaining what inspired the student's work and how they chose to display it. As described in the preceding session, the Kennedy art teacher Chase has not used his school's time at FUSE to make these pieces—that was done at school

before they arrived. Instead, they have studied gallery installations and made thoughtful decisions about where and how to display their pieces. Molly welcomes everyone to the opening and invites the teachers to briefly speak about their experience at FUSE.

After these short statements, the educators encourage the children and their families to explore FAM. The museum is not open to the public at this time, so they are the only ones in the space. One boy walks out of the room rapidly. He looks back at his parents and little sister, exasperated, and calls out, "Guys! Walk faster!" His father replies, "We're following you," which causes the boy to smile with pride. As the families scatter, I wander the galleries, recording small moments in my notebook: A girl taking her mother by her hand and pulling her into a darkened room to watch a video installation; a pair of younger siblings standing on their tiptoes to peer into vitrines in the African gallery while their older sibling (the FUSE participant) wraps his arms around them and explains to them what they are seeing; a girl pointing out the similarities between a button she made and the art piece that inspired its creation; and a boy dragging his family back into the galleries after they are almost to the exit, exclaiming, "I forgot something, can we go back for a minute, please? Just real quick?"

As I walk through FAM's basement, noting these snippets of conversation, a student named Meredith seeks me out. She tells me, "Now, *this* doesn't feel like school." Earlier in the week, she had told me, "This [FUSE] feels like the classroom because it's the same as what we do in the classroom." When I asked her to elaborate, she says that they were sharing stories about the art, just like they read and share stories in school. I pressed her further to identify some differences, and after much thought she admitted that they "do more activities" at FUSE. She closed her reflection with an exaggerated yawn, showing she

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was not impressed by these activities. Her observation that some of the FUSE lessons resembled school lessons was not without merit, but Meredith's lack of enthusiasm was far from typical of her peers' response to the FUSE week (see preceding section for examples of Kennedy students having fun). So, I was interested in why the Friday evening opening inspired Meredith, in the end, to distinguish between school and FUSE. Her response to this inquiry was simple: "Because it's special." Without further elaboration, she continued to admire her own artwork hanging on the gallery wall, before disappearing into the Ancient Mediterranean gallery.

These scenes demonstrate a sense of ownership and comfort in the museum space. The students are the experts on the works of art and their families are the eager novices, ready to learn. One father observes, "It's my first time coming here. You have a lot of interesting pictures here. I'm glad he [my son] came here." This remark shows how FUSE's influence extends beyond the students. Adult community members who have never visited the museum have an opportunity, and perhaps more importantly, a motivation to experience what it has to offer. So, Meredith was not the only one who found something "special" about the Friday night events. The exhibition opening is a reference point for many educators from both the museum and the schools when they describe the impact of FUSE and why they find it important:

Jo: I love they've created this autonomy throughout the week and this ownership of the museum and then on the Friday they can just go…In five days they become part of the museum. They own it.

Cathy: I love watching them go around the museum on that Friday night and just show their parents what they've learned. They're everywhere [in

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	the museum] and their parents are just trying to keep up, and I love
	watching them do that. The parents are kind of subdued, and then the
	kids are like, 'yay!'
Rex:	You know that's always the highlight of the week.
Nora:	It gives that warm fuzzy feeling.
Alex:	My kids they have their younger siblings, and they get the show off. They show what they did, and they get the people excited. I think some of my kids' parents have never been in the museum.
Molly:	The children by that time know the museum really well, and they not only show off what they made, but they show off the whole museum to their families, and it's really awesome because they're the experts now.

This enthusiasm the educators garner for the Friday opening highlights what sets FUSE apart from an ordinary week at school. By shifting the physical context of teaching and learning to the museum, students discover how to interact in a new and public sphere. They build confidence in talking about a variety of art forms to the point they can share their knowledge with their family members without guidance from other adults.

Discussion and implications. The scenes depicted in Vignettes 1 and 2 are examples of educators inviting their students to have *an* aesthetic experience as it is defined by Dewey (1934). Here the italicization of the word *an* is important because for Dewey, "*an* experience" is marked off from the multitudes of mere "experiences" that humans have on a daily basis. It has a wholeness and "runs its course to fulfillment" (Dewey, 1934, p. 36). It is both emotional (p. 43) and intellectual (p. 47) and unfolds over

time so that the person having the experience may move from merely recognizing a form to perceiving it (p. 54). As the students in Nika and Heidi's groups circle the outdoor statues and Chase's students crouch down to look at works of art from a different angle, the teachers open the space for deep engagement with the works of art the students are contemplating. Burnham & Kai-Kee (2011) said such experiences can take students out of their ordinary lives and yield "special experiences different and separate from whatever else they have known" (p. 9).

In Vignette 3, these experiences culminate in the "special" exhibition opening. The students' genuine excitement is one indicator that the event is extraordinary. They move with ease and energy through a space that is culturally constructed as sedate, quiet, and rule-bound, and they see their artwork hung amongst masterpieces from a variety of artistic traditions spanning the globe. For all these reasons, as Meredith says, the Friday night opening is something "special." If, in Vignettes 1 and 2 the teachers were laying the groundwork for their students to have aesthetic experiences, in Vignette 3, the students are the facilitators of the encounters. Watching this transition fulfills some of the teacher's own affective needs as well. Nika reflects, "It's fun to see kids claiming things and recognizing things and really owning them. I think it's sad that students are in rows behind computer screens at my school so I really like this a lot. I think they need it."

Such aesthetic experiences are not the norm in most American schools where the pressures of testing, especially in the disciplines of literacy and math, mean that taking one's time and welcoming multiple interpretations are luxuries in which educators can often ill-afford to indulge. When student achievement is measured by answers on a standardized test, there are incentives for both teachers and students to view education as

tasks to be completed rather than as ideas to be immersed in. In a results-driven system, instrumentalism is the governing philosophy.

