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Museum and P-12 School Collaborations and the Role of a Third-Party Facilitator

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INTRODUCTION

Until a casual conversation about museum education introduced this author to the idea of a third party organization facilitating collaboration between museums and schools, it had not occurred to her that there may be a need for this type of organization. Theory classes had discussed at length the evolution of the educational function of museums and, though possibly to a lesser extent today than in decades past, school field trips to museums are still prevalent. Is there a missing piece to this equation? If so, can a third party organization fill that void? What role could a third party organization play?

This thesis does not seek to prove that third party organizations are THE answer to helping museums and schools working together. There have been many successful examples of third party organizations facilitating collaborations between schools and museums, but none yet have been sustainable. There are countless national and local examples of schools and museums working together effectively without third party involvement, however there are numerous challenges. It is the purpose of this thesis to describe roles that the third party can fill to help overcome the challenges inherent in museum-school collaboration, provided the third party organization is supported, well-funded, and well-managed. Third party organizations may well be part of the evolution of museum education.

In this thesis, schools are defined as public, private, and charter schools teaching students from pre-K through grade 12. Not included in this definition are colleges or universities, after-school programs, summer, or camp programs. Furthermore, this research only pertains to schools in the United States, though may represent more global trends in the field of museum education. An acknowledged limitation of this study is the fact that the vast majority of the primary research (and interviews conducted) addresses the topic from the perspective of the

museum community. Further exploration may be done to bring in more teachers' voices to give a more complete picture of the issue.

Museums have long played a role in the informal education of visitors. More recently, museums have begun to seek a place in the formal education sector as well, one that goes beyond the traditional field trip experience. Forging collaborations with teachers and schools is one way that museums are doing so. The following case study from Philadelphia presents a school district with a firm commitment to facilitating and maintaining a long-term collaboration with its community's museums. Reportedly, other urban school districts including New York, Cleveland¹, and Houston² employ or have employed educators to work in museums as a liaison between district teachers and the museum. However, this is far from the norm.

The school district of Philadelphia has had a long-standing strong relationship with the city's museums. The Museum of the Philadelphia Civic Center has been in existence in some form since the early 1800s. By the 1920s so many Philadelphia area teachers were bringing their classes for unannounced tours that the Philadelphia School District assigned two of its instructors to handle the crowds.³ The two teachers provided lesson plans tied to the cultural exhibits and conducted multiculturalism classes for classroom teachers.⁴

The greater Museum Education Division of Philadelphia's School System grew from its beginnings in the 1920s to consist of twelve certified teachers, one secretary, and a program director at the Board of Education. The Museum Education Division provided curriculum

¹ Barbara Y. Newsom and Adele Z. Silver, eds., *The Art Museum as Educator: A Collection of Studies as Guides to Practice and Policy* (Berkeley, CA: University of California Press, 1978), 271.

² Jennifer Amdur Spitz and Margaret Thom, eds., *Urban Network: Museums Embracing Community* (Chicago: The Field Museum, 2003), 98.

³ Denise-Marie Santiago, "Hands-on Museum is itself heading into history," *The Philadelphia Inquirer*, February 21, 1994, B1.

⁴ Denise-Marie Santiago, "Students talk city into salvaging a museum," *The Philadelphia Inquirer*, October 11, 1994, B2.

related lessons in seven different Philadelphia museums to students from Philadelphia public schools. Educators worked with libraries, artifacts, and exhibits in each museum and consulted with professional museum personnel to develop and implement programs. In addition to teaching about 15,000 students each year, the Museum Education Division offered professional development for teachers, sent out a catalog of available services twice a year, and a monthly newsletter entitled "Museum Highlights," and maintained contact with all classroom teachers who had visited a museum recently. All teacher salaries and supplies were paid for by the Philadelphia School System; the program was maintained because of the school system's firm belief that museums can offer rich sources of materials that can provide excellent and necessary educational experiences.⁵

Fast forward to 1986 and the era of Reaganomics and fiscal conservatism. The school district, at this point, still maintained its museum teachers - full-time teachers selected by the museum, but paid by the school district. They prepared students for their museum visit, conducted tours, and provided instructional materials. They are specialists, screened for their knowledge of the subject matter of the museum and their ability to teach, reported Judith Hodgson in "Teaching Teachers: Museums Team up with Schools and Universities." According to Hodgson, lessons from museum teachers would appear to be a far superior way of delivering the museum message to lessons from the often superficially-trained volunteer docents.⁶

Two teachers within the Museum Education Division of the Philadelphia Public Schools were employed at the Museum of the Philadelphia Civic Center, a museum visited annually by upwards of 30,000 school children from Philadelphia and beyond.⁷ Then in February of 1994,

⁵ Susan Nichols Lehman and Kathryn Igoe, *Museum School Partnerships: Plans and programs sourcebook #4* (Washington DC: Center for Museum Education at George Washington University, 1981), 113-114.

⁶ Judith Hodgson, "Teaching teachers: Museums team up with schools and universities," *Museum News* 64 (5): 30.

⁷ Santiago, October 11, 1994.

Mayor Rendell announced that, in a budget-cutting decision, the city was closing and selling the Civic Center, effectively eliminating the nearly 200 year old museum within it and the country's oldest museum education program. An outpouring of letters of protest from local school children sent Rendell, his museum committee, and the Philadelphia Board of Education scrambling for a way to keep the museum alive. In October it was announced that the Museum of the Philadelphia Civic Center would be resurrected in a scaled-down version within the Balch Institute for Ethnic Studies and that the previously-eliminated museum teacher jobs would be restored.⁸ In 1996, budget cuts again threatened the museum teacher positions within the Philadelphia Public Schools; 10 museum teacher positions were included in cuts to close a \$148 million budget deficit.⁹ It is unclear whether or not these positions were cut or if they still exist today.

Though Philadelphia's case begins in the 1920s, more widespread examples of collaboration between museums and schools have come about more recently and continue to proliferate throughout the museum education field. Diane Frankel, Director of the Museum Studies program at John F. Kennedy University, asserts that this change in the relationship between museums and schools is not just another educational fad. She explains, "My conversations with colleagues in the museum field and in education confirm that a new national vision of partnership is emerging, a vision that will bring lasting change in both museums and schools."¹⁰

⁸ *Ibid.*

⁹ Kevin Haney, "561 Jobs, After-class programs face the ax: Hornbeck outlines plan to cut \$148m budget deficit," *Philadelphia Daily News*, March 26, 1996.

¹⁰ Ellen Cochran Hirzy, *True needs, true partners: museums and schools transforming education* (Washington, DC: Institute of Museum Services, 1996), 10.

CHAPTER ONE: Literature Review

American museums have a long history of serving their communities in an educational capacity. Studies from the 1940s, 1970s, and 1990s examined the range and depth of educational programming offered by museums to their school-aged public. The American Association of Museums weighed in on the situation in the 1980s and early 1990s to recommend more collaboration between museums and schools. Federal education legislation, however, appears to have had deleterious effects on the use of museums by teachers and schools.

The most common usage of museums by schools remains the single-event field trip, though its effectiveness has been questioned by many scholars in both the museum and education fields. Additional options are explored here such as professional development, outreach programming, and distance learning. For schools and museums wishing to collaborate, the benefits are numerous. The final sections of this chapter include essential steps in collaborating and conditions for successful collaborations.

I. A History of School Partnerships in Museums

Museums and schools have a longstanding relationship. As far back as the 1870s, museum charters identified education as one of their roles,¹¹ though the intended audience of this education may not have been clear. Several decades later in the 1920s and 1930s, John Dewey's philosophy of 'learning by doing' gained popularity in schools¹² and, consequently, the educational value of museums began to increase. Early field trips consisted of a museum docent leading students through galleries, letting objects and exhibitions speak for themselves. In 1936 Thomas Munro, longtime museum educator of the Cleveland Museum of Art, recommended a

¹¹ Lehman and Igoe, 113.

¹² Ellen Cochran Hirzy, *True needs, true partners: museums and schools transforming education* (Washington, DC: Institute of Museum Services, 1996), 10.

new approach to education in the museum to replace what he referred to as the “old way.” This, according to Munro consisted of a quick general tour of the whole building, “in which a docile class was rapidly paraded through a tiring and bewildering series of galleries,” supplemented with an informational lecture “replete with names and dates.” Munro instead suggested limiting the number of objects children are asked to examine and “active doing” such as making notes or sketching.¹³ Museums, over time, began to look more critically at the educational role they could play, educational staff grew more professionalized, and substantial programming was created.¹⁴

The General Education Board of New York awarded grants to five art museums: the Milwaukee Art Institute, the Museum of Modern Art (NY), the Cleveland Museum of Art, the Chicago Art Institute, and the Albright Gallery (later to become the Albright-Knox Art Gallery) in Buffalo in 1939 in order to explore the services that art museums can render to secondary school students over a three-year period.¹⁵ Powel reported that “many connected with the project believed it would be of value in developing cooperation between schools and museums.¹⁶ Teachers and students were practically unanimous in favorable response to the projects and it was recognized that the museums had “done much to break down the barriers between themselves and the schools.”¹⁷ Teachers expressed the desire for the programs to continue and that means might be found to carry on the collaborations more permanently. The grant was made with the idea that, having been shown the way, the schools would realize the value of collaborating with museums and would take some initiative in finding means to carry on the

¹³ Thomas Munro, “Art Museum Work with Children,” *Western Arts Association Bulletin* 20, no. 4 (Sept. 1, 1936): 89 – 97; repr. in Thomas Munro, *Art Education: Its Philosophy and Psychology, Selected Essays* (New York: Liberal Arts Press, 1956), 356-60.

¹⁴ *Ibid.*, 11.

¹⁵ Lydia Powel, *The Art Museum Comes to the School* (NY: Harper & Brothers Publishers, 1944), vii.

¹⁶ *Ibid.*, viii.

¹⁷ *Ibid.*, 127.

work past the grant period.¹⁸ However, Powel felt that the project fell short of producing any fundamental change in school curricula and practices and, at her conclusion, no participating schools or museums had taken up the responsibility to continue the collaboration.¹⁹

In the 1960s new federal tax benefits were offered to institutions that could prove they were educational. Museums began in earnest to shift their priority to educating the public while simultaneously trying to dispel the myth that they catered to an elite audience.²⁰ The 1970s saw classroom teachers using museum programs, but in the eyes of the schools they were seen as “add-ons” instead of being an integral part of education.²¹

In 1972 the National Endowment for the Humanities and the Smithsonian Institution supported a survey by Ann Bay of museum programs for school children. Bay visited twenty-four museums across the United States, and profiled fourteen of them in depth. She selected the museums in part based on their success in working with schools to develop teaching materials. All of the profiled museums planned and taught formal programs with the school curriculum in mind; only six of them offered programs designed in close cooperation with the schools to tie in directly to specific classroom units or textbook chapters.²²

Five years later, in 1977, Lois Swan Jones, an Assistant Professor of Art at North Texas State University, surveyed the educational offerings of 110 art museums in the United States, Canada, and Europe. Of the 73 responding institutions, 64% reported that they did offer school-visitation programs, including all of the 52 responding American museums.²³ There appeared to

¹⁸ *Ibid.*, 131.

¹⁹ *Ibid.*, 154.

²⁰ Lorrie Beaumont, “Community Museums Support School Curriculum,” in *Promising Practices to Connect Schools with the Community*, edited by Diana B. Hiatt-Michael, 105-117 (Greenwich: Information Age Publishing, 2003), 106.

²¹ Hirzy, 1996, 10.

²² Ann Bay, *Museum Programs for Young People; Case Studies* (N.p., 1973).

²³ Lois Swan Jones, “Volunteer guides and classroom teachers in school-visitation programs in European and North American art museums,” *Studies in Art Education* 18 (3), 32.

be no collaboration between museum educators and classroom teachers and the amount of cooperation varied between institutions (54 sent information concerning the tour to the classroom teacher prior to the scheduled visit, 42 provided suggestions to teachers for preparing students for the tour, 31 forwarded factual material on the objects to be viewed, and 25 suggested materials that could be used by teachers to reinforce the tours afterwards).²⁴ A small step towards bridging the gap between the different teaching environments, “some” education directors reported having their guides learn something about the teachers’ role in the school system, problems, and frustrations.²⁵ Furthermore, many education directors were not interested in evaluating their programs as ‘the problems of accountability and evaluation held little interest for there were larger, more important concerns.’ Museum staff cited transportation, lack of trained staff, issues with scheduling visits, and a lack of interest by teachers as their biggest challenges to delivering education programming to schools. Teachers were concerned about the enthusiasm and friendliness of the guides, age-appropriateness and accuracy of the delivered information, and the regimentation imposed on the students.²⁶

True collaborative programs began emerging in the 1980s at the confluence of three trends: respect grew between museum and school educators, teachers needed to find multiple ways to reach students, and museum leadership embraced education as a core principle of museums.²⁷

Museums for a New Century

In 1984, the leading professional organization for museums, the American Alliance for Museums, then the American Association for Museums (AAM), published its report *Museums*

²⁴ Ibid., 39.

²⁵ Ibid., 37.

²⁶ Ibid., 40.

²⁷ Hirzy 12.

for a New Century in which it assessed the current place of museums in American society and laid out recommendations for them on the eve of the 21st century. Recommendation #7 addressed specifically the relationship between museums and schools. It calls on the AAM (with other professional education and museum organizations) to convene a national colloquium to begin an “effective dialogue about the mutually enriching relationship museums and schools have.”²⁸ It further urged that the conversation on the museum-school partnership “involve leaders at all levels, with participation from government, business, the academic community, education, and museum.”²⁹ Finally, it charged the colloquium with contemplation on “the value of collaboration between museums and schools, the issues that need fresh approaches for the future and the practical means by which mutual goals can be realized at state and local levels.”³⁰

Authors of the report predicted a “considerable potential” for future museum-school partnerships, “particularly in light of recent calls for strengthening the quality of instruction in science, arts and humanities.”³¹ However, they found that programs in which the museum experience is a consistent, fully-integrated part of formal school curriculum were few and far between.³² Furthermore, when programs were used to enrich curriculum, they were shaped by the needs of schools, instead of the strengths of the museum.³³

Several reasons were cited as to why museum-school partnerships were not as prevalent as they could have been. Logistical shortcomings, including a lack of communication, seemed to cause dissatisfaction and frustration among all parties involved. Schools complained that they were not made aware of what programs were offered by museums. Most program offerings were

²⁸ American Association of Museums, *Museums for a New Century* (Washington DC: American Association of Museums, 1984), 67.

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid., 68.

³² Ibid., 67.

³³ Ibid.

geared toward the elementary level as museums found it difficult to coordinate with the class schedule at the high school level. Museums also felt that teachers see them as little more than a convenient respite from their daily classroom routine.³⁴

To ameliorate issues at the local level, report authors looked to more communication among museum educators, schoolteachers, and administration about their mutual objectives and quality of experiences they can offer together. Thinking on a larger scale, the report authors acknowledged that museum-school collaborations often results in a single, relatively short-term program. They advocated for conversations about mutual objectives taking place at the level at which policy is made – by national and state leaders.³⁵

Excellence and Equity

Recommendations put forth by *Museums for a New Century* led to the formation of a task force that published its own report eight years later. *Excellence and Equity* was the first AAM report to focus on the role of museums in education. The report offered broadly that museums have the capacity to contribute to formal and informal learning at every stage of life, from childhood in preschool through secondary school to continuing education of adults. It echoed *Museums for a New Century* in stating that museum relationships with schools and universities, in particular, have a great future potential as new curriculum efforts call for a strengthening of the sciences, arts, and humanities.³⁶

Again, one section of the report specifically addressed collaboration. Principle #6 of this report recommended that museums engage in active, ongoing collaborative efforts with a wide spectrum of organizations and individuals who can contribute to the expansion of the museum's

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ellen Cochran Hirzy, ed., *Excellence and Equity: Education and the Public Dimension of Museums* (Washington DC: American Association of Museums, 1992), 9.

public dimension. The report authors took a worldwide perspective in their reasoning this time, citing both diminishing resources and globalization as stimuli for collaboration. The perceived benefits of collaborative efforts included expanded possibilities to ensure the effective use of collections and programs, a way to invite more participation from outside in shaping ideas and making decisions, and an enhanced ability of each participant.³⁷

Excellence and Equity makes five recommendations to museums with respect to collaboration:

1. develop collaborative efforts with individuals, organizations, corporations, and other museums that extend the museum's public dimensions and enhance its ability to fulfill its educational mission
2. recognize museums' responsibility to share in the education of children by strengthening services for pre-service and in-service classroom teachers
3. develop undergraduate, graduate, and continuing education courses for teachers that help them understand the value of learning with objects and in the museum environment
4. strengthen relationships with administrators, school boards, other educators to develop better museum-school partnerships beginning at state and local policy-making levels
5. encourage museum staff to represent the museum in community activities

True Needs True Partners 1996

Two years later, in 1994 the Institute for Museum and Library Services (IMLS), a federally-funded entity, began a three-year Leadership Initiatives program to encourage museum-school partnerships. To do so, IMLS provided planning grants to help museums and schools extend and deepen their relationships. The program involved 82,000 students, 228 schools, and 82 museums. *True Needs True Partners*, published in 1996, profiles 15 of the

³⁷ Ibid., 19-20.

grant-winning partnerships through the voices of both the museum and school participants and provides recommendations for successful partnerships.³⁸

In addition to collecting information to award grants, museums around the country were surveyed to determine the range of educational activities they were offering our nation's schools. The results of this survey provided the baseline statistical information that confirmed that museums and schools are working together as partners to better educate students of all grade levels.³⁹ Not surprisingly, however, the most frequently identified museum education activity was the guided field trip.

True Needs True Partners 2002

IMLS revisited its survey questions in 2000 and 2001 to measure growth in collaborative efforts between museums and schools. Under the same title, *True Needs True Partners*, IMLS published its 2002 survey findings. Nearly 70% of responding museums said the number of schools, students, and teachers they serve had grown in the past five years since the first *True Needs True Partners* survey.⁴⁰ Museums reported a quadrupling of median museum expenditure for K-12 programs: \$22,500 or 12% of median museum annual operating budget.⁴¹ Field trip-type visits remained the most common educational activity, but many museums reported offering other programs such as school visits, pre-visit activities, in-service training and orientation for teachers. Smaller percentages offered traveling exhibits (17%), multiple museum visits (22%), print and electronic materials (23%), video tours (7%), and virtual reality tours (4%).⁴²

³⁸ Hirzy, 1996.

³⁹ Beaumont, 107.

⁴⁰ Institute of Museum and Library Services. *True needs, true partners: museums serving schools: 2002 survey highlights* (Washington, DC: Institute of Museum and Library Services, 2002), 2.

⁴¹ *Ibid.*, 4.

⁴² *Ibid.*, 8.