> It is this instrumentalism that leads to the marginalization of the aesthetic in education. The arts are treated as an "enrichment," a bonus, a luxury. Thus they are always the first subjects to be cut when school budgets grow tight, and there is no better way to win funding back than by showing that art experiences give students skills that are transferable to other subjects or to favorable test scores. This not only makes aesthetic experience a mere means to the end of success in so-called academic subjects, but it silently reinforces a conception of education that is fundamentally inimical to aesthetic education" (Higgins, 2008, p. 11)

Given this larger educational context, Nika's claim that there are "endless" differences between FUSE and school seems more rational than its hyperbole might initially make it appear.

Conclusion: Finding Common Ground

Much of the literature emphasizes the importance of shared goals to successful collaboration (Bobick & Hornby, 2013; Kisiel, 2014; Osterman & Sheppard, 2010). As discussed in Chapters 4 and 5 the educators from museums and schools often had very different outlooks about what is important within the FUSE collaboration. FUSE's origin story is essentially a conversation between Education Director, Molly and art teacher Chase. There was never an explicit discussion with all stakeholders about why they engage in FUSE and what they and the students hope to gain through participation. Therefore, it is unsurprising that there is some tension between museum educators and school-based educators around what the focus of the week should be. However, much of that tension

disappears when educators from both institutions begin to talk about students enjoying the museum and feeling comfortable talking about art. Similarly, they see value in disrupting the conventions of school. As Heidi said, after reflecting on some of the challenges of collaboration, "Those [the collaboration challenges] are little things. Even at its worst, it's a thousand times better than our usual way of doing things." In a similar vein, Diane remarks, "I love this week! It's like my dream come true. This is what school is supposed to be."

It is easy to be taken with the effusiveness of my research participants as they gush about FUSE and its impact. However, it is also important to note that affective priorities such as novelty and fun are difficult to calibrate to a particular set of practices. Because the shared priorities I have identified are so subjective, educators—either as individuals or as representatives of institutional values—are likely to disagree about how they can be achieved. Hence, some of the tensions discussed in Chapters 4 and 5. This lack of shared understanding and operationalization of specific goals leaves the status of the collaboration vulnerable and opens the door for miscommunications about the structure of FUSE. So, to sustain the enthusiasm underpinning the vignettes above, it is necessary to evaluate these shared priorities in relation to the more disparate goals examined in the preceding chapters.

CHAPTER 7

DISCUSSION

The Collaboration Conundrum Revisited

Two of the research questions posed in Chapter One were: (a) What is the nature of the collaboration between museum educators and school-based educators participating in FUSE? (b) How do educators negotiate the priorities of schools and the priorities of museums when entering into this partnership? The vignettes in the Chapters Four, Five, and Six provide a window into the processes of collaboration undertaken by Museum and School-based educators to implement the FUSE program. Their value lies in the chronicling of many small interactions which together provide insight into the particulars of the collaborative process. In many cases they show friction, such as when Rex wants to create a large-scale art installation. At other times, they show synchronicity, such as when Nika helps Nora to implement the Animate Me lesson.

At their most fundamental level, the differences between the smooth interactions and the rocky ones are those of philosophical alignment and clarity of communication. Rex has a different philosophical approach to FUSE, which he sees as a forum for artmaking rather than art-viewing. Therefore, his priorities are different from the museum educators'. Tensions emerge at the point where the priorities fail to align and are exacerbated when either party fails to fully communicate their priorities to the other. This is not a particularly novel finding. In almost any interactive context—from staff meetings to the national political arena—people struggle to communicate with those who have a different vision from their own. What is more interesting for the field of educational research is how the

priorities enacted and articulated by FUSE participants both respond to and transcend the educational settings of schools and museums.

The organization of this manuscript developed from the premise that school-based educators and museum educators are distinct communities whose histories and practices influence the priorities they hold for the FUSE program. For example, in an interview, Molly recalled her training as a museum educator where she learned to value interpretation and critical thinking as ways of guiding visitors' experiences with works of art. This is part of the larger trajectory within museum education toward constructivist learning practices and contributes to the value Molly places on spending time in the galleries among original works of art. Likewise, the school-based educators' emphasis on artmaking stems, at least in part, from the perceived exclusion of opportunities for creativity and expression in the general curriculum, as described by Alex when he laments the rigidity of the Spring Hill District's language arts curriculum.

These distinctions form the boundaries between museum educators and school-based educators as communities of practice. While both groups are enthusiastic about the FUSE program, they approach it from different educational lenses. In many ways, the points of conflict are less fundamental disagreements and more differences of emphasis. For example, one key concern of the classroom teachers is student behavior. The museum educators are certainly also concerned with student behavior. One of the primary charges for museums as institutions is to protect the works of art they collect and display, and misbehaving students have the potential to damage these works. So, they are careful to articulate rules such as staying two steps away from works of art and refraining from rough-housing to both students and teachers. However, my data showed student behavior

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as a *priority* only for the school-based educators. There are several possible reasons for this. The first is that the school-based educators and their students are out of their familiar territory while at FAM. Therefore, the teachers feel a need to reaffirm boundaries and routines for their students. Secondly, the school-based educators have established relationships with their students that the museum educators do not. So, they have a pre-established perception of how students might behave. These schemas are sometimes uncomfortable to the museum educators, such as when East Lake School grouped all the students perceived to have behavioral issues in one group, but they also emerge out of histories of interaction with students that the museum educators do not have.