Almost 75% of responding museums formally evaluated one or more of their K-12 programs, and about half of these museums evaluate all such programs⁴³ – most of the evaluation focused on quantity of programs and participants, but nearly 50% of museums in the survey reported evaluating enhanced understanding of the target subjects and some museums measured improved classroom behavior (10%) or academic performance (13%).⁴⁴

Museums believed the characteristics most likely to attract schools were enrichment of learning, opportunity to encounter rare and unusual objects, informal and hands-on learning experiences, and responsiveness to teachers.⁴⁵ Sixty-two percent ranked their capacity to help students meet standards of learning as a strong to moderate influence in school decisions to use museum resources.⁴⁶ Cost and ease of scheduling were the most significant factors that influenced schools to partner. Museums reported that teachers most influenced a school's decision to use museum resources while museum directors influenced most heavily a museum's decision to partner (museum educators ranked 2nd).⁴⁷ When collaborating, 71% of museums coordinated with school curriculum planners. Museum education staff had the greatest overall responsibility for initiating and sustaining school programs.⁴⁸ Social studies, museums reported, is the most commonly targeted area for programming, followed by art, science, and language arts.⁴⁹

No Child Left Behind

The passage of the federal *No Child Left Behind Act* of 2001 (NCLB) came just after the IMLS survey was conducted. NCLB has had widespread repercussions on education in the

⁴³ Ibid., 5.

⁴⁴ Ibid., 7.

⁴⁵ Ibid., 8.

⁴⁶ Ibid., 11.

⁴⁷ Ibid., 9.

⁴⁸ Ibid., 10.

⁴⁹ Ibid., 11.

United States and likewise, educational programming in museums. *No Child Left Behind* places more emphasis on math and language arts education, less on social studies, science, foreign languages, and arts. Unintended consequences have included ‘teaching to the test’ and less time spent on in-depth study or revisiting topics.⁵⁰ Nationwide 36% of all school districts have cut elementary social studies instruction (by an average of 76 minutes per week), science instruction is down at 28% of schools, and arts education is down at 16% of schools according to an AAM advocacy brief.⁵¹

Museum visits by school groups have decreased, challenging museum educators to rethink their educational products and question: What content standards are addressed? Are students able to synthesize experiences in a meaningful way? How will students demonstrate proficiency afterwards? What can staff do to support teacher work?⁵²

A 2009 AAM Annual Meeting Roundtable discussed the implications of NCLB on field trips. They found that school calendars are blocked out up to 2-3 months before and during testing and teachers may have to cancel already-planned field trips once the spring testing schedule is announced. Some schools allow field trips only after testing is complete to keep students “on task.” Finally, money that might have been allocated for field trip opportunities is now used on remediation and accountability instead of enrichment.⁵³

⁵⁰ Katherine Walker Schlageck, “Schools in the 21st Century” in *An Alliance of Spirit: Museum and School Partnerships*, edited by Kim Fortney and Beverly Sheppard, 15-17 (Washington DC: AAM Press, 2010), 15.

⁵¹ American Alliance of Museums, “Elementary and Secondary Education Act,” accessed October 22, 2012, <http://www.aam-us.org/docs/advocacy/brief-esea.pdf?sfvrsn=4>

⁵² Maria Marable-Bunch, “Meeting the Teacher’s Needs,” in *An Alliance of Spirit: Museum and School Partnerships*, edited by Kim Fortney and Beverly Sheppard, 9-13 (Washington DC: AAM Press, 2010), 11.

⁵³ Katherine Walker Schlageck, 15.

Marketization in the Museum Field

The relationship between formal and informal learning institutions has also changed considerably in recent decades in response to marketization.⁵⁴ Brad King describes this trend as a growing client – service provider relationship between schools and museums.⁵⁵ An increase in the number of museums over the past 15 years in combination with decreasing school district budgets has resulted in increased competition among museums for school visitors.⁵⁶ King theorizes that the museum response to marketization has been threefold. First, they are focusing more of their financial resources on program development.⁵⁷ This is supported by the IMLS survey findings. Second, in the same vein as the AAM Roundtable, reconsideration of educational programs is necessary so that they show a clear curriculum-related output.⁵⁸ And third, museums are trying to position themselves as ongoing year-round resources for teachers as a partner in longer-term projects.⁵⁹ King suggests collaboration may be part of the solution for competing in the NCLB era.

The Current Situation

Nearly three decades have passed since the publication of the AAM's *Museums for a New Century*, calling for more museum-school partnerships. Considerable progress has been made, but some would argue that more can and should be done. Beverly Sheppard, author of *Building Museum and School Partnerships* and *An Alliance of Spirit: Museum and School Partnerships* has been researching and writing about museum-school collaborations for over a decade. She has seen marked progress, but questions why more growth has not been made. In a

⁵⁴ Brad King, "New Relationships with the Formal Education Sector," in *The Manual of Museum Learning*, edited by Barry Lord, 77-94 (Lanham: AltaMira Press, 2007), 77.

⁵⁵ Ibid., 78.

⁵⁶ Ibid., 79.

⁵⁷ Ibid.

⁵⁸ Ibid., 80.

⁵⁹ Ibid.

2010 article for the *Journal of Museum Education* she asks the following questions.⁶⁰ Since museums have long been viable learning partners to schools, why are consistent, systemic relationships between the two so rare? Why are our programs guided by school-based curriculum standards instead of the unique qualities of learning in informal settings? And why do museums appear to do the lion's share of the work in initiating, developing, marketing, and funding their school programs? Sheppard sees these "insistent questions" as indicative of a larger disconnect between schools and museums – a "generalized failure to articulate and build public awareness of the enormous power of museums as lifelong learning resources."⁶¹ Sheppard also expresses frustration over the omission of museums from educational initiatives or from policymaking demonstrating that they do not have a voice that is heard at policy level.⁶²

Sheppard would, no doubt, like to see more headway made by EdCom, the Education Committee of the American Alliance of Museums. The strategic plan of EdCom lists as its third goal collaboration and networking. It endeavors to expand and strengthen relationships between museum educators, other museum professionals, and the broader education field in order to advance the field of museum education. Strategies to achieve this goal include supporting ongoing communication with education policy makers at the national level and showcasing exemplary collaborations related to museum education within the museum profession and the broader education field at AAM professional development events and the annual meeting.⁶³

II. Museum-School Partnerships

⁶⁰ Beverly Sheppard, "Insistent Questions in Our Learning Age," *The Journal of Museum Education* 35 (2010), 218.

⁶¹ Sheppard 2010, 221.

⁶² *Ibid.*, 222.

⁶³ EdCom, "Strategic Plan, accessed March 6, 2013, <http://www.edcom.org/StrategicPlan.asp>.

Within the broad definition of partnership, there exist several different levels representing differing percentages of shared risk and reward. Chesebrough, in “Museum Partnerships: Insight from the literature and research,” defines the levels as such:

1. cooperative: an informal relationship in which each institution owns its authority, resources, and reward and shares only related information with the cooperating institution
2. coordinated: a formal, clear, and continued relationship in which each institution has its own authority with the mutual understanding of each side’s give-and-take task, organization structure and planned efforts, but shares the resources and rewards
3. collaborative: stronger continued relationship in which each institution offers its resources and reputation and accepts a new organizational structure for a common task with full commitment and responsibility
4. integrated: involved equal investment of resources using a common language to achieve efficient and effective delivery of services controlled by both partners⁶⁴

The following diagram summarizes Chesebrough’s analysis:

	Cooperation	Coordination	Collaboration	Integration
Authority	own respectively	own respectively	decide together	shared
Risk	no	higher	increasing	highest
Resources	own respectively	shared	shared	shared
Reward	own respectively	mutually recognize	own together	own together
Common Task	no	try to understand and implement	full commitment and responsibility	full commitment and responsibility
New Organizational Structure	no	no	yes	yes
Relationship	informal	formal, clear, and continued	continued and strong	strongest

⁶⁴ D.E. Chesebrough, “Museum partnerships: Insight from the literature and research,” *Museum News* 77 (1998): 51.

On this continuum of museum-school partnerships, field trips generally fall at the cooperative end while the previously mentioned example of school district-provided museum educators in Philadelphia and the more recently conceived of museum schools fall at the other.⁶⁵ Other types of partnerships which fall in between include repeated or sustained museum visits, teacher professional development, outreach, and technology. The following section describes these lesser-known types of partnerships in more detail.

Professional Development

Museums provide professional development opportunities for teachers to show them the value of education in the museum. Judith Hodgson, executive director of PATHS, a grant-funded professional development program bringing together teachers, museums, and universities explained the necessity of professional development. “Teachers need to be reeducated and reminded of all the wonderful resources in the world. [They] were never going to change their teaching unless they themselves were changed first; there was no easy short-cut.”⁶⁶ Through orientations, workshops, and institutes teachers are introduced to museum resources and the practice of teaching with objects. They might develop the skills needed to work with the museum’s collections, help develop curriculum, and design resources for their students’ use.⁶⁷ Museums can also take this opportunity to provide information about available student programming, planning visits, and other teacher resources.⁶⁸

The Field Museum in Chicago created a unique long-term professional development opportunity for Chicago Public Schools teachers. The *Field Ambassadors Program* was

⁶⁵ Beaumont, 106.

⁶⁶ Hodgson 31.

⁶⁷ Bonnie Pitman-Gelles, “Museums and Schools: A Meaningful Partnership,” in *Education in School and Nonschool Settings*, edited by Mario D. Fantini and Robert L. Sinclair, 124-138 (Chicago: University of Chicago Press, 1985), 128.

⁶⁸ *Ibid.*

established in 1999 as a response to an interest and need among teachers for a deeper partnership with the museum.⁶⁹ Teachers participating in The *Field Ambassadors Program* make a two-year commitment to the program. Benefits of participation include behind-the-scenes access to the museum, model field trip activities, open lines of communication with museum staff, and a professional network of fellow teachers and their ideas. According to a 2003 study, the program grew from 28 participants in its first year to 184 in its fourth year (2002). Ninety percent of the 2001 cohort reported that since becoming ambassadors, they enhance their lesson plans by incorporating materials from The Field Museum. Additionally, 69% reported that *other* teachers at their school also enhance their lesson plans with resources and materials from the Field,⁷⁰ proving that museum professional development can have a ripple effect on the teaching community. The *Field Ambassadors Program* continues to operate today.

Repeated Visits

Museum programming which brings students to the museum multiple times during a curricular unit or school year seeks to provide those students with deeper, more meaningful learning than can be achieved by a one-time visit. The Rubin Museum of Art in New York City offers a multi-session classroom partnership entitled *Thinking Through Art*. Museum educators work closely with participating classroom teachers to make sure the program is tailored to the classroom curriculum and also the school schedule. The 10-session museum-school residency focuses on Himalayan art, but different themes can be used to connect the lessons to other areas of the curriculum besides art. Examples of past themes include personal narrative, symbols, connections between math and art, and the spread of Buddhism. During the residency, students will learn visual thinking skills, art making techniques, new vocabulary, and will express

⁶⁹ Amdur Spitz and Thom, 71.

⁷⁰ *Ibid.*, 72.

themselves through creative projects. In addition to the 10 classroom sessions, the program offers a customized museum visit and a presentation of the student works at the end in the museum.⁷¹

Outreach

Outreach programming is becoming a more popular option for schools as it avoids costly repeat museum visits.⁷² Outreach programming can consist of museums sending educators or lecturers, volunteers, scientific equipment, media, and original or reproduction artifacts to classrooms.⁷³ Smaller-scale traveling exhibits or traveling kits of objects and accompanying teacher and student guides are other forms of museum outreach.⁷⁴

As the number of school field trip visits to the L.C. Bates Museum in Fairfield, Maine was dropping off, museum educators decided to create an outreach program which would take the museum's natural history exhibits to classrooms. The program began in 2006 with one part-time outreach teacher visiting a handful of classes. This school year the program employs three teachers and will visit 106 classes at 27 different schools. The outreach program is free to schools due to grant funding by IMLS and local organizations and requires no busing. "It's a win-win," says Deborah Staber, director of the museum.

Once a week, 4th graders at Bloomfield Elementary are visited by a museum educator from L.C. Bates along with traveling cases of artifacts. The lessons follow different themes relevant to Maine's natural history – habitats, animals, rocks and minerals, and trees and plants. Serena Sanborn, an outreach educator for the museum, still hopes that children will visit the

⁷¹ Rubin Museum of Art, "Thinking Through Art," accessed March 12, 2013, <http://www.rmanyc.org/pages/load/261>.

⁷² Betsy Bowers, Jennifer M. Squire, and MaryJane Taylor, "Paying for It," in *An Alliance of Spirit: Museum and School Partnerships*, edited by Kim Fortney and Beverly Sheppard, 81-86 (Washington DC: AAM Press, 2010), 86.

⁷³ Pitman-Gelles, 126.

⁷⁴ *Ibid.*, 127.

museum to see things they won't see in school. Part of the program offers free admission to students and parents on four family days, each with a theme that relates back to classroom learning.⁷⁵

Distance Learning

For schools not within a reasonable traveling distance of the museum (or those unable to cover transportation costs), publications, such as magazines or newsletters, and a variety of web materials – distance learning, video conferencing, blogs, social media, wikis, virtual tours – may be able to provide museum-type learning without leaving the school. The Rock and Roll Hall of Fame boasts an award-winning distance learning program called *On the Road* which, since its inception, has reached over 30,000 students and teachers in 40 states and six foreign countries. *On the Road* is an interactive videoconferencing program created and taught by museum educators. Programs consist of interview clips, behind-the-scenes curator commentary, audio and video clips and include pre- and post- video visit lessons and adhere to national standards. Topics offered include Hip-Hop Technology, Frank Zappa and Rock's Avant-Garde, Women Who Rock: Songwriting and Point-of-View, and Takin' Care of Business: Introduction to Financial Literacy.⁷⁶

In August of 2012, a class of students studying advanced English conversation and composition at the Instituto Experimental de la Asunción, a private school for girls in Guatemala City, Guatemala utilized Great Moments in Rock and Roll: Popular Music through the Decades to hone its English skills. Students participated in a power-point aided sing-along and selected

⁷⁵ Rachel Ohm, "Field trips bringing museum into class: Weekly visits from the L.C. Bates Museum in Fairfield take its natural science exhibits into classrooms," Portland Press Herald, accessed March 13, 2013, http://www.pressherald.com/news/field-trips-bringing-museum-into-class_2013-03-11.html.

⁷⁶ Rock & Roll Hall of Fame, "Distance Learning," accessed March 10, 2013, <http://rockhall.com/education/distance-learning/courses>.

their own great moments in rock and roll history to research. One group used Bob Marley's "No Woman No Cry" to describe Jamaica's survival in an increasingly globalizing world.⁷⁷

The Effectiveness of Field Trips

While surveys have shown that field trips are the most common type of school-museum partnership, there are many factors limiting the success of field trips in sustainability and student learning. Field trips are repeatedly a single activity where student learning is often incidental to any desired outcomes of either the school or museum, is of a low cognitive order, and retained for only a brief period of time.⁷⁸ Due to differing philosophies of teaching, classroom teachers and museum educators tend to have different objectives for a field trip experience. Teachers focus on conceptual gains while museum educators focus on broader cognitive and affective gains and cognitive gains can be hard to measure from a short field trip.⁷⁹ Literature was studied from both the museum and education perspectives as well as across academic disciplines, incorporating science, art, and history scholarship. Though the focus of this paper is on museum-school relationships in the United States, studies from England and Australia have been included within this section as it is the author's opinion that they are evidence of global trends in museum education.

The following studies on what makes for an effective field trip suggest that the more the field trip is integrated into the classroom curriculum, the more successful and memorable for

⁷⁷ Rock & Roll Hall of Fame, "Teaching Virtually to Guatemala," accessed March 10, 2013, http://rockhall.com/blog/post/1479_teaching-virtually-to-guatemala/.

⁷⁸ Michael Harrison and Barbara Naef, "Toward a Partnership: Developing the Museum-School Relationship," *The Journal of Museum Education* 10 (1985), 9.

⁷⁹ Maria Xanthoudaki. "Is it always worth the trip?: The contribution of museum and gallery educational programmes to classroom art education," *Cambridge Journal of Education* 28 (1998), 192.

students it will be. According to Falk and Dierking, “any good learning experience builds upon previous experiences to be successful and museum trips are no exception.”⁸⁰

Griffin and Symington observed and interviewed 29 teachers leading 735 students in grades 5-10 on school field trips to a science museum in Australia. They surmised that these teachers “made little effort” to link the topics being studied at school and at the museum. Only half of the interviewed teachers were able to give a purpose for the field trip that related to the student’s learning of content or skills.⁸¹ Consequently, very few students could see a purpose for their field trip other than a ‘day out,’ or ‘to learn things’ (with no clear ideas what these ‘things’ were).⁸² Only four groups were studying in the museum the topics that were being studied back in the classroom.⁸³

Griffin and Symington further reported that the attitudes and responses of the teachers suggested that they felt they had little role in the planning or execution of the field trip. When students encountered difficulties in relating school work to their museum tasks, teachers blamed the museum exhibit content.⁸⁴ Only a few teachers took responsibility to facilitate a link between student’s prior knowledge and information on display at the museum.⁸⁵ The authors saw little recognition on the part of the teachers of the different learning environment of the museum.⁸⁶

Kisiel in *Teachers, museums, and worksheets: A closer look at learning experience* found a lack of connections between the museum visit and classroom curriculum in nine of the ten

⁸⁰ John H. Falk and Lynn D. Dierking, *The Museum Experience Revisited* (Walnut Creek: Left Coast Press, 2013), 280.

⁸¹ Janette Griffin and David Symington, “Moving from Task-Oriented to Learning-Oriented Strategies on School Excursions to Museums,” *Science Education* 81 (6), 1997, 6.

⁸² *Ibid.*, 7.

⁸³ *Ibid.*, 9.

⁸⁴ *Ibid.*, 11.

⁸⁵ *Ibid.*

⁸⁶ *Ibid.*, 13.

teachers that were interviewed. Teachers also reported having limited plans for follow-up activities in the classroom that would support the museum visit.⁸⁷

Xanthoudaki also determined, from her study of the museum and art gallery use by teachers in East Anglia, England that closer correspondence between gallery/museum programs and classroom teaching contributes to the use of the field trip for classroom education.⁸⁸

Galleries and museums that follow her model of ‘the gallery as classroom resource’ are more useful to educational goals than ‘the gallery as teacher about its own collection.’⁸⁹

In order to maximize the educational impact of the field trip experience, museums often provide teachers with pre- and post-visit activities to be done in the classroom. Sheppard found that teachers have little time for pre- and post-visit activities,⁹⁰ thus making the field trip seem less cohesive with the classroom learning and more like a day off from learning. Furthermore, Australian researchers Orion and Holstein reported that students who had the least preparation for a field trip “demonstrated poor learning performance” and that “teacher-student relationships were hostile”⁹¹ whereas those students who were adequately prepared demonstrated negligible off-task behavior.⁹² Pre-visit preparation was found to produce greater learning in a study by Gennaro in 1981. Fifth grade students were pre- and post-tested on their factual and conceptual knowledge about the “big bang” theory and plate tectonics after viewing a film exhibited at the Science Museum of Minnesota. Students exposed to a four-period long instructional program on

⁸⁷ J.F. Kisiel, “Teachers, museums, and worksheets: A closer look at learning experiences,” *Journal of Science Teacher Education* 14 (2003), 12.

⁸⁸ Xanthoudaki 191.

⁸⁹ *Ibid.*, 181.

⁹⁰ Sheppard 2000.

⁹¹ Orion and Holstein, “Factors that influence learning during a scientific field trip in a natural environment,” *Journal of Research in Science Teaching* 31 (10): 1109.

⁹² *Ibid.*, 1110.

these topics prior to their museum visit demonstrated significantly higher post-test scores than students with no instruction prior to the museum visit.⁹³

Noel and Colopy conducted a study of how exactly teachers use educational materials provided by local history sites in their teaching. Data from a survey revealed that teachers prefer a short lesson (less than 45 minutes) to be used as preparation for a field trip. Furthermore, they would like the lesson's activities to be flexible and adaptable to the curriculum,⁹⁴ suggesting that educational materials need not be elaborate and expensive. Interviews with educators at historical sites hosting field trips revealed a vast range of educational materials offered, from a coloring activity to a 'museum in a box' kit. None of the seven sites evaluated whether or not their materials met the needs of the teachers.⁹⁵ Also reported by the site educators was the sentiment that their overall function was to spark interest in the subject matter and that the classroom teacher is the expert on how and what to teach.⁹⁶ This disconnect and lack of communication, according to the authors, might be remedied by greater collaboration between site educators and classroom teachers.

Other studies have looked at the impact of multiple visits to the museum instead of just a one-time event. Wolins, Jensen, and Ulzheimer sought to answer the questions 'What do children remember about their museum visits, and why?' They performed extensive interviews of 20 3rd grade students in two different classes who had gone on 29 museum visits during the school year. Each class made multiple visits to five museums and 20 of the 29 visits were tied to the classroom curriculum. The most memorable museum was one that was visited multiple

⁹³ Eugene Gennaro, "The Effectiveness of Using Pre-Visit Instructional Materials on Learning for the Museum Visit Experience," *Journal of Research in Science Teaching* 18 (1981), 279.

⁹⁴ Andrea M. Noel and Mary Ann Colopy, Making History Field Trips Meaningful: Teachers' and Site Educators' Perspectives on Teaching Materials, *Theory & Research in Social Education* 34 (4), 560.

⁹⁵ *Ibid.*, 561.

⁹⁶ *Ibid.*, 562.

times and sent an educator to do an outreach pre-visit lesson. However, the authors believe that neither of these factors – multiple visits or pre-visit preparation – produced the greatest recall alone. Three variables emerged across all memorable museum cases: high personal involvement for a student as an individual, links to the classroom curriculum, and repeat visits.⁹⁷

Margaret K. Burchenal and Michelle Grohe, museum educators at the Isabella Stewart Gardner Museum in Boston have analyzed the effectiveness of the Gardner’s multiple-visit program that gives students extended practice using Visual Thinking Strategies. Instead of trying to replicate the comprehensive services for school groups offered by its neighbor the Museum of Fine Arts Boston, the Gardner’s education program focused on building relationships with area public schools. The collaboratively created *School Partnership Program* serves over 800 K-8 students and 50 teachers from four participating schools annually.⁹⁸ Students in grades 3-5 visit the museum three or four times per year with each museum lesson preceded by a pre-visit classroom lesson. Teacher professional development is also included.⁹⁹

Not only does the program produce long-term relationships between the museum educators and the teachers and administrators, multiple visits allow the students to develop personal connections with the museum building, its collection, and exhibits, become confident in sharing their ideas about artworks, and feel comfortable in the museum environment – skills that cannot be gained by one-time field trip visits.¹⁰⁰ Burchenal and Grohe observed that students in the *School Partnership Program* using Visual Thinking Strategies could speak twice as long about an artwork than students in a control group.¹⁰¹ These students were also better able to

⁹⁷ Inez S. Wolins, Nina Jensen, and Robyn Ulzheimer, “Children’s Memories of Museum Field Trips: A Qualitative Study,” *The Journal of Museum Education* 17 (2), 25.

⁹⁸ Margaret K. Burchenal and Michelle Grohe, “Reimagining School Programs,” *Visual Arts Research* 34 (2), 67.

⁹⁹ Ibid.

¹⁰⁰ Margaret K. Burchenal and Michelle Grohe, “Thinking Through Art,” *Journal of Museum Education* 32 (2), 117.

¹⁰¹ Burchenal and Grohe 2008, 70.

provide evidence for their thinking and hit on more of the pre-determined primary skills in the discussion of their artwork.¹⁰² Witmer, Luke, and Adams found similar results in their study of the National Gallery of Art's *Art Around the Corner* program for 5th and 6th grade students at participating Washington DC public schools. This program consists of a sequence of seven visits to the gallery and two outreach lessons in the classroom taught by gallery docents. Compared to a control group of students, program participants were able to give a much richer description of an artwork¹⁰³ and student interviews revealed a positive impact on students' attitudes towards visiting museums.¹⁰⁴ School administrators also reported that this attitude carried over to other out-of-school environments.¹⁰⁵ The study's authors attribute four factors to the success of the program: collaborative planning, a sequential, cumulative curriculum, integration with curricular objectives in art and other disciplines, and program flexibility.¹⁰⁶

Uma Krishnaswami, author of *Beyond the Field Trip: Learning in Public Places*, summarizes the benefits of fully integrating the field trip into the classroom curriculum.

Remove the field trip from center stage as a free-standing event. Make it instead part of a longer process, in which the same sets of knowledge will be explored from many different angles, both in the classroom and in the field. The learning will have begun before you visit the site, and it will continue after you return. The focus is no longer on getting permission slips and counting noses.¹⁰⁷

III. Museum-School Collaboration

The Benefits of Collaboration

Museums and schools recognize the limitations of a single visit field trip. Therefore, they emphasize programs that provide opportunities for preparing the students to return to the

¹⁰² Ibid.

¹⁰³ Susan Witmer, Jessica Luke, and Marianna Adams, "Exploring the Potential of Museum Multiple-Visit Programs," *Art Education* 53 (5), 48.

¹⁰⁴ Ibid., 49.

¹⁰⁵ Ibid., 50.

¹⁰⁶ Ibid., 50-51.

¹⁰⁷ Uma Krishnaswami, *Beyond the Field Trip: Teaching and Learning in Public Places* (North Haven, CT: Linnet Professional Publishers, 2002), 3.

museum.¹⁰⁸ Beverly Sheppard, author of *Building Museum and School Partnerships*, considers museums and schools to be ‘natural partners,’ offering complementary experiences:

[Museums and schools] combine two languages of learning – the words of the classroom and the objects of museums. Their educators offer two kinds of expertise – classroom teaching methods and visual learning techniques. Together they can present students with an enriching partnership of ideas, discovery, challenge, and fun – a partnership well worth developing and sustaining.¹⁰⁹

Furthermore, Sheppard attributes the ‘synergistic relationship between classroom learning and museum experience’ to a successful educational program. The teacher brings to the table his or her knowledge about the students – their needs, learning styles, abilities, and interests, and the museum educator is well-versed in collections, the ideas that can be gleaned from them, and the nature of object-based learning.¹¹⁰

Museum educators, first and foremost, value a successful educational experience for students. Terry Zeller of the Minneapolis Institute of Arts reflected on an exhibit visited by over 25,000 school children in its two month run: “We came away from *Vikings* convinced that the key to any educationally valid museum experience for school children is to work closely with educators in planning the materials which teachers use for pre- and post-museum visit activities, and to in-service as many teachers as possible on those materials.”¹¹¹ For museums, a collaborative effort can allow the museum to pilot educational programming and receive feedback from teachers which can lead to further development of that program or the creation of other programs.¹¹² As a result of successful collaboration, teachers will reinforce the value of the museum and advocate for it as a resource for learning and pleasure in a much more effective way

¹⁰⁸ Pitman-Gelles, 124.

¹⁰⁹ Sheppard 1993, 2.

¹¹⁰ *Ibid.*, 4.

¹¹¹ Terry Zeller, “The Vikings are Coming!” *Art Education* 34 (6): 24.

¹¹² Bowers et al., 83.

than a museum educator could alone.¹¹³ Young people enjoying a positive experience in the museum may mold students into lifelong museum goers, yielding increased visitorship or a wider audience.¹¹⁴ A successful collaboration may also generated positive public relations for the museum and stronger community ties potentially attracting funders.¹¹⁵ It can increase the visibility and legitimacy of the museum, thereby contributing to the survival of the museum in difficult financial times.¹¹⁶

Collaborations provide teachers with educational resources, ideas for multi-disciplinary or cross-curricular lessons, and content expertise that may not be available within the school community. Educational materials should be aligned with local and state standards and curricula.¹¹⁷ Students will have a deeper learning experience through a collaborative effort than through a single event field trip. Learning in the museum is fun, creates meaningful and inspiring experiences, get students excited about learning, and accommodates multiple learning styles. Museum learning may result in the love of and curiosity about a subject, introduces students to inspiring passionate professionals as role models, and fosters future career awareness.

Both institutions may enjoy a mutual empowerment as a result of a successful collaboration. They will be able to solve a problem or reach a common goal by maximizing resources and reducing duplication. Together they can open up new and creative opportunities

¹¹³ Margaret K. Burchenal and Sara Lasser, "Beyond the Field Trip," in *From Periphery to Center: Art Museum Education in the 21st Century*, edited by Pat Villeneuve, 103-108 (Reston: National Art Education Association, 2007), 107.

¹¹⁴ Kim Fortney and Beverly Sheppard, "Appendix of Useful Materials," in *An Alliance of Spirit: Museum and School Partnerships*, 103 – 105 (Washington DC: AAM Press, 2010), 104.

¹¹⁵ Bowers et al., 83.

¹¹⁶ Thomas Wolf and Gigi Antoni, *More than the sum of its parts: Collaboration and sustainability in arts education*, (New York: National Guild for Community Arts Education, 2012), 20.

¹¹⁷ Fortney and Sheppard, 104.

for financial sources and build alliances in the community and beyond.¹¹⁸ From a logistical point-of-view, sometimes it is more cost-effective for two or more organizations to work together than it is for each to operate independently and furthermore, some grant opportunities are only offered to partnering organizations.¹¹⁹

Steps to Successful Collaboration

Should two institutions decide to tackle an issue or create programming collaboratively, Lehman and Igoe in *Museum School Partnerships: Plans and programs sourcebook #4* lay out what they consider to be the critical steps of collaboration.¹²⁰

Step #1 is identification of needs and options. Here the institutions should define the problems or programs they want to address, analyze elements of that program, develop a course of action, and investigate resources available to them. Naida Tushnet, in *A Guide to Developing Educational Partnerships*, asserts that the partnership should be developed if there is shared concern about a real problem that can best be addressed by organizations from different sectors working together.¹²¹ Furthermore, a formal needs assessment will help to focus the collaborative activities.¹²²

The second step is development of the program. The participating institutions will design a rationale, addressing museum and school objectives. The partners will identify the topic of study, pinpoint major ideas that students will develop, and list activities and teaching strategies.

¹¹⁸ Kimberly A. Huber, "Collaboration," in *The Museum Educator's Manual: Educators Share Successful Techniques*, edited by Anna Johnson, Kimberly A. Huber, Nancy Cutler, Melissa Bingmann, and Tim Grove, 151-157, (Lanham: AltaMira Press, 2009), 152.

¹¹⁹ Wolf and Antoni, 19.

¹²⁰ Lehman and Igoe, 15.

¹²¹ Naida C. Tushnet, *A Guide to Developing Educational Partnerships*, (Washington DC: US Department of Education Office of Educational Research and Improvement, 1993), 3.

¹²² *Ibid.*, 1.

Implementation is next. All participants should work together to define the roles of museum and school staff. They will identify available resources and brainstorm ways to obtain those resources that aren't readily available. Revision follows in which participants will develop a system of observation, analysis, and evaluation. This information will then be used to guide revisions to the plan.

Huber, in her chapter entitled, "Collaboration" in *The Museum Educator's Manual: Educators Share Successful Techniques*, adds a final step to the process: Planning for the future. She advises that participants should plan to nurture the collaborative relationship by building support to sustain involvement, promoting success to the public, supervisors, and funders, and using the project as a model for other future endeavors.¹²³ Furthermore, documented results account to funders, can secure additional support, and communicate successful strategies to other schools, museums, and communities.¹²⁴

Conditions for Successful Collaboration

In addition to profiling select museum-school partnerships from their Leadership Initiatives program, the IMLS also includes what it considers the twelve conditions necessary for successful collaboration in its 1996 report *True Needs True Partners*.¹²⁵

First, the authors recommend obtaining early commitment from appropriate school and museum administration. Tushnet in *A Guide to Developing Educational Partnerships* adds leadership helps build commitment and supports activities.¹²⁶ The authors of "Teaching Partnerships: Report of a national forum on partnerships improving teaching of the arts" suggest

¹²³ Huber, 157.

¹²⁴ Craig Dreeszen, Arnold Aprill, & Richard Deasy, "Learning Partnerships: Improving learning in schools with arts partners in the community," accessed March 2, 2013, <http://www.aep-arts.org/wp-content/2012/08/Learning-Partnerships-FINAL.pdf>, 18.

¹²⁵ Hirzy 1996, 50-59.

¹²⁶ Tushnet, 1.

that the plea for leadership support be carefully crafted – frame messages in the language of public policy, public benefits, and the results of improved student learning.¹²⁷

Also, establish early, direct involvement between school and museum staffs. The IMLS authors recommend to museum representatives approaching school educators ‘do more listening than talking, more asking than explaining.’ Create a solid foundation by building an atmosphere of respect, trust, and dialogue. Involve as many teachers, curriculum specialists, administrators, and resource teachers as possible as a diversity of experience, resources, and ways of working can enrich the collaborative initiative. Museum representatives should understand the school’s needs in relation to curriculum and state and local standards. Effective, long-term partnerships succeed because the partners have identified a problem to be solved or a need to be fulfilled and then worked to match museum resources with what is happening in the classroom. Conduct a needs assessment to identify curriculum requirements and obtain background information. The partnership should strive to create a product that is truly beneficial to teachers and students.

Museums and schools should create a shared vision for the partnership and set clear expectations for what both partners hope to achieve. Both parties should also recognize and accommodate the different organizational cultures and structures of museums and schools. Underlying internal values and assumptions affect many aspects – differing planning and teaching styles, short and long-term schedules, and communication. Pitman Gelles in “Museums and Schools: A Meaningful Partnership” suggests that participants learn as much as possible about the partner agency – goals, audience, resources, schedules – in an effort to dispel myths

¹²⁷ Arts Education Partnership, “Teaching Partnerships: Report of a national forum on partnerships improving teaching of the arts,” accessed March 2, 2013, <http://www.aep-arts.org/wp-content/uploads/2012/08/Teaching-Partnerships.pdf>, 7.

and develop appreciation for its work.¹²⁸ Differences can frustrate and fail to yield potential benefits if they are not acknowledged and respected.

Partners should set realistic concrete goals through a careful planning process, integrate evaluation and ongoing planning into the partnership as planning provides a framework for partnership and an orientation point for assessing progress periodically. Continuing evaluation allows for adjusted expectations. Murphy and Washburn in *An Alliance of Spirit: Museum and School Partnerships* add that evaluation should be collaborative and something partners do together to systematically design and improve the program. At best, evaluation is useful to all partners and serves as a catalyst for ongoing feedback and learning.¹²⁹ Partners should also allocate enough human and financial resources and define roles and responsibilities clearly.

A successful collaboration promotes dialog and open communication. Here dialog means more than conversation or information sharing; the goal of dialog is to inquire, learn, offer thoughts, discover shared vision and common meaning, and explore how to think and learn together. This type of dialog leads to genuine problem solving and teamwork. Other characteristics of a successful collaboration include flexibility, creativity, and experimentation. According to a partnership between the Charlotte-Mecklenburg Schools, Art & Science Council Partnership, and Cultural Education Collaborative, “With the average rate of change in personnel being three years, you will need to re-visit, re-build, and re-assess – plan time and practices that support flexibility, yet achieve goals.”¹³⁰

Finally, the authors advise seeking parent and community involvement as it gives short-term validity to the program and in the long-term can build an audience for future educational

¹²⁸ Pitman-Gelles, 131.

¹²⁹ Beth Murphy and Julia Washburn, “Ensuring Program Relevance through Collaboration and Evaluation,” in *An Alliance of Spirit: Museum and School Partnerships*, edited by Kim Fortney and Beverly Sheppard, 76-80. (Washington DC: AAM Press, 2010), 76.

¹³⁰ Dreeszen et al., 14.

uses of museum. The authors of “Learning Partnerships: Improving learning in schools with arts partners in the community” add that the partnership will only last if *all* members become advocates of the program... “Parents lobby for more program support. A new principal or museum director in such a partnership would find it difficult to shut down the program.”¹³¹

IV. Six Models of Relationships and an Example of Each

Wan-Chen Liu holds a Ph.D. from the University of British Columbia and is a former professor of art and education at the Graduate Institute of Education at the National Changhua University of Education and, more recently, at the Catholic University of Taipei. She was awarded one of two Doctoral fellowships by the Getty Education Institute in 1998. Liu has conducted extensive research on museum education in the United States, United Kingdom, and Canada. Her publications include two works in Chinese entitled *Thoughts and Practices in Art Museum Education* (2002) and *Museums as Theatre* (2007).

In her article entitled, “Working Together: Collaboration Between Art Museums and Schools” she delineates six different models of museum-school collaborative relationships. These models are based on the answers to the questions “Who initiates the interaction [between the museum and school]?” and “How do schools and museums communicate with each other?” Liu’s models show a continuum of increasing levels of involvement within the museum-school relationships. However, categorization as a higher-numbered model is not necessarily better than a lower-numbered model. Participating schools and museums should decide together which level of collaboration best fits their needs and resources. These models will provide the lens through which national and local educational offerings by museums are regarded. The first five

¹³¹ *ibid.*, 13.

models are regarded in this chapter; Model 6 which introduced the third-party participant will be discussed in chapter four.

Model 1: The Provider-Receiver Model

Based on Chesebrough's descriptions of the different levels of interaction between schools and museums (see pg. 17), a relationship does not necessarily imply collaboration. According to Liu, the model of the classroom teacher in active and equal partnership with the museum educator in program design and implementation is more prototype than archetype.¹³²

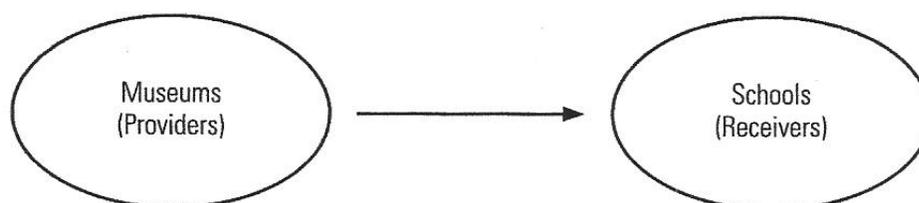


Figure 1. The Provider-Receiver Model.

In Model 1, the museum plays the role of provider and the school or teacher is the receiver of some type of service or deliverable. This is the extent of the relationship. Museum educators design programs for students and teachers to bring their students to museums without further communication and discussion with museums regarding teaching and learning.¹³³ Liu emphasizes here that a relationship between a museum and a school is not, by definition, synonymous with a partnership, collaboration, or even, cooperation. In practice, this model might look like a teacher calling to schedule a standard museum tour, downloading a stand-alone lesson plan from a museum's website, or ordering a museum's traveling trunk for his or her

¹³² Wan-Chen Liu, "Working Together: Collaboration Between Art Museums and Schools," in *From Periphery to Center: Art Museum Education in the 21st Century*, edited by Pat Villeneuve, 129-135 (Reston: National Art Education Association, 2007), 129.

¹³³ *Ibid.*

class. There is no discussion between the teacher and museum educator concerning the needs of the teacher and his or her class and no customization or tailoring of the tour, lesson plan, or trunk's contents to fit those needs.