Differences of emphasis also affect the role FUSE plays within the communities of practice as a whole. As Herne (2006) pointed out, "Both groups are keen to encourage school students to experience the art held in galleries and museums at first hand. For gallery educators, this is a primary focus of their community of practice, while for teachers it is a desirable yet peripheral aspect of their practice" (p. 8). In other words, the FUSE programs are a major component of the museum educators' working life, whereas for school-based educators, it is a small part of their year. This is reflected in my data as well. The museum educators were more available for follow-up interviews, reflections on the program, and member-checking. This is because their professional practice centers on refining and reimagining FUSE (as well as other museum programs like FastFUSE). On the other hand, school-based educators must attend to mandated curriculum, state tests, and other learning benchmarks. It was not uncommon for me to arrive at a school for an interview only to be asked to come back because a student needed extra support or an unexpected faculty meeting had been called. Obviously, this skews my data because of the

intensive time I was able to spend with the museum educators, but it in itself is data,

showing the differences in focus for the two communities. Although the school-based

educators are excited by the potential of FUSE, it is far from central to their practice,

whereas for the museum educators it is the nucleus of their work.

The emergence of a new community. The challenge of working at the boundaries

of communities of practice is being able to communicate across the borders between them.

Bobick & Hornby (2013) identified a "language barrier" between classroom teachers and

museum educators (p. 82), and Price & Hein (1991) argued a lack of shared objectives and

instructional means can inhibit communication between the two groups (p. 514). These

challenges appear in the data presented in the preceding chapters. However, my study also

provides evidence for considering FUSE as a new, distinct community of practice, emerging

from the boundary-work the educators from both institutions engage in as they

collaborate. According to Wenger (1998),

> The repertoire of a community of practice includes routines, words, tools, ways of
>
> doing things, stories, gestures, symbols, genres, actions or concepts that the
>
> community has produced or adopted in the course of its existence and which have
>
> become part of its practice. (p. 82)

Since 2011, the routines and ways of doing things in FUSE have evolved in complex ways.

They are dynamic and changing, but among multi-year FUSE participants, they have begun

to coalesce into a shared language. One example is the "fast facts" tour of the museum

described in Chapter Four, in which students begin the week with a tour of museum spaces

to learn the museum's function and layout. Fast facts is a contested practice among

museum and school educators. During Kennedy's PD day, Cathy expressed hesitance about

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including it in the week because her students had struggled to complete the tour and its accompanying workbook in the past. On the other hand, during Emerson Street's PD day, Chloe was enthusiastic about fast facts because she felt it provided a good orientation to the museum. In both cases, these classroom teachers were referencing past experience with their students at FAM. They could immediately launch into a discussion of fast facts and its relative merits. In each PD day, there was another classroom teacher with less FUSE experience (April at Kennedy and Laila at Emerson Street) who did not have this prior knowledge. They required an orientation to fast facts before they could debate its inclusion in the FUSE curriculum. This initiation of new members to the practices of FUSE is one way the educators involved in the collaboration begin to form their own community. Wenger (1998) emphasized that debates such as the one over whether to open the FUSE week with fast facts are part of the joint enterprise which defines communities of practice. "The enterprise is not joint in that everybody believes the same thing or agrees with everything, but in that it is communally negotiated" (p. 78).

The process of communal negotiation means FUSE offers students a variety of experiences. While differences of emphasis present challenges for museum and school-based educators working together, the resulting compromises mean young people engage with works of art in a variety of ways: Sometimes they make quick visual responses to pieces in the galleries, other times they create large-scale art installations. They spend time talking about specific works of art while also having opportunities to explore areas of their own interest. At times the engagements are framed through the lens of things they have learned at school, but more frequently they are separate from the school curriculum. In their writing on science museum programming, Price and Hein (1991) argued these varied

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experiences are important components of successful museum trips: Free-choice learning should be balanced with structure. Discussion and observation should be balanced with making and doing (p. 515). FUSE has always offered a range of activities, and Molly sees the fact that students make music, dance, act, and discuss as one of the program's strengths.

This diversity of approaches is partially explained by participants' backgrounds. The inclusion of music results from the inclusion of music teachers on the FUSE team. I was once a theatre teacher, and I was the museum educator who introduced dramatic components to several FUSE lessons. However, the actual act of collaboration, even in its most challenging iterations, contributes to the variety of approaches to visual art FUSE offers students. For example, when Rex wanted to make an installation of Greek gods in the FUSE gallery, his idea was rejected because of its lack of connection to the museum. However, his students ultimately *did* create a different kind of art installation in response to a piece of art in FAM's collection. If not for his persistence, his school's art project would likely have taken a different and smaller form, such as the storybook collages suggested by Nora. What was a difficult moment for the collaboration ultimately afforded the students a different mode of response to the art.

Taking the long view. In Chapter Four, Molly discusses how April, a first-time FUSE participant, engages with FUSE. April was largely an observer during Kennedy's FUSE week, leaving the teaching to the museum educators with whom she was partnered. Despite her desire for teachers to actively participate, Molly felt comfortable with April taking more of a peripheral role because she believed it would increase April's comfort in the museum space, thereby opening the possibility of her participating more actively in future FUSE programs. Molly says they will ask April what lessons she wants to teach at

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next year's PD day. This implies the relationship with April will be ongoing. The issue of time becomes important to how the FUSE community of practice is formed. Teachers come back to the museum year after year, and in many cases, they are now more autonomous in the galleries than they were when their schools first started collaborating with FAM. Molly reflects, "I want them the next year to say, 'What can I teach?' and start to try it out. It's long term. It's totally multi-year."

Teachers change positions both within and across schools. Others choose not to participate in FUSE annually. Museum educators (myself included) take new jobs and move on from FAM. So, the community is not stable. However, there is enough shared knowledge from year to year that the "language" of FUSE has begun to develop as something apart from either the language of schools or the language of museums. The "fast facts" example in the preceding section is just one instance of this communal knowledge. Lessons, exhibitions, and works of art all become part of the FUSE repertoire. When Jo teaches the session on embodying portraiture, she is adapting a method for engaging with those particular works of art that has been utilized, tweaked, and performed by museum and school-based educators for over three years. Her particular rendition of the session is a personal interpretation based on her own pedagogical aims, but it emerges out of a body of communal practice.

If collaboration is indeed a conundrum, one of the ways the FUSE participants seek to deal with its complexities is by developing relationships that persist beyond the bounds of a single week in a single school-year. Take for example the museum priority of classroom teachers having an active role and the school priority of feeling comfortable in the museum. These priorities were often in conflict with one another because the classroom teachers did

not feel comfortable enough to teach actively in the galleries. However, the priorities are positively correlated to long-term work on the FUSE program. As school-based educators spend more time in the museum, they feel more comfortable there, and are therefore more likely to take an active role in FUSE. What was once a point of tension within the collaborative model becomes emerges as an area of synergy.

     Leaving school at school. As the FUSE community of practice has evolved, so too, has its values. In my Early Research Project [ERP], my primary finding was the persistence of school-based practices at FUSE. In 2013, when I collected data for that project, the FUSE curriculum was still centered on a novel. Worksheets were prevalent, and the museum strand spent at least two days of the week in a classroom working on a narrative project, rather than in the galleries. Teachers from Kennedy Elementary School, in the Ridgewood School district were especially keen to integrate the museum experience into the larger scope of their classroom teaching. They made an explicit effort to link the program to literacy skills, such as identifying the parts of a narrative, and mathematical skills, such as deductive reasoning, both of which were part of the fifth grade learning standards. This is what Bresler (1994) called the *imitative* orientation to the general curriculum. Teachers and museum educators strove to connect FUSE to their classroom teaching and enlisted the help of the Center for Teacher Support and Innovation (CTSI) in the University's College of Education to manifest this goal.

     By the time I collected the data for this study in 2015-16, both museum and school-based educators had begun to deemphasize the connections between what happens at FUSE and what happens in the classroom. According to Molly, she has gotten more comfortable with making FUSE something explicitly separate from the school curriculum.

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"Since the program has succeeded, there doesn't seem to be that much pressure for me to have to really sell it and tie it to curriculum. I thought we had to because we're working with schools so I always had my numbers about what standards we're meeting and all that, but it seems really forced sometimes..." The desire not to tie FUSE to curriculum was so prevalent, I identified "FUSE is Something Different [from school]" as a key priority shared amongst both groups of educators. This was a surprising finding both in light of my ERP project and the work of several scholars of museum education who argued that museum-school programs must take the general school curriculum into account in order to be sustainable (Chevalier, 2015; Gray-Rodriguez, 2015; King, 2007; Marable-Bunch, 2010;Moisan, 2015; Schlageck, 2010).

My third research question was, (c) What is the relationship between the FUSE program and the general curriculum in schools? The answer is complex. In many ways, as FUSE has evolved, it has moved farther away from curricula required by participating schools. This is especially true for the more prescribed curriculum of the Spring Hill School District. Recall from Chapter Five, Alex's lament regarding his school's packaged curriculum, Reading Wonders. He described "hating" the weekly tests in the Wonders program. FUSE provided him and other teachers with the opportunity to break free from the rigidity of Wonders. However, this does not mean that students are not engaging in cognitive practices, which support learning objectives outlined in school curricula. For example, the use of Visual Thinking Strategies, with its questions requiring evidentiary support for claims (What is going on here? What do you see that makes you say that?) is closely linked to the Common Core State Standards, which require students to explain how and why they come to conclusions in both math and reading exercises. Similarly, the close

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looking described by Nika and Heidi in Chapter Six, hones the observational skills required

for scientific inquiry, among other skills. Identifying the parts of a narrative, as students

are required to do when they reimagine the myth of St. George, is an elementary school

literacy standard.

The participants from both the museum and school are quick to point out these

connections. However, they still articulate the value they place on FUSE being different

from school. This is a significant finding because it speaks to educators' desire to approach

teaching and learning in ways which diverge from prescribed curricula and standardized

tests. The school curriculum has receded into the background in FUSE, not because the

educators desire for FUSE to be anti-intellectual, but because they see FUSE as a way to

foster a kind of intellectualism that transcends the educational trend toward

standardization.

Having fun and thinking deeply. By 2015-16 there was an increased emphasis on

complementary and *expansive* orientations to the general curriculum in the FUSE program

(Bresler, 1994). In the *complementary* orientation, arts experiences are meant to make up

for a perceived lack in the curriculum. When teachers want their students to make art

because they don't get a chance to at school, or when they remark that students are able to

express themselves in the art museum in ways they cannot in the classroom, these are

examples of the complementary orientation. The desire for FUSE to be fun is part of the

complementary orientation, which focuses on affective goals and supporting students' self-

expression. Fun is an important but vulnerable goal. Molly felt like she had to engage in a

kind of double speak and admit to fun being one of her primary aims. Yet once she was

comfortable enough to say "fun" out loud, she was met with affirmation from educators representing both schools and museums.

One of the problems with fun as a priority is that it is hard to know when it is happening. Affective goals are difficult to observe and evaluate. It is also difficult to know in advance whether the participants will find a given component of the FUSE program fun or not. As Molly intimates, there is also the perception that fun is not a valid goal, especially within standardized school culture. Art educators in schools, who work hard to find validation and acceptance within an increasingly narrowing school curriculum, are also reticent to label arts activities as "fun" out of fear they will not be taken seriously as intellectual pursuits in their own right. While there is validity to this concern, I argue, there is also value in turning fine arts museums, which have historically been conceptualized as "stuffy buildings with a bunch of rules" (Choi, 1998) into places students feel empowered to inhabit and find enjoyable. Some of the school-based educators' discomfort in the space might stem from their own conceptions of art museums as intimidating or imposing. By breaking that cycle and fostering excitement about museums amongst students, as the Friday night opening does, FUSE has the potential to cultivate aesthetically engaged museum audiences for the future.