Model 2: The Museum-Directed Model

Model 2, as illustrated in Figure 2 below, shows an increase in cooperation between the two institutions. There is now a level of shared responsibility for finding ways to use museums as curriculum resources, but here the burden of initiation lies with the museum. For example, museums invite school teachers to participate in workshops and related activities and then continue to communicate with participant teachers before finally working together with them as curriculum partners to develop programs for schools.¹³⁴ In other circumstances, museums might brainstorm ideas for programming then solicit input by teachers on how to develop the ideas further or tailor an already-developed program to an individual teacher's needs. Here, the teachers are active participants in the process, as opposed to Model 1 where they were merely consumers of a product.

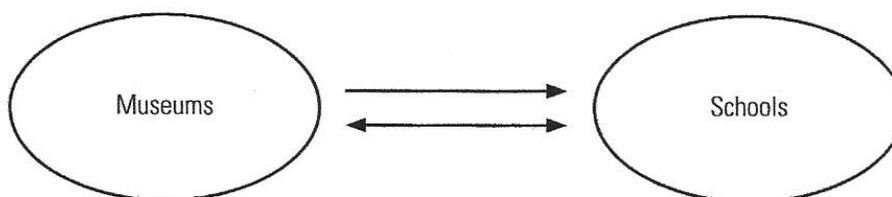


Figure 2. The Museum-Directed Model.

¹³⁴ *Ibid.*, 130.

National Example of Model Two

Art Speaks: Connecting Visual Arts and Language Arts

Started in 2006, an initiative led by the Philadelphia Museum of Art sought to increase access to local museums by school groups. In partnership with the Barnes Foundation, the Fabric Workshop and Museum, the Institute of Contemporary Art at the University of Pennsylvania, and the Pennsylvania Academy of the Fine Arts, the Philadelphia Museum of Art designed a comprehensive program for all 4th graders in the Philadelphia School District. They were awarded a National Leadership grant from the Institute for Museums and Library Services (IMLS) to fund the development and implementation.¹³⁵

The program, *Art Speaks: Connecting Visual Arts and Language Arts*, was designed to strengthen a student's written expression by regarding and discussing the arts and artwork. A free visit to one of the five institutions for all 4th graders was central to the program. While there, they utilized literacy skills inherent in looking at art – observation, description, interpretation, expression, and support of opinions.¹³⁶ The biggest challenge for the museum educators was to link the museum lessons with the core curriculum that would meet district learning objectives and also satisfy administration's concerns about releasing students from the classroom to visit an art museum.¹³⁷ To assist with this challenge, an Advisory Committee of 4th grade teachers, art teachers, SDP administrators in art, literacy, special education, and African-American studies, along with academics representing art, art education, and literacy, met regularly. They critiqued program plans and offered specific feedback on materials and strategies. The Advisory Committee proved invaluable for making connections for the team

¹³⁵ Ann Fortescue et al., "Putting It All Together: A Case Study," in *An Alliance of Spirit: Museum and School Partnerships*, edited by Kim Fortney and Beverly Sheppard, 40-44. (Washington DC: AAM Press, 2010), 40.

¹³⁶ *Ibid.*, 41.

¹³⁷ *Ibid.*

with other decision makers at SDP.¹³⁸ *Art Speaks* fits the description of Model 2: The Museum-Directed Model because the participating museums conceptualized a program to offer to the city's schools and made the initial contact. The museums then utilized an advisory committee of teachers and other school personnel to help develop the program and ensure that it met the needs of teachers.

Model 3: The School-Directed Model

In Model 3 (see Figure 3 below), like Model 2, there is shared responsibility between the school or individual teacher and the museum. According to Liu, teachers play an active role, *initiating* curriculum ideas and developing materials for their kids with the help of museum educators.¹³⁹ In practice, this might involve classroom teachers using a museum's collection or professional expertise to design activities related to the museum, its exhibit(s), and/or its artifacts.

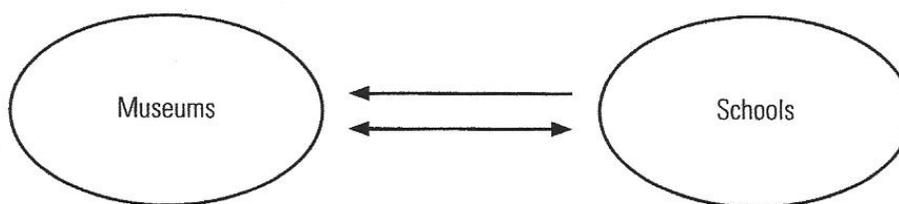


Figure 3. The School-Directed Model.

National Example of Model Three

Peabody Museum of Natural History *Event-Based Collaborative*

The Peabody Museum of Natural History operated by Yale University has been offering professional development opportunities to teachers for several years. Educators who participate

¹³⁸ Ibid.

¹³⁹ Liu, 130.

in the professional development program are called Peabody Fellows. In 2009, the Peabody Fellows Program won a National Leadership Grant from IMLS to pilot a new project, the *Event-Based Collaborative*. On an every-other-year basis, the program accepts middle and high school science teachers or elementary and middle school teachers working on Social Studies curriculum.

At a weeklong summer institute, teachers are given an introduction to event-based learning (lessons centered on current events or real-world problems). Then, rather than presenting teachers with pre-created curriculum, the museum's program leaders ask teachers to work together in small groups to design their own lesson plans which can be supplemented with museum knowledge and objects. The teachers leave the institute having created usable lesson plans, acquired the skills to create additional lesson plans on their own, and also forged ongoing relationships with the museum, university, and other Peabody Fellows educators. The Peabody plans to establish a regional teachers association which will further cultivate these relationships.¹⁴⁰

The *Event-Based Collaborative* exemplifies Model 3 because teachers take the initiative to enroll in the professional development program and come with ideas about lessons that they would like to develop. Peabody Museum staff helps the teachers develop their lessons and incorporate museum resources. Weeklong summer institutes for science and social studies teachers go beyond simply providing teachers with exposure to new content. Instead, they foster the *participant's* ability to develop new and exciting curriculum. The curriculum integrates lendable museum objects while aligning with national and state standards for learning.

¹⁴⁰ Institute of Museum and Library Services, "Teachers use museum objects to help students learn about real-world problems," accessed October 24, 2012, http://www.imls.gov/september_2011_teachers_use_museums_objects_to_help_students_learn_about_real-world_problems.aspx.

Model 4: Museum-as-School Model

In Model 4 (see Figure 4 below), museum education is not an extension but rather the core of the school curriculum, and its teachers play a key role in this partnership with one or multiple museums.¹⁴¹ The Museum-as-School seeks to make use of resources within the school's community to teach its curriculum.

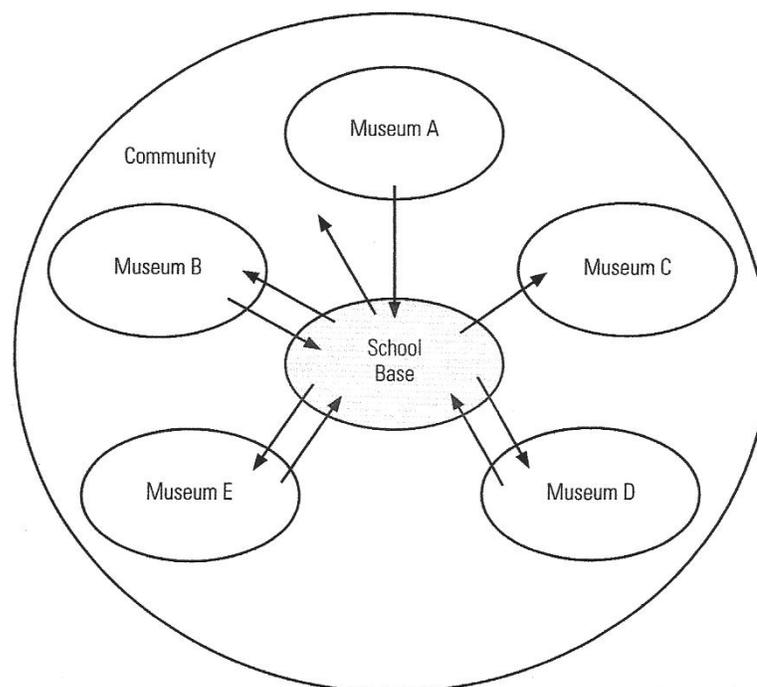


Figure 4. Museum-as-School Model.

National Example of Model Four New York City Museum School

Founded in 1994 by Sonnet Takahisa, former Brooklyn Museum assistant director, and Ron Chaluisan, former Lab School teacher, the New York City Museum School (NYCMS) puts its students “in contact with the passion of scholarship and the richness of primary resources in

¹⁴¹ Liu, 131.

the sciences, history, literature, and arts.” Classroom instruction at the NYCMS is reinforced with museum-based projects that are aligned to state and local curricular mandates. Faculty of the school includes licensed teachers and museum professionals who collaborate to design these projects.¹⁴² The public school currently educates about 500 students in grades 9-12.¹⁴³

Unique to the NYCMS curriculum is its Wednesday museum modules. Students, in groups, study their respective topics in the morning and go out in the afternoon to their venue to continue their study, exploring, applying, and creating knowledge. For example, 10th graders studying Geometric Structures in our World might, on a given Wednesday, visit a church or the Brooklyn Bridge. The module culminates in a student presentation in which he or she might design and build a model bridge.¹⁴⁴ Museum Module Courses for the 2012-2013 school year include: History of World Religions, Evolution and Darwin, Converging Cultures of Latin America, Health, Geometric Structures, Imperialism, Japan: Past and Present, Geology, Forensics, US History and Cultures.¹⁴⁵ A senior student at NYCMS posted on an opinion-sharing website, “Module is always fun and often correlates with what your (*sic*) learning in class. Not to mention it opens you to subjects that most schools don’t teach.”¹⁴⁶ The NYCMS currently partners with the Met, the Museum of the City of NY, the Japan Society, and the Rubin Museum of Art, though partner organizations change regularly.

Students at NYCMS practice “The Museum Learning Process” which echoes the learning practiced by museum professionals. Students learn to observe objects for longer periods of time and develop questions and seek additional information from a range of sources. They learn to

¹⁴² New York City Department of Education, “N.Y.C. Museum School,” accessed October 22, 2012, <http://schools.nyc.gov/SchoolPortals/02/M414/default.htm>.

¹⁴³ Ibid.

¹⁴⁴ Center for New York City Affairs, “N.Y.C. Museum School,” accessed October 22, 2012, <http://insideschools.org/high/browse/school/67>.

¹⁴⁵ “New York City Museum School,” accessed October 22, 2012, <http://www.nycmuseumschool.org>.

¹⁴⁶ Center for New York City Affairs.

analyze and synthesize information to construct their knowledge. Through oral, written, and visual presentations they share what they have learned with peers and the public. They accept feedback on their presentation and develop ideas and steps for further inquiry. To qualify for graduation, NYCMS students must revisit and enhance one of their museum module projects demonstrating mastery of the “Museum Learning Process.”¹⁴⁷

Model 5: School-in-Museum Model

In Model 5, illustrated in Figure 5 below, a school is physically located within a museum or on shared property. Kira S. King, researcher, defines a museum school as an institution “that is collaboratively designed and implemented through a partnership between a school district and at least one museum in order to implement museum learning with at least one of the following: object creation, exhibit creation, and museum creation.”¹⁴⁸ The partnership that is forged is beneficial to all – school, museum, teacher, and student – and generally involves a high degree of interdependence between the museum and school.¹⁴⁹

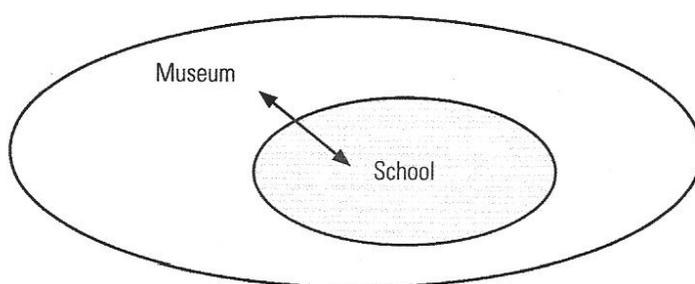


Figure 5. School-in-Museum Model.

¹⁴⁷ Ronald Chaluisan and Sonnet Takahisa, “The New York City Museum School: The Ultimate Museum-School Partnership,” in *An Alliance of Spirit: Museum and School Partnerships*, edited by Kim Fortney and Beverly Sheppard (Washington DC: AAM Press, 2010), 90-91.

¹⁴⁸ King, 81.

¹⁴⁹ Keni Sturgeon, “Museum Schools: Brief Descriptions and Roster,” in *An Alliance of Spirit: Museum and School Partnerships*, edited by Kim Fortney and Beverly Sheppard (Washington DC: AAM Press, 2010), 95.

In recent years, school district-operated magnet schools, independently-run charter schools, and museum-directed schools have cropped up around the country which fit this model. Learning in a museum broadens students' learning experiences with the physical space, collections, and staff resources available there.¹⁵⁰

National Example of Model Five
Theodore Alexander, Jr. Science Center School

In September 2004, a collaborative effort between the California Science Center and the Los Angeles Unified School District came to fruition in the building of the Science Center School, an elementary school adjacent to the museums' Amgen Center for Science Learning.¹⁵¹ The Theodore Alexander, Jr. Science Center School, a K-5 charter school serves about 630 underserved students in south Los Angeles.

The curriculum focuses on innovative uses of science, math, and technology as the foundation for rigorous and exciting multi-disciplinary experience for students. In close proximity to world-class museums, a major university, and a state-of-the-art teacher professional development center, the Science Center School's instructional approach is deeply rooted in science inquiry with an emphasis on learning from real experiences with real objects, artifacts, and specimens. Part of the curriculum allows students to develop and evaluate exhibits for possible display in the Science Center.

Alexander Science Center School teachers work with the California Science Center's curatorial staff, expert education staff, and the school district teachers-in-residence to develop standards and researched-based curriculum and programs for implementation in the classroom.¹⁵²

¹⁵⁰ Liu, 131.

¹⁵¹ Scott Kratz and Elizabeth Merritt, "Museums and the future of education," *On the Horizon* 19 (2011): 194.

¹⁵² California Science Center, "Charter Renewal Petition 2009," accessed May 1, 2013, http://www.californiasciencecenter.org/Education/ScienceCenterSchool/docs/ScienceCenterSchool_Charter.pdf.

L.A. Unified School District (LAUSD) agrees to assign two full-time teachers to the Amgen Center for Science Learning each year and four teachers each summer. The teachers-in-residence are paid for by the District. The teachers-in-residence work with staff from the Amgen Center for Science Learning, LAUSD, and the school's principal and teachers to develop the instructional program in the school and provide support and tailored professional development workshops to the Alexander Science Center School's teachers.

The California Science Center contributes significant staff and resources to assist the Amgen Center for Science Learning, teachers-in-residence, the school, and LAUSD to accomplish its professional development partnership goals. This comes in the form of administrative, curatorial, scientific, programmatic and monetary support.¹⁵³

Exemplary museum-school relationships from around the United States have been used in this section to characterize Lui's levels of collaboration. The following section will show readers that museum-school relationships of all levels also exist at the local level. Transitioning now from the national scene to what is happening locally in the Western New York area, this author will continue to use Liu's models of museum-school relationships. All research for the previous national examples exhibiting Liu's models was conducted via print and internet sources. Research for the following section relied heavily on personal interviews with representatives from the local museum community. In speaking with museum personnel who are directly involved with the creation and delivery of educational programming, it became clear that all museum-school relationships cannot be made to fit precisely into one of the five above models. Liu's models look at each museum program as a snapshot, an isolated event and don't consider things like previously-established relationships, collaborations between a school and

¹⁵³ *ibid.*

two or more museums working on one program, and input from a teacher advisory board (made up of retired teachers or teachers whose own students are not participating in the program).

CHAPTER TWO: Models of Museum / School Collaboration in Western NY

For an accurate analysis of the range and depth of current or recent museum-school relationships in the Western New York area, this author reached out via email to 14 museum representatives for interviews. Ten representatives responded, willing to answer questions and the remaining four did not respond. Of the ten people interviewed, eight serve their respective museums as an educator, one is a volunteer in charge of outreach (which covers education), and one is the director.

Each museum representative was asked the following questions:

1. What challenges have you encountered in reaching out to or working with teachers or school groups?
2. Has x ever collaborated with a teacher or school to tailor or create new programming that goes beyond the traditional one-time field trip (could include multiple visits to x , a visit plus outreach, teacher professional development, etc.)?
3. If so, which party initiated contact and what did the collaboration entail?
4. What can a sustained partnership produce that a one-time pre-packaged field trip cannot?
5. What would you like a third party organization to do to help facilitate connections with teachers / schools? How might this make your job easier?

Certain museums were not included in the following section as they reported that they did not or had not collaborated with P-12 schools. Others who had reported a collaboration with a school were also not included as they did not exactly fit Liu's model for one of the reasons cited in the conclusion of the last section. For illustrative purposes, one local example was selected for each model.

Local Example of Model 1: The Provider-Receiver Model¹⁵⁴ **Darwin M. Martin House**

The Darwin M. Martin House Complex is a collection of buildings designed by Frank Lloyd Wright for a wealthy soap company executive named Darwin Martin and his family. The house and accompanying buildings were built between 1902 and 1909 and have been undergoing massive restorations since 1997.¹⁵⁵ Cynthia Silverstein,¹⁵⁶ Outreach Coordinator for the Darwin Martin House, believes that there is great interest among teachers (particularly art teachers) in using the Martin House as an educational resource. However, she adds, it is hard to reach teachers and classroom teachers have very little time for co-planning for special field trips or outreach programming. Because of this, she believes that teachers might prefer using packaged programming instead of spending time planning or collaborating on educational programming. At the time of the interview with Ms. Silverstein, the Martin House had no paid educational staff and relied, instead, on a volunteer education team. (A Director of Education and Programs has subsequently been hired.) Despite having little money for education purposes, Ms. Silverstein says, they “have gotten a little going.”

The Martin House offers a one- or two-hour guided tour of the home for students who are able to visit or a virtual tour via PowerPoint presentation for those who cannot. Ms. Silverstein and others from the volunteer education team also visit schools to conduct outreach presentations. Teachers can choose from four packaged programs or customize their own. These presentations are designed to precede a visit to the Martin House complex for a deeper understanding of the lesson. *Frank Lloyd Wright’s Martin House Complex* offers an overview of architectural details of the Martin House emphasizing the elements of prairie style architecture.

¹⁵⁴ Inclusion here as a Model 1 program does not imply that these museums do not or will not collaborate.

¹⁵⁵ Darwin Martin House, accessed February 12, 2013, <http://www.darwinmartinhouse.org>.

¹⁵⁶ Cynthia Silverstein, interview by Katherine Somerville, Buffalo, NY, February 12, 2013.