The expansive orientation is more complex, insofar as it involves a higher order approach to arts education. Bresler (1994) wrote, "…in the higher-order thinking orientation, seeing was neither automatic nor given. It was presented as requiring effort, concentration, awareness, and thought on the part of the student" (p. 97). While Bresler's article focused on how these higher-order processes are applied to artmaking in school classrooms, these processes can also be applied to art-viewing in the museum context. The

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expansive orientation is best exemplified by encounters such as the ones detailed in Chapter Six, where Chase, Nika, and Heidi lead their students through exercises to help them engage the artwork in multifaceted ways. These teachers ask their students to slow down, look closely from a variety of perspectives, and immerse themselves in the encounter. They attune them to aesthetic components of the work of art, and then give them the opportunity to think beyond the "right-answer" paradigm that dominates the general curriculum in order to form responses and interpretations. They draw attention to visual qualities and contextual meanings, while still encouraging students to engage their own experiences as they make meaning from what they see.

Developing relationships through professional development. It is notable that the trend away from the school's curriculum coincides with the inception of the professional development day. The professional development day is the turf where many of these negotiations take place. Time is a limiting factor in inter-institutional collaboration and the PD day sets aside time for the educators to collectively imagine FUSE and to share competencies with one another. As FUSE has taken more of an expansive approach to the general curriculum, it becomes increasingly important for all participants to develop their skills in teaching in the museum's galleries. By modeling museum practices such as Visual Thinking Strategies (VTS), the museum educators equip the school-based educators with a repertoire for talking about art. Likewise, the school-based educators provide the museum educators with important information about their students' interests and abilities.

This approach is commensurate with Liu's (2000) suggestion that museum-school partnerships should place greater emphasis on teacher development. However, even with the inclusion of a full PD day, there are limitations to the kind of shared labor that can be

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done in the time allotted. Because the day must include overviews of the week for new teachers, orientations to exhibitions, and logistics such as scheduling, the amount of time for actual planning and development is limited. These limitations can lead to tensions in the collaborative relationship when there is not time to fully align visions among participants. It also leaves imbalances in the collaboration's workload, leaving much of the onus for preparation on the museum educators. Comparative program such as the Hammer Museum's Classroom-in-Residence program, provide teachers with up to 30 hours of professional development. The Hammer's intensive approach to PD includes an eighteen-hour summer institute, a six-hour fall workshop, as well as sessions on lesson development and teaching with works of art, and post residency lessons facilitated by teaching artists. (https://hammer.ucla.edu/fileadmin/media/EDU/PDFs/CRH_Deck_17.pdf). One might argue, therefore, that FUSE should increase its PD time to deepen the collaboration. This would certainly alleviate some challenges within the collaborative model. FUSE, however approaches depth longitudinally, through the continual development of multi-year relationships. Whereas Classroom-in-Residence participants get one intense year of collaboration, many FUSE teachers are currently in their sixth year of working with FAM. It is this sustained contact that has fostered the emergence of a new community of practice.

Collaborating "from below." Considering FUSE as an emerging community of practice promotes a view of the program which transcends the histories of schools and museums outlined in Chapter Two. The program is deeply affected by traditions of schooling and museum education, but the participants are also creating a new way of working together informed by multi-year collaborative relationships. As the general school curriculum fades in importance to the participants, they engage in continual dialogue as to

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what the primary emphasis of FUSE should be. This epitomizes joint enterprise as defined by Wenger (1998) insofar as it involves a "collective process of negotiation that reflects the full complexity of mutual engagement. It is defined by the participants in the very process of pursuing it" (p. 77).

Thinking of the museum and school-based educators as engaged in joint enterprise is significant insofar as it provides a framework for considering how schools and museums can work together in substantive and prolonged ways. First, the idea that the FUSE relationship is multi-year encourages ongoing dialogue between educators about the nature of the program. As stated above, the museum educators have more time to devote to this reflective practice because they have fewer professional obligations outside of FUSE. However, educators from both schools and museums contribute to FUSE's dynamism. For example, Chase's move away from producing artwork in the museum basement to considering the aesthetic qualities of exhibition installation, shows a responsiveness to the museum context that evolved over his time working in partnership with the museum.

The relationships between museum educators and teachers is part of what makes the move away from the school curriculum and standards possible. In the introduction to this manuscript, I described being asked how we "got away with FUSE." Although I am no longer affiliated with the program, my research helps me to answer this question. In her work with schools, Molly has always emphasized "working from below." In other words, she pursues relationships with teachers over those with administrators and district officials. Through these relationships, participants created FUSE according to their own priorities, rather than those mandated by a school district. Those priorities are not divorced from school practices, nor are they fully aligned among FUSE participants.

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However, the process of negotiating them is the domain of the people implementing the program, rather than that of outside overseers. Although original ties to the curriculum may have helped to garner the wide support among district administrators which FUSE enjoys today, the program is largely "liberated…from playing handmaiden to schools and curriculum standards" (Jones, 2014, p. 176). I argue this liberation stems in part from Molly's decision to work directly with teachers and from the resulting collaborative relationship, described in this manuscript, which produced the mutually-negotiated FUSE curriculum.

Implications

The implications of this study for school-museum partnerships are manifold. First, it provides examples of both aligned and unaligned priorities between institutions. By understanding these priorities, it is possible to strengthen collaborative relationships. This is not to suggest that all museum educators or school teachers will have the same priorities as those identified in my study. In fact, this was not even true of all my participants (for example, not all school-based educators emphasized artmaking, although many did). However, the careful interrogation of stakeholders' priorities is an important step in working together.

Second, the identification of FUSE as a community of practice shows the ways in which inter-institutional collaboration can contribute to novel approaches to education as well as to learning among participants. Wenger (1998) emphasized learning as a feature of communities of practice. By engaging in social practice, participants work toward "understanding and tuning their enterprise" (p. 95). They are continually "aligning their engagement with it, and learning to become and hold each other accountable to it;

struggling to define the enterprise and reconciling conflicting interpretations of what the enterprise is about" (p. 95). Although neither museum nor school-based educators shed their relationships to their home institutions, their histories, or their practices, they did develop a new interface between them. As they reach across boundaries, they create something new, while learning from and about each other and themselves. My Early Research Project [ERP] was titled "Right Now the Museum is our School." This title came from a quote by a classroom teacher encouraging the students to see FAM as an extension of their school building with all of its established ways of working. This title is inappropriate to FUSE in its current form. It is neither school, nor museum, but retains aspects of both.

Third, FUSE's particular approach to collaboration suggests the greatest degree of overlap in school and museum priorities emerge from a resistance to current practices of schooling. The value placed on the affective is, in many ways, a reaction against its exclusion from contemporary education. This is a pattern Bresler (1994) identified more than twenty years ago: "This role of art as promoting self-expression assumed increased importance in the current climate which teachers perceived as becoming increasingly academic and overly structured with an emphasis on the basic skills of reading and mathematics" (p. 96). If anything, the educational climate has become even more structured than at the time of Bresler's writing. It is telling that educators from both schools and museums articulate FUSE's value in terms of its distinctiveness from everyday schooling. Novelty can be an asset for its own sake, but there is a deeper message here about the climate of schooling in the United States. The emphasis on crafting FUSE as

something different from schools highlights the need to consider how factors such as fun or aesthetics might be incorporated into school curricula.

Areas for Future Study

There has been much discussion of "fun" in the preceding sections, but there are voices which are notably absent from the conversation. In Chapter Six, I pointed out that although educators desire for FUSE to be fun, they might not have a clear understanding of what that means for students. To really tell whether this affective goal has been achieved, it is imperative to talk to students. Similarly, children participating in FUSE likely have different conceptions of its relationship to school and schooling. For example, their teachers' emphasis on behavior might cause them to question how different FUSE really is from their classrooms. These perspectives are valuable for understanding FUSE as a program, its impact, and the learning that takes place within it. This case study specifically focuses on the experiences of museum and school-based educators as they collaborate in the FUSE program because I feel it is important to understand the nature of the collaborative enterprise from the points of view of those people who are planning it. As decision makers about curriculum, scheduling, and student grouping, the educators impact every facet of FUSE before the students even enter the building. However, incorporating the voices of the young people who experience the results of these decisions is an important next step in the research agenda.

Another potential research framework would be to look closely at the classroom practice of teachers who participate in FUSE. This study was situated at FAM. Although I visited schools to interview teachers, I did not observe them as they taught on their own "turf." This is a limitation of my study because my observations of the teachers were all

collected when they were not in their most familiar professional contexts. It would be interesting to see how, if at all, the FUSE experience impacts their classroom practice, which would require pre- and post-observations. Additionally, observations of teachers in the same building who chose not to participate in FUSE could shed light on the qualities which inspire educators to pursue novel learning contexts such as FUSE.

Finally, I suggest the need for similar case studies of comparative programs. One area of interest is the role of professional development in similarly intensive programs. As mentioned above, the Hammer Museum's artist-in-residence program provides teachers with much more PD, but it does not work with its teachers over the course of years. A similarly close examination of a program with a different approach than that of FUSE might shed light on possible ways of formatting the collaborative relationship.

Conclusion: A Final Vignette

It is the Wednesday morning of Emerson Street's FUSE week. Nika and Jo are sitting in the museum's café talking:

Jo: I didn't go to school [before FUSE] again today.

Nika: Don't do it. It's so refreshing to be here.

Jo: Going back to school messes with my mojo.

Nika.   I get to spend my day in the African gallery with small group of kids. What could be better than that? I am so confident in this lesson now thanks to Nora. I was so scared yesterday, but now I know what I'm doing.

Nika continues to look at the lesson plan. She struggles to pronounce the artist's name and as well as the word Amharic (the Ethiopian language featured in the work of art in

question). As she is practicing the words, two yellow school buses arrive. The educators

rise to meet the students as they filter through FAM's door. They walk down the stairs and

settle in their four groups in the FUSE classroom—by the third day of the program they

know the entry routine well. Nora calls them to attention and opens by reminding them

about the opening reception on Friday. "This Friday from 6-7 the museum is going to be

yours!" she exclaims enthusiastically.

The scene touches on many of the issues described in this manuscript. Nika and Jo's

reticence to return to school highlights the value they place on FUSE as something apart

from the mores of schooling—for both students and teachers. Nika's increased confidence

in the museum lesson after working with Nora shows the collaborative learning processes

that occur as the teams of educators' work together as well as the developing comfort of

teachers working in the museum context over time (Nika has participated in FUSE since its

inception and is now a confident and competent gallery teacher in her own right). Finally,

Nora's exclamation, "The museum is going to be yours!" is a refrain I heard many educators

from both the school and the museum use throughout their FUSE weeks. This bestowing of

museum ownership upon students has become part of the shared language of the FUSE

community of practice. It is a phrase meant to generate excitement for the museum as a

space and for students as accomplished and knowledgeable museum guests.

The exchange is a small moment in a complex series of interactions that make up the

FUSE collaboration. It shows two school-based educators and one museum educator as

genuinely excited program participants. As evidenced in the preceding chapters, not every

interaction is so easy, nor so enthusiastic. The collaboration is imperfect. People disagree

about how things should be done. Labor is distributed in unbalanced ways. Considering

FUSE through the in-depth rigor of case study research does not provide an easy solution to the collaboration conundrum, but it offers a lens for considering FUSE as an iterative process rather than a static entity. FUSE is continually becoming. It manifests itself through the evolving and emerging priorities of participants who grapple with their beliefs about education, the arts, museums, and schools. In so doing, they imagine the possibility of new ways of working with students and with each other.