Darwin Martin and the Martin House Complex brings to light the relationship between Darwin D. Martin and Frank Lloyd Wright and the ways in which Martin's personality is expressed in Wright's design. *Frank Lloyd Wright "Breaks the Box"* focuses on the construction elements of the Martin House and how the use of the steel I-beam radically changed the design of a residential home. *Martin House Art Glass Windows* takes a closer look at the geometric patterns of Wright's "light screens" and the opalescent and iridescent glass that are used to create these works of art.¹⁵⁷

The offerings at the Darwin Martin House are illustrative of Model 1: The Provider-Receiver Model because teachers are choosing from among a handful of offerings, but are not taking part themselves in the planning or development of the programming that will be delivered to their own students. Ms. Silverstein reports that the majority of student groups who visit the Martin House are brought by an art teacher, but plans were in the works for a group of technology students studying woodworking and another studying interior design to tour the home and also meet with its on-staff master woodworker, Steve Oubre.

Local Example of Model 2: The Museum-Directed Model The Buffalo Zoo

The Buffalo Zoological Gardens, established in 1875, is the third oldest institution of its kind in the United States. The Zoo offers an extensive range of educational programs for students and teachers including teacher professional development, outreach, distance learning, and standardized and customizable tours for grades K-12.¹⁵⁸ The Buffalo Zoo collaborates frequently with teachers and schools in order to customize its programming to fit the needs of

¹⁵⁷ Darwin Martin House, "Education," accessed February 13, 2013, <http://www.darwinmartinhouse.org/education.cfm>.

¹⁵⁸ Buffalo Zoo, "Programs," accessed October 30, 2012, <http://www.buffalozoo.org/programs.html>.

different groups. As reported by Tiffany Vanderwerf,¹⁵⁹ Curator of Education, a new program offering by the Buffalo Zoo came about as a result of collaborative effort with Buffalo Public Schools (BPS). This program is an example of Model 2: The Museum-Directed Model because the zoo proposed the program idea to BPS and then teamed with BPS teachers and First Hand Learning to develop curriculum, based on the needs of the teachers. Beginning in January 2011, fifth graders at ten elementary schools within the BPS system participate in the program.

Ecosystem Architects is an exhibit design program which teaches science concepts related to adaptations, needs of living things, biomes, and ecosystems in a unique way. The program is comprised of four elements: teacher professional development, a pre-visit lesson by zoo staff, three days of residency at the zoo with inquiry-based learning, and a final project in which students create their own ecosystem exhibit.

Though Ms. Vanderwerf believes that a field trip should be a fun experience, collaborative efforts are necessary for extensive changes in learning, attitude, and familiarity with a topic. Participants in *Ecosystem Architecture* are pre- and post-tested using modified questions from eighth grade science assessments and have shown significant changes in knowledge. Ms. Vanderwerf reported that teachers have raved about this program and student participants have been seen hugging and asking zoo staff for their autographs by the end of their residency.

Positive feedback such as this is what keeps Ms. Vanderwerf and her staff creating and delivering educational programming despite the challenges. Specific to dealing with the Buffalo Public Schools, Ms. Vanderwerf used the phrases ‘logistical nightmare,’ ‘sea of red tape,’ and ‘broken promises.’ She has also encountered challenges in the scheduling of programming due

¹⁵⁹ Tiffany Vanderwerf, interviewed by Katherine Somerville, Buffalo, NY, October 30, 2012.

to the lack of flexibility in the school calendar, the multilayered testing schedule, and also the stereotype that field trips should be a springtime event.

Local Example of Model 3: The School-Directed Model

Burchfield Penney Art Center

The Burchfield Penney Art Center is a museum dedicated to the art and vision of prominent Buffalo painter Charles E. Burchfield and distinguished artists of Buffalo, Niagara and Western New York. It is affiliated with SUNY Buffalo State and, therefore, designs educational programming aimed at college students, but also offers tours elementary and secondary students and professional development for teachers.¹⁶⁰ For two years Campus West Elementary School (now closed, formerly located on the campus of Buffalo State College) partnered with the Burchfield Penney Art Center for a multiple-visit writing program called *Ekphrastic Writing*. Mary Kozub,¹⁶¹ Manager of Education and Tours, admits to borrowing the term from the Toledo Museum of Art; ekphrastic means using one work of art to create another, in this case a piece of writing. This is an example of Model 3: The School-Directed Model because the program came about after contact was initiated by the Campus West principal. Collaboration occurred between the schools' Gifted & Talented program teachers and museum education staff, including docents that were former elementary educators. Ms. Kozub and her docents sat in on classes at the elementary school to build a positive relationship with the teachers and students from the beginning.

The Burchfield Penney Art Center's website describes the special program:

Using artwork to build vocabulary and literacy skills, Campus West students became "collectors of words." They looked with their eyes and their "minds' eyes" to create poems and prose. Their notebooks were places to study objects

¹⁶⁰ Burchfield Penney Art Center, "Education," accessed February 16, 2013, <http://www.burchfieldpenney.org/visit/education/>.

¹⁶¹ Mary Kozub, interviewed by Katherine Somerville, Buffalo, NY, February 16, 2013.

more closely, such as pinecones or profiles, or to expand fictional stories they started in the museum. Docents guided small groups of students in gallery activities for several weeks. Together they increased their ability to see the world in new ways, at times working as a team to understand a composition or invent stories. At the end of the program, the students selected two favorite pieces of writing to edit with docents for their Community Gallery exhibition.¹⁶²

According to Ms. Kozub, the first year of the program was difficult, in part due to a near-constant turnover of temporary exhibits (there are no permanent exhibits on display at the Burchfield Penney Art Center), but having a willing principal as a partner was very helpful and encouraged teachers to get on board. Though the program did help produce measurable test score increases, Ms. Kozub believes ‘a positive experience’ – students excited about words – was the real goal of the program. *Ekphrastic Writing* is being used currently by an art teacher from the Westminster Charter School, funded through a grant by M&T Bank.

Ms. Kozub reports that, unlike the collaboration with Campus West Elementary School, the vast majority of student-museum interactions have been initiated by the museum. She cites school budget cuts and an emphasis on testing to be the biggest challenges in collaborating with teachers and schools. She believes that, regrettably, the idea of ‘enrichment’ has been challenged by pressures to produce and annually maintain high test scores.

Local Example of Model 4: Museum-as-School Model Tapestry Charter School

Tapestry Charter School (Tapestry) subscribes to a model for teaching and learning known as expeditionary learning. It challenges students to think critically and take active roles in their classrooms and community, resulting in higher achievement and greater engagement in

¹⁶² Burchfield Penney Art Center, “Special Programs,” accessed February 20, 2013, <http://www.burchfieldpenney.org/visit/education/special-programs/>.

school.¹⁶³ Tapestry Charter began in Buffalo in 2001 as a K-5 elementary school. In 2004, the school grew to include grades 6-8 and in 2006 completed its growth by expanding to include the high school years as well.

Like the New York City Museum School, Tapestry Charter School utilizes local museums and cultural organizations to engage students and provide meaningful learning experiences. Eleventh graders at Tapestry study the Gilded Age in America as part of their US History curriculum. With the assistance of Preservation Buffalo Niagara, students supplemented their classroom learning with visits to the Steel Plant Museum of Western New York, the mansions in Delaware Avenue, and the grain elevators along the waterfront. Tapestry does not refer to these excursions as field trips, rather field work to reinforce the student's active role in the experience. Students learn about Buffalo's place in the Gilded Age and several different sides to the same story. They make connections that textbook readings cannot provide.¹⁶⁴

High schoolers also participate in a program called *Intensives* in which they spend three days exploring a topic or career path of their choosing. This past year, students interested in architecture spent their time at the Darwin Martin House immersed in the study of Frank Lloyd Wright and his prairie house philosophy. The students produced scale models as a product of their learning and gave them to the Darwin Martin House in appreciation of their experience.

Instead of relying on pre-packaged curriculum, Tapestry tailors museum educational programs to the needs of its students. This year, 5th and 6th grade students are participating in Museum Studies curriculum. Another part of the Expeditionary Learning philosophy is 'learning with a purpose' – all learning is done with the intent to share it at the end. Because much of the learning is choice-based, this allows students the opportunity to share what they have learned

¹⁶³ Expeditionary Learning, "Homepage," accessed February 19, 2013, <http://www.elschools.org>.

¹⁶⁴ Eric Levine, Lee Pezzimenti, and Hannah Raiken-Schulman, interviewed by Katherine Somerville, Buffalo, NY, November 6, 2012.

with others (in various formats – reports, outside presentations, exhibitions, etc.), developing additional academic and work skills in the process. With this thinking in mind, Lee Pezzimenti, Director of Community Relations, has developed the Museum Studies curriculum for students beginning in grade 5. Ms. Pezzimenti wanted to dispel the myth that the ‘bulletin-board fairy’ creates all the visually-appealing displays in hallways and classrooms around the school and teach instead that a lot of hard work goes into making a display look the way it does.

Nancy Spector, Associate Curator of Education at the Albright Knox Art Gallery has collaborated with the teachers at Tapestry Charter to arrange for the students two museum visits in addition to an outreach event where Ms. Spector herself will go to the school to speak. Other Albright Knox Art Gallery staff is involved as students are learning about museum jobs – what they are and what they do, and also how to put together an exhibit. Tapestry Charter School initiated the contact and Ms. Spector has had consultations with a Tapestry educator. Ms. Spector finds collaborations, on the whole, to be more successful when the school initiates and has a specific need. With the lessons that they have learned from Ms. Spector and her colleagues, Tapestry students will then be able to “curate” their own works in an exhibition at school. Ms. Pezzimenti hopes that, beyond the immediate lessons, students have learned a greater appreciation for museum spaces.

When embarking on a collaboration with a museum or cultural organization, Hannah Raiken-Schulman, Director of K-8 Art Education, believes that developing a good relationship via open communication will go a long way towards making for a successful experience for all. She will begin by meeting with an educator from the museum or institution and will explain the mission of Tapestry Charter and the focus or goals for the collaboration. Together, they will tailor a tour or create activities to fit the needs of the students. Many of the relationships that

Ms. Raiken-Schulman forged have turned into long-term relationships and now, instead of Tapestry always initiating contact, museums or institutions will contact Tapestry when they are starting a new educational program or installing a new exhibit.

In addition to a full teaching staff, Tapestry employs Ms. Pezzimenti and several others whose function is to plan curriculum which takes advantage of community offerings. Though Eric Levine, High School Instructional Guide, stressed that Tapestry has no more time or money than its traditional public school counterparts, Tapestry enjoys a bit more flexibility in how it allocates its time and money. Specialized staff and transportation for field work are budgeted for as money is prioritized differently at Tapestry in order to promote its mission. Every Monday, teachers have professional development time in the morning in order to plan collaboratively with other teachers and with the outside organizations that they will be working with.

Tapestry believes that, through Expeditionary Learning, it offers students more engaging, authentic learning that appeals to a variety of different learning styles. On the whole, Tapestry educators have been very pleased with their experiences in using Buffalo's museums and cultural institutions and report that museums and culturals have "never not been able to accommodate" the students and their learning goals. The only challenges cited in working with museums were the popular practice of being closed on Mondays and docents not always understanding the targeted age group. Overall, Tapestry attributes its successes to a committed staff that makes the Expeditionary Learning model work and Buffalo's neighborly spirit and wealth of resources.

Local Example of Model 5: School-in-Museum Model Charles Drew Science Magnet School

On its website, the stated mission of the Charles Drew Science Magnet School is: "...to prepare responsible, self-directed citizens who are life-long learners. Our dedicated staff will

accomplish this mission by supporting the needs of each student using an experiment-based, technologically-enhanced approach, sharing resources with the Buffalo Museum of Science.”¹⁶⁵

Named for a pioneering African-American scientist who developed a technique for the long-term preservation of blood plasma, the story of the Charles R. Drew Science Magnet School begins back in 1972 when a local federal court directed the Buffalo Public Schools Board of Education to establish a plan for desegregation of the public schools. Part of the plan that the Board of Education came up with was to establish a science magnet school.¹⁶⁶ School 59, located at that time at Best St. and Fillmore Ave. near the Buffalo Museum of Science was due for demolition and replacement, so this school was named the science magnet school and was moved into temporary quarters on the first floor of the museum. Construction on an addition to the museum to permanently house the school was begun in 1988 and the school was opened September 6, 1990 to house just grades 4-6.¹⁶⁷

Subsequent rearrangements of students have utilized three different buildings for classroom space. Available space at the Buffalo Zoo allowed grades 7-8 to be housed there, while grades 2-6 were at the museum, and pre-K, kindergarten, and 1st grade were at PS 90. Declining enrollment closed the zoo location and, until the fall of 2012, pre-K – 2 were housed at PS 90 and 3-8 at the museum. According to Jodi Protas, Manager of the Center for Science Learning at the Buffalo Museum of Science, the museum school space is currently under renovation and set to welcome students back for the 2014 school year.¹⁶⁸

¹⁶⁵ Buffalo Public Schools, “Charles Drew Science Magnet School,” accessed March 6, 2013, <http://www.buffaloschools.org/DrewScienceMagnet.cfm>.

¹⁶⁶ Goodyear, George F., *Society and Museum: A History of the Buffalo Society of Natural Sciences 1861 – 19913 and the Buffalo Museum of Science 1928 – 1993* (Buffalo: Buffalo Society of Natural Sciences, 1994), 85.

¹⁶⁷ *Ibid.*, 86.

¹⁶⁸ Jodi Protas, interviewed by Katherine Somerville, Buffalo, NY, March 6, 2013.

A contract between the Buffalo Museum of Science and Buffalo Public Schools outlines the expectations of the magnet school relationship including content instruction, use of resources, a curriculum of science skills and processes, teacher professional development, and assessment.¹⁶⁹ These expectations are manifested in classroom visits with teaching or co-teaching by museum professionals, school or class trips to the Buffalo Museum of Science and the Tifft Nature Preserve for tailored visits or workshops, teacher professional development events, and partnership celebrations such as seasonal Family Nights at the museum where students present examples of learning to teachers, museum professionals, and family members.¹⁷⁰

According to Karen Wallace, Director of Science Learning and Interpretation at the museum, the keys to a successful relationship between the Drew School and the Buffalo Museum of Science include administrative support and communication of that support to teachers, a built “system” of interactions and regular meetings, and a program which meets the needs of the teachers.¹⁷¹ She also names barriers to success as: changing school priorities, transportation, teacher turnover, a growing focus on testing, and school funding.¹⁷²

A Buffalo News article of March 1994 described the lottery process for admission to Drew and ten other magnet schools in the Buffalo Public School system. According to the article, Drew was the most in-demand elementary school.¹⁷³ The same was true the following year.¹⁷⁴ By 2004, Drew had been placed on the ‘in need of improvement’ list¹⁷⁵ and in 2011, due to inadequate test scores, the Drew School has entered a phase of rebuilding following the turn-

¹⁶⁹ Wallace, Karen, Who’s [sic] School is This Anyway?: Towards Authentic School Collaboration. Powerpoint presentation created for Buffalo Museum of Science, undated.

¹⁷⁰ Jodi Protas.

¹⁷¹ Wallace.

¹⁷² Ibid.

¹⁷³ Peter Simon, “Lottery draws the lucky to science magnet,” *Buffalo News*, March 16, 1994.

¹⁷⁴ Peter Simon, “For magnet schools, lottery is long shot; less than one in four accepted,” *Buffalo News*, May 26, 1995.

¹⁷⁵ Mary B. Pasciak, “33 Buffalo schools identified as ‘in need of improvement,’” *Buffalo News*, September 4, 2004, D1.

around model. The Science Museum's proposal to run the school as an outside educational partnership organization under the restart model was turned down by the school district.¹⁷⁶ Consequently, half of Drew's teaching and administrative staff, including the principal, was replaced for the start of the 2012 school year,¹⁷⁷ though the dubious distinction of a turn-around school does come with additional federal funding.

Additional examples of collaborations with schools were given by interviewed museum representatives. However, as stated above, this author has chosen to illustrate each model with one local example. What may be revealing about the local responses is that more of the reported collaborations fit into Model 2: The Museum-Directed Model than Model 3: The School-Directed Model indicating that, at least at the local level, more collaborations are initiated by a museum than by a school.

¹⁷⁶ Mary B. Pasciak, "Teacher transfers planned at two schools; Futures Academy, Drew are targeted," *Buffalo News*, December 2, 2011, A1.

¹⁷⁷ Buffalo Public Schools, "Charles Drew Science Magnet School."

CHAPTER THREE: Challenges to Collaboration

As the above examples of local collaborations suggest, successful relationships between museums and schools are not without difficulties. Brad King in “New Relationships with the Formal Education Sector” believes that collaborations require fundamental institutional cultural change and adaptability on both sides.¹⁷⁸

In an Arts Education Partnership publication, educational partnerships are likened to a marriage:

Different entities come together with shared hopes and dreams and a willingness to work together for the common weal. But no matter how hard they both might try, if the partners are not “of one mind,” or willing to yield some of their ground for the greater good, if they are not able to communicate without shouting or trust one another to do the right thing, they will spend more of their time wrangling over the problems of the partnership than resolving the problems or arts education.¹⁷⁹

Before even embarking on a collaborative venture, educators at both schools and museums cite a lack of communication as a huge barrier. “If museum educators would let teachers know what their institutions have to offer, teachers would be able to use museums more fully as instructional resources and if teachers took the museum visit seriously, museum educators would invest more in communicating with them.”¹⁸⁰ Researcher Michael Michie interviewed 28 teachers in Australia and published his findings in “Factors influencing secondary science teachers to organize and conduct field trips.” He reported that most teachers interviewed felt that the availability of resources and resource people was a factor influencing field trip

¹⁷⁸ King, 80.

¹⁷⁹ Arts Education Partnership, “Strengthening State-Level Arts Education Partnerships,” accessed March 2, 2013, <http://www.aep-arts.org/wp-content/uploads/2012/08/Strengthening-Partnerships.pdf>.

¹⁸⁰ Ellen Cochran Hicks, *Museums and schools as partners* (Syracuse, N.Y.: ERIC Clearinghouse on Information Resources, 1986), 2.

decisions.¹⁸¹ One teacher reported, “I feel that when a field trip venue...has put the effort into putting their resources into hard copy form or brochures...then you’re more inclined to go there.” Another answered, “I’ve been on a few in-services aimed specifically at showing teachers what’s available as far as excursions go...and I found them really valuable.”¹⁸² Claudia Newton, Education Coordinator at Explore & More Children’s Museum in East Aurora, questions how to initiate contact with teachers. Print mailings are expensive, but electronic mailings don’t always get to teachers or are ignored. She comments further, “We don’t have email addresses for most teachers; when we have an address, teachers often change grade levels and/or schools.”¹⁸³

Rigid academic calendars, curricular demands, and school administrations may make collaborations challenging. In the NCLB-era, schools must dedicate a great portion of time to preparing students for testing and large chunks of the calendar may be off-limits to field trips and special events due to testing and test preparation. School teachers do not have the same flexibility in their daily schedules as museum employees do and collaborations require a good deal of a teacher’s “free” time. Museum programs might ask teachers to come to meetings, give written feedback, pilot programs, prepare their students for a program, participate with their students, and have time to reflect and follow up after the program has ended.¹⁸⁴ Also in light of NCLB demands, museum’s goals must be meaningful to the school – they must address academic standards and cover subjects that are relevant to the school’s existing curriculum.¹⁸⁵ Teachers must be prepared to justify the time and expense of any field trips or events with

¹⁸¹ Michael Michie, “Factors influencing secondary science teachers to organize and conduct field trips,” *Australian Science Teachers Journal* 44, no. 4 (43). Professional Development Collection, EBSCOhost (accessed February 25, 2013).

¹⁸² Ibid.

¹⁸³ Claudia Newton, e-mail message to author, March 4, 2013.

¹⁸⁴ Beaumont, 110.

¹⁸⁵ Ibid., 109.

evidence of curricular ties and increased student achievement. (Museum education staff as well must be able to justify that their programming furthers the mission of the museum.)¹⁸⁶

Furthermore, cost of museum programming is always an issue. State and local budget woes threaten what may be perceived by administration as “frills”, while fuel prices have led to sometime exorbitant bus fees, making per-child costs for even local field trips out of reach for many schools.¹⁸⁷ Budgets, likewise for museums, have also been stretched thin. Even successful educational programs rarely turn a profit or lead to financial support.¹⁸⁸

Differences in the natures of informal museum learning and formal classroom learning can also lead to complications when collaborating. Informal learning activities are driven by learner choice and control and frequently include social interaction as part of the learning process¹⁸⁹ A school field trip, however, tries to bring the structure and order of a formal classroom setting into an unstructured place where students typically choose what they want to do.¹⁹⁰

The relative lack of structure in the informal learning environment and turning over control to a museum educator may be factors that make a classroom teacher less comfortable in a field trip setting. Pitman-Gelles in “Museums and Schools: A Meaningful Partnership” found that classroom teachers may regard museum staff as content specialists trained in art, history, or science with little understanding of how children learn or life in the classroom.¹⁹¹ This sentiment may suggest an additional challenge to museum-school cooperation: the educational preparation

¹⁸⁶ Bowers et al., 85.

¹⁸⁷ Ibid., 81.

¹⁸⁸ Sheppard 2010, 218.

¹⁸⁹ Falk, John H., and Lynn D. Dierking, *Learning from museums: visitor experiences and the making of meaning* (Walnut Creek, CA: AltaMira Press, 2000.)

¹⁹⁰ James Kisiel, “Making Field Trips Work,” *Science Teacher* 73 (1), 47.

¹⁹¹ Pitman-Gelles, 130.

of museum educators. These professionals may lack the formal training and vocabulary that would make it easier to communicate and collaborate with classroom teachers.

Museum educators want classroom teachers to use the museum to its fullest potential while still meeting learning standards. They believe that when classroom teachers try to utilize formal learning methods (for example detailed worksheets, right / wrong answers, a focus on facts) into the informal learning setting of the museum, it may stifle a student's ability to learn from objects by focusing instead of learning subject content in the museum.¹⁹² Mark Lozo, Education Director of the Theodore Roosevelt Inaugural Site in Buffalo sees the underlying hindrance to collaboration as a "resistance to trying new ways of doing things, especially when it may require more effort."¹⁹³ This could be true, however, of teachers and museum professionals alike.

Beverly Sheppard in her article "Insistent Questions in Our Learning Age" suggests that museums and schools may "increasingly be out of synch."¹⁹⁴ Sheppard asserts that widespread change is very difficult to bring about in the public school system and, though she applauds fresh approaches, believes they are not widely adopted. Instead, she believes that museum educators today are forced to be more like school educators in their practice (adjusting programs to meet state and federal standards and demonstrating accountability through the evaluation methodology of the school environment) thereby "compromising the unique teaching gifts of the museum environment."¹⁹⁵

Thomas Wolf and Gigi Antoni in their study *More than the sum of its parts:*

Collaboration and sustainability in arts education cite additional challenges to collaboration

¹⁹² Pitman-Gelles, 130.

¹⁹³ Mark Lozo, e-mail message to author, March 4, 2013.

¹⁹⁴ Sheppard 2010, 220.

¹⁹⁵ Ibid.

when the partners operate in different spheres, what they refer to as cross-disciplinary partnerships. The professional language spoken by those in one area [education] and those in another area [museums and cultural institutions] may be quite different.¹⁹⁶ Additionally, decision-making within the private sector is often relatively quick and simple while in the public sector, decision-making can involve multiple, time-consuming official layers of reviews and approval.¹⁹⁷

As suggested by some of the museum educators interviewed, attempting to work with a large school district like Buffalo Public Schools brings its own set of challenges that may not exist in a smaller school district. Brie Kishel of the Museum of disABILITY History has had repeat customers from suburban school districts for her outreach program disABILITY Awareness. Fifty-six schools and almost 10,000 students (from Williamsville, Hamburg, Frontier, Amherst, several Catholic schools, Ken-Ton, Tonawanda, Clarence, and Eden, among others) have viewed and participated in the program, but Buffalo Public Schools “doesn’t have time to bring in outside programs” and “doesn’t have money in the budget.” The museum used to offer its programming for free, but now charges \$1 per student.¹⁹⁸

Lydia Powel wrote in 1939 that “the school system in Buffalo may best be described as fairly traditional – like most large school districts it is difficult for it to make adjustments or to create opportunities.”¹⁹⁹ Likewise, Michele Agosto, Supervisor of Curriculum in Art for Buffalo Public Schools and a former district art teacher, describes the district in comparison to smaller districts as having “more layers” making it “harder to develop relationships.”²⁰⁰

¹⁹⁶ Wolf and Antoni, 28.

¹⁹⁷ Ibid.

¹⁹⁸ Brie Kishel, email message to author, March 4, 2013.

¹⁹⁹ Powel, 28.

²⁰⁰ Michele Agosto, presenting at *Arts Partners for Learning* event, Buffalo, NY, February 28, 2013.

Ms. Agosto believes that a change in administration in the school district will lead to more teachers taking advantage of out-of-classroom opportunities. She reported that the previous administration's focus on improving reading and math assessment scores adversely affected the other content areas of instruction. English Language Arts and Math were taught in morning blocks in an attempt to capitalize on better student attention and focus on the mornings. Field trips were discouraged as they have traditionally happened in the early part of the school day. Principals, believing that they were following directions, stopped approving field trips. This mindset still prevailed despite the recent change in administration. According to Ms. Agosto, Superintendent Brown *does* approve of out-of-classroom learning and may not have realized how the practice of not requesting and/or not approving field trips had carried over from the previous administration.

CHAPTER FOUR: Third Party Participation

Model 6: Museum-School Interaction Through a Third Party

Wan-Chen Liu's sixth model for museum-school collaborative relationships brings an additional player to the field. Museums and schools operate in different systems, may have conflicting goals, and sometimes have little opportunity to interact – a third party facilitator (see Figure 6 below) can encourage relationships and can also provide resources.²⁰¹ Can a third party facilitator help museums and schools overcome the challenges outlined above and forge successful partnerships? And what will this third party facilitator model look like?

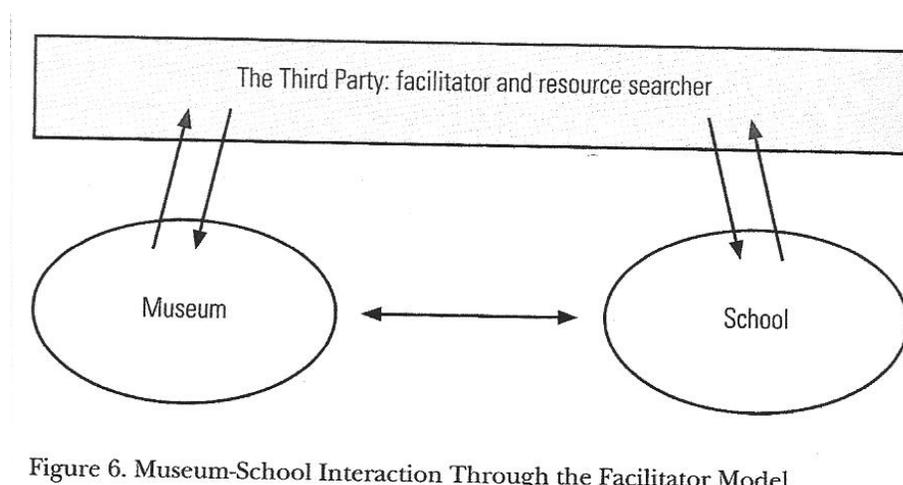


Figure 6. Museum-School Interaction Through the Facilitator Model.

It is the opinion of this author that Liu does not adequately define what she considers to be a third party facilitator. For the purposes of this paper, this author defines a third party organization as any organization that operates independently of a school or museum with no overlap of staff or funding. With that definition in mind, it is also the opinion of this author that several of Liu's examples of third party organizations that facilitate museum-school collaborations seem questionable in that they would have self-interest in promoting the

²⁰¹ Liu, 132.

collaborations (ex. Getty Center for Education in the Arts, Canadian Museums Association, and Philadelphia Museum of Art Institute).

An underexplored area of third party facilitated collaboration between museums and schools is the role that may be played by an institute of higher education. Colleges or universities, provided their own undergraduate or graduate students are not the recipients of the museum's educational programming, may be considered a third party organization. Institutes of higher education could bring stable funding, content-area expertise, pedagogical knowledge, and a supply of student workers to the equation of museum-school collaborations.

Colleges or universities may fill this role in a variety of different ways. In 1994 the North Texas Institute for Educators on the Visual Arts at the University of North Texas (UNT) received a grant from the Getty Center for Education in the Arts to establish a National Center for Art Museum/School Collaborations (NCAMSC). The Center focused on collaborative programming between art museums and schools. It served as a clearinghouse for information about successful programs and practices by conducting and collecting research. The Center also organized conferences to bring together art museum and school educators, and published its findings on the subject of art museum/school collaborations. UNT graduate students in art education and art history working on the certificate in art museum education served as research assistants and interns.²⁰²

Many colleges and universities are affiliated with or house on their campus a museum. A national example of a museum-school collaboration in a previous section described a teacher professional development opportunity at the Peabody Museum of Natural History. This museum is part of Yale University. The collections of the Yale Peabody Museum of Natural History

²⁰² University of North Texas, "National Center for Art School/Museum Collaboration," accessed May 5, 2013, <http://art.unt.edu/ntieva/ncamsc/>.

provide material support for undergraduate research by Yale University students, yet the museum also offers a wide range of educational offerings for P-12 students and teachers.²⁰³

College and university students might facilitate museum-school collaborations indirectly by helping to create educational materials for use by P-12 teachers and students that make use of the museum's collection. This author was a student in a graduate-level class which granted credits to students pursuant of an MA in Museum Studies as well as an MA in Curriculum and Instruction. Students were either future museum educators or beginner or future elementary teachers. The class, *Teaching with Historic Places*, brought these two groups of students together to create curriculum materials for a local museum utilizing a part of its collection not previously viewed by the public. Though the graduate students did not work with any P-12 students or teachers, they created educational materials that may, in the future, be the vehicle for a museum-school collaboration.

Lastly, the final section of this paper will discuss pre-service teachers and their potential role in museum-school collaborations. A college or university might partner with a museum to offer lessons or workshops on museum literacy and how to use the museum as a teaching resource. In this way, the college or university may be indirectly helping to lay the groundwork for future collaborations between museums and its alumni educators.

Examples of Third Party Participation

I. Museums Collaborative, Inc.

Museums Collaborative, Inc. of New York City was a private, non-profit service organization founded in 1970 by the New York City Parks, Recreation, and Cultural Affairs

²⁰³ Yale University, "Peabody Museum of Natural History," accessed May 5, 2013, <http://peabody.yale.edu/>.

Administration with a \$50,000 program grant from the New York State Council on the Arts.²⁰⁴ The creation of *Museums Collaborative, Inc.* (MCI) came at a time when government, education, and cultural services were under pressure to become more accessible to ‘the people’ as all were tax-funded and therefore accountable to the public.²⁰⁵ Founding staff members included Emily Dennis, artist and founder of MUSE, a children’s museum in Brooklyn and Priscilla Dunhill, a journalist who had been working on a study of New York City museums (their institutional priorities, educational offerings, and cooperation with other museums) for the Twentieth Century Fund. MCI believed that some kind of cooperative framework was needed to help the decentralization process along and to keep museum decentralizers from stumbling over one another in the communities. MCI had two main objectives: to develop a structure by which New York museums could jointly decentralize their goods and services and, to support museum educators and other museum professionals who were attempting to deliver services to the new audiences.²⁰⁶

In its first five years of existence, MCI had garnered almost \$1 million from local, state, and federal sources including the Department of Education, the National Endowment for the Arts, the New York City Department of Cultural Affairs, and the New York State Council on the Arts. It operated as a broker to more than 60 New York City area museums, 950 public schools, and myriad community and cultural organizations, artists, and specialists.²⁰⁷

Starting from scratch, the Collaborative decided to begin its effort with the schools by creating teacher resource centers. The Collaborative envisioned these resource centers to be activity- and object-oriented, a place halfway between the classroom and the museum where

²⁰⁴ Newsome, 220.

²⁰⁵ *Ibid.*, 221.

²⁰⁶ *Ibid.*

²⁰⁷ *Ibid.*, 222.

“children and their teachers could be connected to the outside world.”²⁰⁸ A committee convened in 1972 to design the prototype resource center described its many advantages. First, the resource center would not be tied to any single cultural institution, thereby allowing users to experience the resources from a variety of New York area museums. In addition to museum resources, the center would also bring artists and craftsmen into contact with teachers and students. The resource center would bring the museum experience and “confrontation with the original object” closer to the school, allowing more children to take part in activities related to the object. Finally, because the center would be on neutral ground, it would afford teachers the opportunity to experiment without disrupting their classroom space.²⁰⁹

With the help of the New York City Board of Education’s Learning Cooperative, MCI set about developing two resources centers, one for art learning and one for science, that could serve as models for additional centers. MCI committed itself to raise the planning money, coordinate the planning, and identify the appropriate museum resources. It would seek out a school district to bear the cost of staffing and operating the center. Program design would be a joint venture between museum staff, teachers, and community representatives.²¹⁰

Two resource centers were planned – one successfully and one not. The Theodore Roosevelt Environment Education Center (TREE) at the Roosevelt birthplace on East 20th Street in Manhattan diverged from the original model of the resource center, but nevertheless demonstrated the basic idea of out-of-classroom learning space for teachers and students. The National Park Service, instead of a school, provided the space and operating costs of the venture while the ten school districts served by the site provide transportation costs for student travel. Participating 5th grade classes came to the center weekly for an entire year for courses and

²⁰⁸ Ibid.

²⁰⁹ Ibid.

²¹⁰ Ibid., 223.

workshops taught by personnel from relevant museums, zoo, and environmental centers. The planned art center never came to fruition wavering interest and funding availability on the part of the partnering school district.

Following the relative disappointment of the resource center project, MCI dispersed its remaining grant money for the project among five centers operating already in the city. The Collaborative's role with these centers was primarily brokerage. The MCI coordinator met with centers to learn about their needs then contacted museums and other community organizations to secure needed resources and materials.²¹¹ Through its experience with resource centers, the Collaborative learned that it was far more productive to work with an existing center than to try to build one from the ground up.²¹²

This information would inform other initiatives undertaken by MCI including a museum-school-community arts program which offered grant money to programs created by community arts groups which would match the resources of large museums to local school needs.²¹³ Also aimed at helping community groups, MCI began a cultural voucher program which funded 1500 projects by 8 cultural institutions and 30 community groups between September 1975 and August 1979.²¹⁴ The Collaborative also offered services to museum professionals including conferences, workshops, and joint programming (ex. Art Swap Day), brought educators together regularly for Education Forum meetings, and published information about programs, jobs, and fund raising.²¹⁵

The Collaborative experienced a very productive first five years in existence with lucrative fund raising and effective, popular programming. However, after the publication of a

²¹¹ *Ibid.*, 224.

²¹² *Ibid.*, 225.

²¹³ *Ibid.*

²¹⁴ Museums Collaborative, Inc., "Cultural Voucher Program," (New York: The Collaborative, 1979).

²¹⁵ Newsome, 231.

detailed assessment of the organization in *The Art Museum as Educator* in 1978, little information is available about the Collaborative. It is unclear if this organization continued on past 1980. Because the longevity and level of sustainability attained by MCI are unclear, it is difficult for this author to judge its relative success or failure as a third party facilitator of museum-school collaborations. With regards to the specific method of facilitation examined here – the resource centers – it would appear that success was limited due to the above-cited reasons. Analysis of the program, however, suggests that the resource centers have “created the kind of relations museum educators have long hoped for in their work with schools” and additionally, that “it would seem that the Collaborative’s brokerage role between schools and museums is only beginning.”²¹⁶ Associate Director Priscilla Dunhill identified the value of the Collaborative as its catalytic role, bringing museums together in a process of self-examination.²¹⁷ It may be the legacy of this organization that it was instrumental in the process of museum decentralization, urging museums to consider how to better serve community members of all ages, school children to adults.

II. Cultural Education Collaborative

Operating around the same time as *Museums Collaborative, Inc.* in New York, was the *Cultural Education Collaborative* in Boston. This organization helped schools and community groups plan and carry out educational programs with cultural organizations in the 1970s-1980s. The focus of the partnerships centered on coordinated programs designed to go far beyond the traditional field trip or single-visit performance.

²¹⁶ *Ibid.*, 237.

²¹⁷ *Ibid.*

Prior to 1973, cultural institutions and schools were ‘somewhat blind co-conspirators in the education process.’²¹⁸ The one-time field trip visit to the museum was the norm and museums and school were very much in a client-patron relationship. In that year, however, Boston public schools were preparing for court-ordered desegregation. The Metropolitan Cultural Alliance (MCA), the “parent” organization of the *Cultural Education Collaborative*, saw joint programming between schools and cultural institutions as a possible means to integrate students.²¹⁹ They envisioned the programming as a way to integrate students racially, culturally, and economically; it would establish communication and understanding among children from different backgrounds where traditional classroom approaches had failed.²²⁰ The programming would be planned jointly between schools and cultural institutions and would utilize the resources and staff of both organizations.²²¹

A study of the education task force of MCA recommended that a state funding system be created to finance schools in purchasing services from institutions and that a state-level administrative unit be established which would function to broker information between cultural groups looking for customers and schools looking for suppliers.²²² The Massachusetts Legislative Education Committee successfully amended the Racial Imbalance Act of 1965 with a provision to provide state funding for special curricula and programs to communities undergoing desegregation to improve the quality of education.²²³ The education task force of MCA pursued this state funding and in January 1975 began a pilot program involving thirteen cultural institutions serving 23 different Boston schools.

²¹⁸ Alan Sturrock. *The Cultural Education Collaborative: a narrative history* (Qualifying paper--Harvard Graduate School of Education, 1982), 9.

²¹⁹ *Ibid.*, 10.

²²⁰ *Ibid.*, 13.

²²¹ *Ibid.*, 12.

²²² *Ibid.*, 11.

²²³ *Ibid.*, 14.

MCA's mission with regards to the program was threefold: to serve as an information conduit between constituents, to hold staff development workshops in program design, implementation, and evaluation, and to convert joint proposals by schools and cultural institutions to adhere to state education committee legislation guidelines.²²⁴ In May 1975, a state judge charged the MCA with coordinating school-cultural institution collaboration in developing educational opportunities.²²⁵ Shortly thereafter, the education task force broke away from MCA and incorporated as the *Cultural Education Collaborative*.²²⁶

In the first year of the program, the Massachusetts Department of Education approved almost \$500,000 for 40 joint programs using 22 Boston cultural institutions and involving over 7500 students in 64 schools.²²⁷ Cultural institutions found themselves competing in the marketplace where schools were relatively unprepared to be buyers.²²⁸ Funding from the National Endowment for the Arts allowed for a teacher services component to be added²²⁹ as well as a computer information service which gathered and stored information on educational resources of cultural institutions across the state.²³⁰

Reflecting on the first five years of the program, the *Cultural Education Collaborative* (CEC) reported that it had grown to use over 50 cultural institutions in providing services for over 800 teachers and 20,000 students in 125 schools. Its budget in 1980 was \$1.155 million with 61% coming from Massachusetts (down from 97% in 1976), the rest from federal grants and foundations and support from local businesses.²³¹ Partner organizations have included not

²²⁴ *Ibid.*, 15.