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APPENDIX A: PARTICIPANT RECRUITMENT EMAIL

SUBJECT LINE: Seeking educators for research project about FUSE experience

Dear Educator,

Hello, my name is Heather Harris, and I am a PhD student in Curriculum and Instruction at the University of Illinois. You might also know me as the Education Coordinator at Foster Art Museum.

I am writing you because I know that you are participating in a FUSE program with Foster Art Museum in the 2015-16 school year, and I am hoping that you might be willing to help me.

I am working on a research project where I am trying to answer questions such as, "What is involved in planning and implementing museum-school partnerships?" and "What goals do educators have when entering into such partnerships?" In this project, I will be working under the guidance of my advisor, Dr. Liora Bresler.

In order to answer those questions, I am asking program participants to allow me to sit in on planning meetings, observe museum programs, and ask follow up questions in order to clarify what I saw. During observations I may take notes or make audio recordings. I also might ask you to share some of your planning documents with me. Participation in the study will not require you to do anything beyond your normal planning activities, and choosing not to participate will not impact your ability to take part in FUSE.

Participation is voluntary. You are under no obligation to participate. I am attaching a consent form that I will ask you to sign next Monday if you are willing to take part. If you have any questions or concerns prior to Monday, please e-mail me at this address and feel free to copy Dr. Bresler as well (bresler@illinois.edu). I can also answer questions on Monday prior to obtaining your signature. If you choose not to participate, I will not use any observations of your planning or teaching (including e-mails from others that I may be copied on) in my research.

Sincerely,
Heather M. Harris
PhD Candidate

UNIVERSITY OF ILLINOIS
AT URBANA-CHAMPAIGN

Office of Vice Chancellor for Research

Institutional Review Board
528 East Green Street
Suite 203
Champaign, IL 61820

April 18, 2013

Liora Bresler
Curriculum and Instruction
Curriculum & Instr
311 Educ Bldg
Curriculum and Instruction
Uiuc Campus Mail,
M/C 708

RE: *'The key word here is flexibility': Planning implementing and negotiating turf in partnerships
between schools and community arts organizations*
IRB Protocol Number: 13780

Dear Dr. Bresler:

Thank you for submitting the completed IRB application form for your project entitled *'The key word
here is flexibility': Planning implementing and negotiating turf in partnerships between schools and
community arts organizations*. Your project was assigned Institutional Review Board (IRB) Protocol
Number 13780 and reviewed. It has been determined that the research activities described in this
application meet the criteria for exemption at 45CFR46.101(b)(1).

This determination of exemption only applies to the research study as submitted. **Exempt protocols are
approved for a maximum of three years.** Please note that additional modifications to your project need
to be submitted to the IRB for review and exemption determination or approval before the modifications
are initiated.

We appreciate your conscientious adherence to the requirements of human subjects research. If you have
any questions about the IRB process, or if you need assistance at any time, please feel free to contact me
or the IRB Office, or visit our website at http://www.irb.illinois.edu.

Sincerely,

Dustin L. Yocum, Human Subjects Research Exempt Specialist, Institutional Review Board

c: Heather Harris

telephone (217) 333-2670 • fax (217) 333-0405 • email IRB@illinois.edu

IRB #13780 Amendment Approved

Yocum, Dustin Leroy
Sent: Thursday, June 25, 2015 4:18 PM
To: Harris, Heather Marie
Cc: Bresler, Liora

Good Afternoon:

This message serves to supply UIUC IRB approval for the minor modifications being made to your exempt application
<IRB 13780>. This amendment approves the following changes:

- · Revised title
- · Revised study dates (2015-2016)
- · Addition of a few sentences to better represent the purpose of the study (no major change of intent)
- · Addition of second consent form to better protect confidentiality of museum subjects.

<u>EXPIRATION DATE: 4/17/2016</u>

None of the revisions have affected the risk determination for this study. Therefore, the study will remain approved under Exempt Category 1. You are now free to continue your study with the above revisions. If you have any questions, please don't hesitate to ask.

Best,
Dustin

Dustin L. Yocum, MA

Human Subjects Research Specialist

Office for the Protection of Research Subjects

Suite 203, MC-419 / 528 E. Green Street, Champaign, IL 61820

Phone: 217-300-4403 / email: dyocum@illinois.edu

IRB #13780 Amendment Approved

Yocum, Dustin Leroy
Sent: Tuesday, January 19, 2016 2:16 PM
To: Bresler, Liora
Cc: Harris, Heather Marie

Good Afternoon:
This message serves to supply UIUC IRB approval for the minor modifications being made to your exempt application
<IRB 13780>. This amendment approves the following changes:

· Adding feedback portion to research
· Updating dates

None of the revisions have affected the risk determination for this study. Therefore, the study will remain approved under Exempt Category 1. You are now free to continue your study with the above revisions. If you have any questions, please don't hesitate to ask.

Best,
Dustin

Dustin L. Yocum, MA, CIP

Human Subjects Research Specialist

Office for the Protection of Research Subjects

Suite 203, MC-419 / 528 E. Green Street, Champaign, IL 61820

Phone: 217-300-4403 / email: dyocum@illinois.edu

APPENDIX D: SCHOOL-BASED EDUCATOR CONSENT FORM

Dear Educator,

Hello, my name is Heather Harris. I am a Ph.D. student in Curriculum and Instruction at the University of Illinois Urbana-Champaign. I am working with my advisor Liora Bresler, who is a faculty member in Curriculum and Instruction at UIUC. Thank you for considering being a part of the study. In order to help you decide whether or not you are willing to participate, I have prepared this letter to give you a little more information about my project.

The purpose of this study is to investigate the perspectives of educators working in partnerships between schools and local cultural organizations. In this case my we are looking at the partnership between Foster Art Museum and local elementary schools as part of the FUSE (Foster Ultimate School Experience) project. We want to know what goes into planning an event like this and how schools and the museums work together to make the week happen.

In order to answer those questions, I will:
- Observe planning meetings prior to FUSE weeks
- Observe teaching during FUSE weeks
- Ask follow up questions to clarify what I saw
- Observe planning and teaching of FastFUSE programs and museum tours as a way to compare them to the FUSE program.

You do not have to do anything differently during this time. I will just sit and watch. If you are comfortable, I will take notes and record the sessions. If you do not wish for me to record your sessions, I do not have to. If you are willing to be more actively involved, I would ask to see and make copies of your planning documents. Providing me with such documents is strictly your choice, and should be done at your convenience. Another source of data for my study will be the e-mails between parties as they plan sessions. All of these will be downloaded and kept in a secure location with the names and e-mail addresses removed.

I am not evaluating your teaching or the FUSE project. However, I will be analyzing planning documents and interactions in order to gain a more holistic picture of FUSE. I do not anticipate any risks to you participating in this study other than those encountered in day-to-day life. There are no external benefits or compensation apart from the opportunity to reflect on your practice and this project.

Your answers will be confidential. There is a possibility that some of this work may be published in the future in academic journals and books or as part of my dissertation. However your names and identifying factors will be concealed to the best of my ability. I will keep my research records in a locked file. Any tape recordings will be destroyed after transcription and data analysis.

Taking part is completely voluntary. You may ask that I not observe any planning session or lesson at any time. You may cease participation at any time throughout the study. If you have any further questions, please feel free to contact me at hmharri2@illinois.edu or ███████ or the lead professor on this research, Liora Bresler, at liora@illinois.edu. ███ If you have any questions about your rights as a participant in this study or any concerns or complaints, please contact the University of Illinois Institutional Review Board at 217-333-2670 (collect calls will be accepted if you identify yourself as a research participant) or via email at irb@illinois.edu.

You will receive a copy of this consent form to keep for your records.

Sincerely,

Heather Harris   &   Liora Bresler

Statement of Consent: I have read the above information, and have received answers to any questions I asked. I consent to take part in the study.

Your Signature _____ Date _____

Your Name (printed) _____

In addition to agreeing to participate, I also consent to having interviews and planning sessions tape-recorded.

Your Signature _____ Date _____

Signature of person obtaining consent _____ Date _____

Printed name of person obtaining consent _____ Date _____

APENDIX E: MUSEUM EDUCATOR CONSENT FORM

Dear Educator,

Hello, my name is Heather Harris. I am a Ph.D. student in Curriculum and Instruction at the University of Illinois Urbana-Champaign. I am working with my advisor Liora Bresler, who is a faculty member in Curriculum and Instruction at UIUC. Thank you for considering being a part of the study. In order to help you decide whether or not you are willing to participate, I have prepared this letter to give you a little more information about my project.

The purpose of this study is to investigate the perspectives of educators working in partnerships between schools and local cultural organizations. In this case my we are looking at the partnership between Foster Art Museum and local elementary schools as part of the FUSE (Foster Ultimate School Experience) project. We want to know what goes into planning an event like this and how schools and the museums work together to make the week happen.

In order to answer those questions, I will:

- Observe planning meetings prior to FUSE weeks.
- Observe teaching during FUSE weeks.
- Ask follow up questions to clarify what I saw.
- Observe planning and teaching of FastFUSE programs and museum tours as a way to compare them to the FUSE program.

You do not have to do anything differently during this time. I will just sit and watch. I will not interfere with your work, teaching, and planning as part of this research project. If you are comfortable, I will take notes and record the sessions. If you do not wish for me to record your sessions, I do not have to. If you are willing to be more actively involved, I would ask to see and make copies of your planning documents. Providing me with such documents is strictly your choice, and should be done at your convenience. Another source of data for my study will be the e-mails between parties as they plan sessions. All of these will be downloaded and kept in a secure location with the names and e-mail addresses removed.

I am not evaluating your teaching or the FUSE project. However, I will be analyzing planning documents and interactions in order to gain a more holistic picture of FUSE. I do not anticipate any risks to you participating in this study other than those encountered in day-to-day life. There are no external benefits or compensation apart from the opportunity to reflect on your practice and this project.

Because FUSE is such a unique program, and because the Foster Art Museum is relatively small, I will not be able to fully conceal your identity. There is a possibility that some of this work may be published in the future in academic journals and books or as part of my dissertation. Therefore, it is important that you understand that your name, position, and other

identifying information might be made public. If you are uncomfortable with this, I suggest that you choose not to participate in my research at all.

Taking part is completely voluntary. You may ask that I not observe any planning session or lesson at any time. You may cease participation at any time throughout the study. If you have any further questions, please feel free to contact me at hmharri2@illinois.edu or ███████ ██████ or the lead professor on this research, Liora Bresler, at liora@illinois.edu. ██████ If you have any questions about your rights as a participant in this study or any concerns or complaints, please contact the University of Illinois Institutional Review Board at 217-333-2670 (collect calls will be accepted if you identify yourself as a research participant) or via email at irb@illinois.edu.

You will receive a copy of this consent form to keep for your records.

Sincerely,

Heather Harris   &   Liora Bresler

Statement of Consent: I have read the above information, and have received answers to any questions I asked. I consent to take part in the study.

Your Signature _____ Date _____

Your Name (printed) _____

I also consent to having teaching and planning sessions digitally-recorded.

☐YES, I consent to having being digitally recorded.

☐NO, I do not consent to being digitally recorded.

In addition, I consent to having my name and professional position used in this research project.

☐ YES, I consent to having my name and professional position used in this research project.

☐NO, I do not consent having my name and professional position used in this research project.

Signature of person obtaining consent _____ Date _____

Printed name of person obtaining consent _____ Date _____

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