²²⁵ *Ibid.*, 17.

²²⁶ *Ibid.*, 20.

²²⁷ *Ibid.*, 23.

²²⁸ *Ibid.*

²²⁹ *Ibid.*, 24.

²³⁰ *Ibid.*, 25.

²³¹ Arts, Education, and Americans, Inc., *People and places: reaching beyond the schools* (New York: Arts, Education, and Americans, Inc., 1980), 13.

only museums, but theaters, music and dance companies, science centers, zoos, aquariums, and historic sites.

Joseph Duffey, then Chairman of the National Endowment for the Humanities praised the CEC in a speech in 1978: “The key to CEC’s work in Massachusetts has been its recognition that cultural education was a process, not a commodity. By making possible the long-term interconnections between the work of cultural institutions and that of schools, it has helped both institutions to grow.”²³² He went on to declare the CEC “a national model for connecting urban schools in all their complexity with cultural institutions of great quality.”²³³

In addition to playing a major role in the public school desegregation process by fostering school-cultural institution collaborations, the CEC managed several other like-minded projects including the Collaborative Humanities Project which trained teachers to use museums in teaching the humanities, a career education program for middle school students, and community education for adults and out-of-school youth. The CEC authored publications, managed the Cultural Connection, the above-mentioned computer program,²³⁴ and organized Schoolworks, a festival which gave participating schools and cultural institutions an opportunity to display their work to audiences.²³⁵

In January of 1982 the Community Resources Act was signed into law establishing within the Massachusetts Department of Education a mechanism which will fund the purchase of educational services from cultural institutions by schools and community agencies.²³⁶ However, little mention was found of the *Cultural Education Collaborative* in the ensuing decades until it

²³² Sturrock, 33.

²³³ Ibid., 34.

²³⁴ Arts, Education, and Americans, Inc., 13.

²³⁵ Sturrock, 35.

²³⁶ Ibid., 40.

fell victim to state budget cuts in 1992-1993.²³⁷ Alan Sturrock, author of a 1982 study of the CEC, concluded that “making collaboration effective has been achievable, but making collaboration permanent has been elusive (*sic*).” He attributes this conclusion to three factors: cultural education being a process, the ever-changing needs of the client/buyer, and the nature of the competitive marketplace.²³⁸

Inherent to the success of the CEC’s school-museum collaborations was the fact that they were mandated by the Massachusetts legislature as part of the desegregation of Boston’s public schools. Had the *Cultural Education Collaborative* not been specifically named as the organization to facilitate the museum-school collaborations, it is unclear to what degree of success the organization would have attained and how long it would have lasted. While this could be seen as an unfair advantage in comparing its success to other like organizations, it serves as lesson in how to make an organization indispensable (at least for the duration of the government-mandated program). With regards to the “vouchers” method of facilitating museum-school collaborations, it would seem that forcing museums to compete for customers (and their money) would inspire the museums to work hard to create a truly useable, high-quality product for its audience.

III. Teaching American History

In 2000, Senator Robert C. Byrd of West Virginia proposed an amendment to that year’s education appropriation budget that would allocate \$50 million to “develop, implement, and strengthen programs to teach American history (as opposed to Social Studies) as a separate

²³⁷ Laura Van Tuyl, “State Arts Councils Brace for Cuts in ’92,” *Christian Science Monitor* (Boston, MA), March 26, 1991.

²³⁸ *Ibid.*, 43.

subject within school curricula.”²³⁹ The first grant money was awarded in 2001 to 60 school districts under a new program called *Teaching American History*. In 2010, the final year of its existence, Teaching American History awarded \$115.3 million in grants to 124 school districts across the country.²⁴⁰ Under *Teaching American History* (TAH), the United States government played the role of a third-party organization facilitating collaborations between schools and cultural institutions. However, its role as a facilitator only went as far as to solicit grant applications and reward exemplary applications with funding.

According to the US Department of Education’s website, TAH was “designed to raise student achievement by improving teachers’ knowledge and understanding of and appreciation for traditional US history.”²⁴¹ The grant money, funded under Title II of ESEA (Elementary and Secondary Education Act), was awarded to assist local education agencies (LEAs), in partnership with entities that have content expertise, to develop, document, evaluate, and disseminate innovative and cohesive models of professional development.²⁴²

The goal of TAH was to demonstrate how school districts and institutions with expertise in US history can collaborate over a three year period to design, implement, and demonstrate effective, research-based professional development programs to ensure that teachers develop the knowledge and skills necessary to teach traditional US history in an exciting and engaging way. In order to receive a grant, an LEA (school or school district) must agree to carry out the

²³⁹ Sam Wineburg, “The Teaching American History Program: A Venerable Past and a Challenging Future” forward to *The Teaching American History Project: Lessons for History Educators and Historians*, edited by Rachel G. Ragland and Kelly A. Woestman, ix – xi (New York: Routledge, 2009), ix.

²⁴⁰ Department of Education, “Education Secretary Duncan Announces \$115.3 Million for 124 Grants to Improve Teaching of American History,” accessed February 5, 2013, <http://www.ed.gov/news/press-releases/education-secretary-duncan-announces-1153-million-124-grants-improve-teaching-am>.

²⁴¹ Department of Education, “Teaching American History,” accessed February 5, 2013, <http://www2.ed.gov/programs/teachinghistory/index.html>.

²⁴² *Ibid.*

proposed activities in partnership with one or more of the following: institutions of higher education, non-profit history or humanities organizations, libraries, and/or museums.

In their essay entitled, “Artifacts as Inspiration: Building Connections between Museum Educators and Classroom Teachers,” D. Lynn McRainey and Heidi Moisan of the Chicago History Museum describe their participation in a collaboration facilitated by TAH. They see museums as the “pedagogical bridge” in the collaboration, bringing together the graduate-level scholarship of professional historians and university professors with the concrete examples of age-appropriate instructional applications of that content.²⁴³ Furthermore, they believe that the museum environment stimulates teachers to rekindle their own love of history and to begin to imagine new ways to communicate that passion to their students.²⁴⁴ Instead of following behind their students on a group tour of the museum, teachers became active interpreters of the space – questioning, analyzing, and discovering – and each subsequent visit to the space allowed for new and different understandings, much like rereading a text.²⁴⁵ According to McRainey and Moisan, a teacher that is comfortable in the museum space is better prepared to create a focused field trip experience for students that is fully integrated with their instructional goals as opposed to the less familiar teacher who ends up with an experience that is disconnected from the classroom and is ultimately disorienting and uninteresting to students.²⁴⁶

Museums too benefitted from TAH collaborations. McRainey and Moisan report that through TAH grants, their museum has changed their professional development offerings to be more collaborative. It routinely hires teachers to present professional development programs,

²⁴³ Lynn D. McRainey and Heidi Moisan, “Artifacts as Inspiration: Building Connections between Museum Educators and Classroom Teachers,” in *The Teaching American History Project: Lessons for History Educators and Historians*, edited by Rachel G. Ragland and Kelly A. Woestman, 240-264 (New York: Routledge, 2009), 249.

²⁴⁴ *Ibid.*, 251.

²⁴⁵ *Ibid.*

²⁴⁶ *Ibid.*, 252.

works closely with teachers as developers and testers of new classroom resources, and turns to its Teacher Advisory Board for advice and expertise.²⁴⁷ McRaney and Moisan credit TAH with providing a model for building sustained reciprocal relationships with teachers and professional historians and attribute these factors to the success of the program. Long-term collaborations provide participants the opportunity to experiment and take risks and also to learn and grow from mistakes.²⁴⁸ Reciprocal relationships allow each party to feel that they both bring something to the table and take away from it.²⁴⁹

Teaching American History, however, was not without criticism. A local university professor who participated in TAH called it a “loosely-framed” program – unclear whether the focus was on content development or pedagogy. This sentiment is echoed by Cary Wintz, History Professor at Texas Southern University and former grant reviewer for TAH: “While on the surface there was nothing wrong with including enhanced teaching strategies along with efforts to upgrade the content knowledge of teachers, it opened up issues of whether the focus of the program centered on the content knowledge that professional historians could bring the teachers, or the teaching strategies that professional educators could bring to the program.”²⁵⁰ This was further complicated because the school district representative was the lead partner in the collaboration and controlled, to a large extent, the grant money. The degree of collaboration in planning the program was dependent on the individual program and which party initiated the grant seeking. The university professor called it a forced collaboration and indicated that the success of each program depended upon the willingness of individual players. She believes that

²⁴⁷ Ibid., 249.

²⁴⁸ Ibid., 259.

²⁴⁹ Ibid., 260.

²⁵⁰ Cary D. Wintz, “Teaching American History: Observations from the Fringes,” in *The Teaching American History Project: Lessons for History Educators and Historians*, edited by Rachel G. Ragland and Kelly A. Woestman (New York: Routledge, 2009), 305.

the legacy of TAH was the relationships and networks that were built both at the school level amongst colleagues and across institutional divides. After TAH folded, she reached out to past collaborators when a new grant opportunity came about through the National Endowment for the Humanities.

The National Endowment for the Humanities *Landmarks of American History and Culture* grant program began in 2003 and funds projects similar to those under Teaching American History. The National Endowment for the Humanities (NEH) is an independent federal agency and one of the largest funders of humanities programs in the United States. Like TAH, the NEH's Landmarks of American History and Culture is another example of the US government (or a division of it) serving as a third party to facilitate museum-school collaborations using teacher professional development as the vehicle of collaboration. Also like TAH, the government's role is merely to award grant funding; it does not provide the professional development. NEH promotes excellence in the humanities and conveys the lessons of history to all Americans. It awards grants to cultural institutions to, among other things, strengthen teaching and learning in schools and colleges, preserve and provide access to cultural and educational resources, and provide opportunities for lifelong learning.²⁵¹

The Landmarks of American History and Culture workshops for teachers program supports a series of one-week residencies-based workshops for a national audience of K-12 educators and uses historic sites to address current themes and issues in American history, literature, art, music, and other humanities related subjects. The goals of the program include: increasing the knowledge and appreciation of subjects, ideas, and places significant to American history and culture through humanities reading and site study, building a community of inquiry and providing models of civility and of excellent scholarship and teaching, providing teachers

²⁵¹ National Endowment for the Humanities, "About," accessed March 18, 2013, <http://www.neh.gov/about>.

with expertise in the use and interpretation of historical sites and of material and archival resources, and encouraging historical and cultural sites to develop greater capacity for professional development programs.²⁵²

Although *Teaching American History* ended, the US government has been a consistent funder, providing financial incentives for museums and schools to collaborate in various capacities. This has been evident in the *Teaching American History* project funded through the Department of Education, the *Landmarks of American History and Culture* workshops through the National Endowment for the Humanities, and the *National Leadership Grants for Museums* through the Institute for Museum and Library Services (as mentioned in Chapter One and Chapter Two).

IV. *Live It Learn It*

Live It Learn It was founded in 2005 by former Washington DC Public School teacher, Matthew Wheelock. According to the company's profile on the Catalog for Philanthropy website, *Live It Learn It* was "born out of the founder's experience as a teacher in one of DC's lowest performing schools where students were undermined by inadequate exposure to the world around them, limited connection to academic material, and little sense of why education mattered."²⁵³

Wheelock, the son of a 20-year veteran of public school teaching and a curator at the National Gallery of Art, sought to motivate his students by incorporating field trips into his lesson plans to reinforce curricular concepts. Wheelock reports that he was "stunned by the

²⁵² National Endowment for the Humanities, "Landmarks of American History and Culture: Workshops for School Teachers," accessed March 18, 2013, <http://www.neh.gov/grants/education/landmarks-american-history-and-culture-workshops-school-teachers>

²⁵³ Catalogue for Philanthropy, "Live It Learn It," accessed October 18, 2012, <http://www.catalogueforphilanthropy-dc.org/cfpdc/nonprofit-detail.php?id=94554>.

impact of these trips. [His] students' level of excitement and engagement was palpable, and the trips invariably remained the subject of conversation for months."²⁵⁴

In founding *Live It Learn It*, Wheelock endeavored to bring his experiences to a larger audience and to solve what he terms an "infrastructure gap" between museums and schools. Wheelock did a lot of legwork in seeking out valuable out-of-classroom experiences for his students and found that each museum education department did "its own thing" with no system in place to reach a greater number of teachers.²⁵⁵ When initially gauging the climate, Wheelock encountered receptivity from museums, schools, and funders.

Live It Learn It (LILI) makes use of Washington DC's vast array of science, art, and history resources to teach students in participating public schools. LILI partners exclusively with Title I DC public elementary school students in grades 4, 5, and 6. In its eight years of existence, the organization has partnered with 21 different schools and worked with over 1500 students. Due to the proven success of the organization, more museums reach out to LILI seeking to participate than are approached by LILI.

According to the organization's website,

...each class participated in three academic programs – one in each core content area, and all programs are designed and implemented to ensure that every student, regardless of skill level or learning style, walks away with a command of challenging new academic concepts, a far deeper understanding of the connection between schoolwork and the world around him or her, and a newfound level of excitement and inspiration about learning.²⁵⁶

The LILI program consists of a six parts with teaching responsibilities divided between the LILI educator and the classroom teacher. In addition to the academic field trip, *Live It Learn*

²⁵⁴ Jillian S. Jarrett, "Learning by Going," *Washington Post*, February 21, 2008.

²⁵⁵ Matthew Wheelock, interviewed by Katherine Somerville, Washington DC, March 26, 2013.

²⁵⁶ Live It Learn It, "Homepage," accessed November 18, 2012, <http://www.liveitlearnit.org>.

It educators provide participants with two pre-trip lessons in the classroom, focused lessons at the site, and three post-trip lessons.²⁵⁷

The staff approaches school principals and administrators to get permission to conduct the program. The pre-trip lessons, conducted in the classroom by the LILI educator provide students with the background knowledge of the site they will be visiting, academic concepts, and core skills. Classroom teachers may participate in the pre-visit lessons, depending on their comfort level. The excursion, led by a LILI educator, brings learning to life, deepens understanding, and demonstrates the connection between school and the broader world. All LILI excursions emphasize experiential, hands-on, and interdisciplinary learning to reach students of varying skills levels and learning styles. The post-trip lessons help reinforce the concepts learned on the excursion and may include critical thinking extension activities and “superstar” projects to help challenge and motivate students back in the classroom. These post-visit lessons and extension activities may be tailored by the classroom teacher.²⁵⁸

Live It Learn It educators also work closely with museum educators to create and deliver the educational programming. LILI respects the content expertise of the museum education staff and wants to make certain that they are creating programming that is consistent with the message and mission of the museum. As Wheelock put it, *Live It Learn It* educators deliver the lesson using the museum’s playbook. If a programming site would prefer that their own docents deliver the lesson, *Live It Learn It* is amenable; at certain sites, *Live It Learn It* educators lead in conjunction with site docents. Each partnership site is slightly different and Wheelock believes that the collaboration between museum educators and LILI educators produce a synergistic

²⁵⁷ Matthew Wheelock.

²⁵⁸ *Ibid.*

relationship. Museums have been a willing participant in the LILI programs because it affords them access to a population of students that they ordinarily would be unlikely to reach.²⁵⁹

Live It Learn It approached Mount Vernon to create a new program this past year. LILI staff collaborated with Mount Vernon educators to determine the academic focus of the trip. What will the main takeaways of the experience be? From there, they will work together to craft the experience to deliver the curricular content in an inquiry-driven and hands-on way. LILI then determines what prior knowledge is necessary for successful learning at the site. This will then translate into the pre-visit lessons created and delivered by LILI.²⁶⁰

Tests given before and after the trips show that students aren't just having a good time. They're also learning skills and content that they're required to master. Student achievement on written assessments increases nearly three times from an average of 28% before participating in LILI program to 79% after.²⁶¹

Wheelock's organization has a staff of seven and receives funding from grants and private donations in order to bring affordable programming to students and teachers. LILI programs were initially offered free of charge.²⁶² Participating schools now pay 20% of the costs of the program. The rationale behind this change was to make the schools more active participants in the program. According to Wheelock, passive recipients of free programming are not as compelling as ones who have "bought in" to the program.²⁶³

One hundred percent of participating teachers reported that LILI had a positive impact on student achievement and 99% of participating students said they want to learn more about the

²⁵⁹ Ibid.

²⁶⁰ Ibid.

²⁶¹ Live It Learn It, "Homepage."

²⁶² Emma Brown, "Profile: Matthew Wheelock, founder of Live It Learn It," Accessed November 18, 2012. <http://www.washingtonpost.com/blogs/dc-schools-insider/post/profile-matthew-wheelock.htm>.

²⁶³ Matthew Wheelock.

topics covered by LILI programs.²⁶⁴ “The kids love it. It actually taught me how to ‘correctly’ do a field trip. It helps to build a background, that way kids connect the trip to what’s going on in the classroom,” reported Chy McGhee, a teacher during her second pairing with the organization.²⁶⁵ “The kids, when they go visit, they’re really primed to maximize the experience. Students also get a rare trip out of the neighborhood – and they have fun,” says Scott Cartland, principal of Wheatley Education Campus in NE DC.²⁶⁶

Professional development will become an official goal this summer (2013) when *Live It Learn It* conducts its first summer institute for classroom teachers already in the program. The objective of this summer institute will be to develop collaborative infrastructure by teaching field trip methodology. LILI will conduct its three programs over the course of the school year and then participating teachers will create and implement their own program with LILI support. Classroom teachers will acquire the tools necessary to craft meaning field trip experiences and to integrate them fully into the classroom curriculum. After planting the seeds of new thought about meaningful field trips and giving teachers opportunities to experience them, LILI envisions this infrastructure building as the third step in being embraced by teachers and this type of learning becoming an integral part of the education of these students.²⁶⁷

Wheelock sees Washington DC as the ideal setting for a third-party organization seeking to facilitate collaboration between schools and museums. The city has an incredible wealth of resources in the arts and culture, the natural sciences, and history and civics. Furthermore, all museums that are part of the Smithsonian Institute are free of charge. However, according to Wheelock, the underlying principles are applicable anywhere: how do we make learning

²⁶⁴ ²⁶⁴ Live It Learn It, “Homepage.”

²⁶⁵ Jarrett.

²⁶⁶ Ibid.

²⁶⁷ Matthew Wheelock.

engaging? Wheelock believes in the notion “where there is a will, there is a way.”²⁶⁸ In order for such an organization to be truly sustainable, ultimately, he feels, the organization must be embraced by the school or district and become integral to the school system. By making *Live It Learn It* part of the landscape of DC schools, it may then “catch wind and take hold in other areas.”

²⁶⁸ Matthew Wheelock.

CHAPTER FIVE: Model 6 Third-Party Participants in Western NY

I. Arts in Education Institute

The non-profit *Arts in Education Institute* of Western New York began in 1981 and lasted until 2011. Modeled after the *Lincoln Center Institute* in New York City, *Arts in Education* was designed to enhance the understanding of artistic expression by teaching children in an active, hands-on way. The hallmark of the Institute was a rich partnership between a classroom teacher and a teaching artist and/or a cultural institution. Margaret Kaiser served as the Executive Director of the organization; other staff consisted of an operations manager and budget and finance manager. *Arts in Education* received support from a variety of government foundations (New York State Council on the Arts, National Endowment for the Arts, the New York State Legislature, the city of Buffalo, etc.) and private sources (Cameron Baird Foundation, Margaret L. Wendt Foundation, Citibank, Mobil Foundation, etc.).

What began with five participating schools in 1981 would grow into a program servicing 45 schools in 2006. All Western New York schools – public or private – were invited to participate in the program. Furthermore, participation was open to any interested teacher, art specialist or otherwise, within a partnering school. An informational publication about the program reported, “Institute colleagues in a given year may include elementary classroom teachers, those who work with learning disabilities or gifted and talented youngsters, secondary school teachers in specialized areas, such as science or languages.”²⁶⁹

Arts in Education began its programming with a Summer Session – a week-long professional development event at which teachers were exposed to various works of art, participated in workshops conducted by teaching artists, and shared ideas with colleagues. At

²⁶⁹ Mary Ann Lauricella, *Arts in Education Institute of Western New York*, 1990.

the conclusion of the session, teachers selected the performances or exhibits they would like to explore with their students and teaching artists or cultural institutions in the coming school year. Small-group planning sessions helped teachers to work out budgetary matters and identify cross-curricular connections.²⁷⁰ Participating organizations and contracted specialists would then write a teacher's manual for the chosen program consisting of three or more units of study which included pertinent vocabulary to be taught, lesson plans, field trip / performance / exhibit plans, and a culminating project, all aligned to state standards. If applicable, the teaching artist would then be trained on the program. The operations manager and teaching artist or cultural representative would then hold a planning session with each participating teacher using each different program. They would exchange goals and work collaboratively to fit and schedule the program into the curriculum. Programming, at this time, could be tailored to the teacher's needs and schedule.²⁷¹

An *Arts in Education* brochure delineated the roles of the different participating professionals. The teaching artist brought to the classroom knowledge, insight, and a deep love and respect for his or her art form. The artist encouraged risk-taking, investigation, and direct participation, leading students to their own discoveries. Teaching artists were chosen by the Institute based on their professional accomplishments and demonstrated willingness to work with educators. They took an active role in the Summer Session by conducting workshops for teachers that showed them how to parlay the art form into student learning. The teaching artists help to plan the school programming, implement the programming, and also evaluate the programming.²⁷²

²⁷⁰ Penny Silverman, interviewed by Katherine Somerville, Buffalo, NY, February 27, 2013.

²⁷¹ Ibid.

²⁷² Ibid.

The teacher was seen by the Institute as the person who could become the most effective agent for change in the way the arts are presented in the school. They planned and created the environment in which aesthetic learning could flourish. Teachers shared in the planning, implementation, and evaluation processes. One teacher at each participating school acted as the coordinator - a liaison between the school and the Institute – to make decisions about programming based on the school’s budget and curricular needs.²⁷³

The Institute staff was actively involved in observing classes, performances, and planning sessions to ensure that the Institute’s guiding philosophy was carried out.²⁷⁴ Arts in Education also planned many events which drew attention to its programming and participating organizations. Penny Silverman, longtime architectural programming consultant for *Arts in Education*, recalls the collaboration between Hull House and an area Catholic school culminating in a history fair for parents and the community and also a breakfast for state legislators held at the Buffalo History Museum where students displayed architectural models after working with the Darwin Martin House. The director of *Arts in Education* felt that these events were important not only as publicity events, but also to justify the grant money spent on the program.

After being in operation for 30 years, *Arts in Education* closed down in 2011 due to cuts in funding to the arts at the local, state, and federal levels and school budget cuts. Silverman reiterates many of the already-mentioned challenges in bringing together teachers and cultural organizations – restrictions on the school calendar due to testing, a decrease in teacher planning time, cuts to field trip budgets, increasing competition for local grant money, and an unwillingness on the part of the Board of Education to ask for a tax increase to pay for “arts education.” Additionally, for struggling cultural institutions, Ms. Silverman sees education as

²⁷³ Ibid.

²⁷⁴ Ibid.

not always being a top priority. Basic operating costs, building renovations, and exhibit development take precedence as a stable building with high-quality exhibits are necessary to bring in an audience to educate.

Ms. Silverman hopes that the legacy of the *Arts in Education Institute of WNY* will be a “lasting interest in art and culture by teachers who embraced the program, by administrators and education board members who supported it, and by the thousands of students who participated in it over the years.” When asked if she believes that *Arts in Education* laid the groundwork necessary for teaching artists to forge partnerships on their own, Silverman replied, “I think it’s possible for them to do it -- but it would be difficult. A go-between organization would definitely make things easier for teaching artists and cultural institutions to connect with schools. I think there is hope for a new model but present-day funding and curriculum concerns would have to dictate how this would take shape.”²⁷⁵

II. *Teaching American History*

The US government-funded professional development program *Teaching American History* as described above may also be analyzed at the local level. In 2008, Buffalo City Schools won a grant to work with the University at Buffalo, the Buffalo and Erie County Historical Society, and the Michigan Street Preservation Corporation (the Nash House Museum) in a program entitled *Bringing History to Life*. One million dollars was awarded to serve 36,000 students in grades 4, 5, 7, and 8. The goal was to improve teacher effectiveness by emphasizing ways teachers can invigorate their presentation of American history.²⁷⁶

²⁷⁵ Penny Silverman, email message to the author, March 4, 2013.

²⁷⁶ Department of Education, “Teaching American History.”

As reported by Marianne Dixon, Supervisor of Secondary Education for Buffalo Public Schools, it was the school district who initiated the TAH grant writing process and they chose to collaborate with the Nash House Museum because it was, at the time, Buffalo's newest museum and the first museum in the area that dealt with African American history.²⁷⁷

The *Bringing History to Life* program participants worked to develop teaching and learning kits for students and teachers in grades 4, 5, 7, and 8. The kits include primary and secondary sources, teaching activities, and classroom assessments that may be used with children of varying academic abilities. Participating teachers attended an intense one-week summer institute and also monthly in-service meetings during the school year.²⁷⁸ Randforce Associates also participated in the program by helping teachers explore and use 150 hours of indexed audio and video oral histories for use in preparing the instructional kits. A component of the classroom curriculum based on the kits is an oral history project in which students conducted family and community oral history interviews.²⁷⁹

Dixon cites the successes of the TAH program as “great historical professional development that we would have never had without the grant,” a useable product that is popular with teachers, and collaborations both across the district and with national historians and professional developers. Ms. Dixon has kept in contact with several of these professionals and can count many of them among her friends. Though recruiting teachers during the first year of the program was challenging in part due to a tight timeline, the second and third years had more teacher participants than they could handle.

²⁷⁷ Marianne Dixon, email message to author, March 23, 2013.

²⁷⁸ Buffalo Public Schools Social Studies Department, “Teaching American History,” accessed March 22, 2013, <http://www.buffaloschools.org/SocialStudiesDept.cfm?subpage=27718>.

²⁷⁹ Randforce Associates, “Projects,” accessed March 30, 2013, <http://www.randforce.com/Demo.asp>.

Dixon reports that the participating teachers enjoyed the professional development process, but there was no significant increase in post-test achievements. Dixon believes this may be due to the fact that the pre-test was too difficult as a majority of the participants were elementary teachers without a history education specialization. A challenge to the success of the program was teacher attrition. Teachers leaving the program mid-year were not able to be replaced due to the selection process outlined in the grant. Dixon believes that the resulting smaller groups of teachers created a product that was less “robust” than it could have been. Furthermore, there was never a system or funding in place to sustain, replicate, or transport the instructional kits.

According to Dixon, the *Teaching American History* program was important because it brought some attention and funding back to history in general and American history in particular in the No Child Left Behind era of increased emphasis on reading and math. Dixon has confidence that TAH will leave a lasting legacy of collaboration. Buffalo Public Schools regularly seeks out professional development opportunities from local community resources and was, in fact, recently contacted by the Theodore Roosevelt Inaugural Site about a grant opportunity. TAH also planted the seeds for future collaborations with local colleges and universities and museums. Dixon reports that contacts she has made via *Teaching American History* have helped her recruit pre-service teachers for the Niagara Frontier Council for the Social Studies, Buffalo Public Schools, and other school improvement grants. Buffalo Public Schools partners with the Buffalo History Museum to host its annual History Day.

III. *Arts Partners for Learning*

Arts Partners for Learning (APL) was founded in fall 2011 with the intent of expanding the reach for arts and cultural organizations in Buffalo and the surrounding areas. Based on best-

practices of community-wide arts education initiatives across the country, notably the Kennedy Center's *Any Given Child* program, *Arts Partners for Learning* is working to connect arts and cultural organizations, teaching artists, schools, libraries, and social service centers. This non-profit is funded by grants from the John R. Oishei Foundation, Young Audiences of Western NY, and the Fund for the Arts. *Arts Partners for Learning* is comprised of 12 partner organizations (including Buffalo Museum of Science, Albright Knox Art Gallery, and Herschell Carrousel Factory Museum, among others). It maintains a leadership committee of 22 individuals representing arts, culture, *and* education sectors and maintains its own small staff (one full-time consultant) for overseeing grants.²⁸⁰

Arts Partners for Learning is using its first year in existence to get to know the community organizations the arts-based needs of the community. The long-term goals of the organization include: finding funding to sustain arts programming, conducting professional development for artists or cultural specialists and teachers, building capacity for arts and cultural organizations to provide educational programming, and expanding learning opportunities through collaboration.²⁸¹ APL hopes to create centralized, effective, and efficient delivery of arts services.²⁸²

In the Spring of 2012, APL asked organizations (members and nonmembers alike) to submit existing educational programs (to include field trips, performances, workshops, residencies, or professional development and *not* limited to school groups and teachers) to be vetted by an Arts Partners Program Selection committee made up of educators, cultural educators, and programming partners. The vetting process included checking to see that the

²⁸⁰ Arts Partners for Learning, "Homepage," accessed November 1, 2012, <http://www.aplwny.org/>.

²⁸¹ Sara Goldhawk, interviewed by Katherine Somerville, Buffalo, NY, February 28, 2013.

²⁸² Arts Partners for Learning, "Homepage."

programming was properly aligned with local, state, and national standards. Chosen programs were then endorsed by *Arts Partners* as quality programming for schools and will be marketed with mailings and emails to all schools in the eight counties of WNY and will be featured on the APL website.²⁸³ Paperwork for submission of programs declares, “All programs will participate in consistent preparation of curriculum guides, data collection, and evaluation in order to measure and monitor student learning.”²⁸⁴ Professional development will be provided to organizations in these capacities. Though APL was not able to offer financial assistance this year, its website advertises, “Pending available funding, schools may be awarded funds to select from available APL programs.” The funding would be used to pay for the programming and the participating organization would receive earned income.²⁸⁵ APL intends the Request for Programs to be an annual initiative.

Arts Partners for Learning also intends to keep the arts and cultural organizations and educators up to date on current developments in the world of arts education by offering professional development. On February 28, 2013, APL held a forum at Kleinhans Music Hall entitled *Building Knowledge for Arts and Cultural Organizations*. This was aimed at arts and cultural community partners and organized to inform about best practices in arts and arts-integrated education. Speakers addressed the new Common Core learning standards, policies and potential roadblocks in working with schools, and lesson plan and curriculum guide design.²⁸⁶ A similar forum in March addressed the needs and concerns of educators seeking to offer arts education in their classrooms.

²⁸³ Tiffany Vanderwerf.

²⁸⁴ Young Audiences Western New York, “Request for Programs,” accessed March 1, 2013, <http://www.yawny.org/content/request-programs>

²⁸⁵ Ibid.

²⁸⁶ Sara Goldhawk, February 28, 2013.

Further afield, plans for *Arts Partners for Learning* include additional professional development events with an emphasis on evaluation and data collection, partnerships with Say Yes to Education and the Buffalo Arts and Technology Center, both working specifically with the Buffalo Public Schools, and a mini-grant program which will offer an incentive for schools to enter into partnerships with APL organizations.²⁸⁷ Sara Goldhawk, the Managing Consultant for Arts Partners, would like to include more teachers and also representatives from teacher education as members of the organization.²⁸⁸

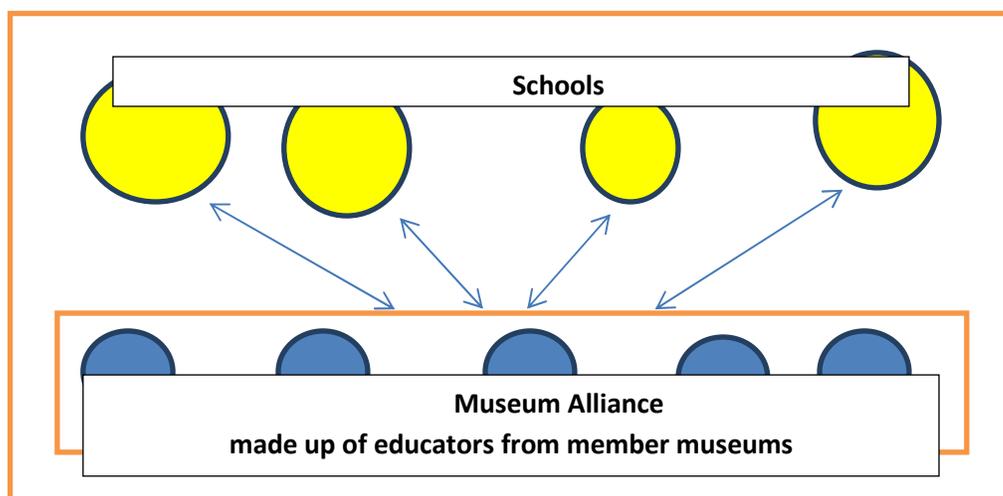
IV. Museum Education Consortium of Buffalo

Model 7: The Museum Alliance Model

The questionable nature of some of Liu's examples of third party facilitators of museum-school collaborations points to a need for an additional model. Liu's inclusion of the Getty Center for Education in the Arts, the Canadian Museums Association, and the Philadelphia Museum of Art Institute is challenged by this author because each of these organizations would appear to have self-interest the facilitation of museum-school collaborations. This author proposes a Model 7: The Museum Alliance Model. In Model 7 (see figure below), educators from different museums within a geographic community would come together to share expertise and experiences and work together to promote education at each of the member museums. The alliance of educators would collectively approach schools and/or teachers to communicate the benefits of museum education and the educational offerings of each of the members. The *Museum Education Consortium of Buffalo* fits this description.

²⁸⁷ Arts Partners for Learning, "Homepage."

²⁸⁸ Sara Goldhawk, interviewed by Katherine Somerville, Buffalo, NY, February 15, 2013.



Model 7: The Museum Alliance Model

The *Museum Education Consortium of Buffalo* (MECOB) began in 1972 when, according to Angela Georgi, MECOB's treasurer and volunteer advisor since 2003, the heads of the Education Departments of five Buffalo and Niagara Falls cultural institutions gathered together "to see what was going on in each other's institutions." In its early years, the Consortium was a loosely organized, informal group. Members met on their own initiative and not under direction from their respective directors. Late member Art Gielow described MECOB's three phases of development: 1) timidity, 2) over-involvement, and 3) maturity. During the first few years, MECOB lacked formal direction and everyone was very careful not to offend any other member. Then the Consortium members went through a few years where they tried everything and began to learn what was, and was not, a realistic program. In 1979, the Consortium reached a level of maturity. Georgi continued, "Needless to say, the organization has gone through extensive transformation since that time including during the last ten years that I have been a part of it."²⁸⁹

MECOB currently has museum educators from twelve local institutions as its members. Its recently revised mission statement reads: "The mission of the MECOB is to provide

²⁸⁹ Angela Georgi, email message to author, October 9, 2013.

inspirational and challenging educational opportunities in art, architecture, history, and the natural and physical sciences for the residents of, and visitors to, Western NY.” It does this by joint marketing of programs to the community, education of docents, and collaborative programs amongst members.²⁹⁰ Though their target audience appears to be teachers and students, MECOB recently changed its mission statement to remove limiting vocabulary – teachers, students, and classroom learning. This group advertises itself as “one-stop shopping” for teachers looking to enhance their classroom teaching with local cultural institutions. Their website includes contact information for each member institution’s education coordinator.²⁹¹

MECOB’s members have combined forces to facilitate communication with area schools and teachers. At the October 25th meeting, educators discussed the vocabulary of a letter to local classroom teachers informing them of MECOB’s mission and available resources (tours and programs aligned with NYS standards, cross-curricular lessons, and other options including distance learning, loan kits, classroom presentations, and curriculum guides). The conversations highlighted the difficulty of putting into words what learning in the museum can do for teachers and students without downplaying what the classroom teacher does (‘teach’ was removed in favor of ‘enhance learning’ and finally ‘build understanding of classroom learning’ was settled on).

MECOB, because it has no funding or staff of its own, is using its very limited budget to ameliorate logistical issues by opening the lines of communication. When asked about MECOB’s potential if it were a funded and staffed entity, Tara Lyons of the Buffalo History Museum called it a “game-changer.” Because each member of the organization carries a full load of responsibilities to their respective museum, they cannot tackle some of MECOB’s larger

²⁹⁰ Ibid.

²⁹¹ Museum Education Consortium of Buffalo, “About Us,” accessed October 15, 2012, <http://www.museums4teachers.org/aboutus.html>.

challenges. Tara believes that, with a small staff, MECOB could make stronger connections with teachers and better promote member organizations. It could even help to ‘level the playing field’ between larger and smaller museums and cultural organizations.²⁹² Nancy Spector would like to see MECOB staff “court” schools at the administrative level where larger curricular and fiscal decisions are made.²⁹³ In February, MECOB made inroads to doing just that.

On February 14, 2013, a meeting between MECOB member representatives and Superintendent Brown was held at the Burchfield-Penney Art Center. Tara Lyons reported that Ms. Brown seemed responsive to MECOB and its efforts, though she admitted to being previously unaware that museums have education departments. Superintendent Brown explained that the protocol of previous administrations was for teachers interested in taking their students on a field trip were required to submit paperwork directly to the superintendent’s office. Brown intends to institute a change whereby teachers would approach instead their school principal and excursion funds would be allocated at the school level, making the system more efficient and decentralized. Brown also invited the MECOB representatives to come to a district-wide meeting of principals to share information with them about the educational offerings at museums.²⁹⁴

Michele Agosto, Supervisor of Curriculum in Art for the Buffalo Public Schools believes that this meeting will leave a lasting impression with the new Superintendent and that it was an important step in the process of developing relationships between museums and the school district.²⁹⁵

²⁹² Tara Lyons, interviewed by Katherine Somerville, Buffalo, NY, October 17, 2012.

²⁹³ Nancy Spector.

²⁹⁴ Tara Lyons, interviewed by Katherine Somerville, Buffalo, NY, February 14, 2013.

²⁹⁵ Michele Agosto.

As MECOB is a very young organization, it will be interesting to watch its evolution as an organization and progress towards its goals. Currently MECOB has a very small budget for activities and no staff of its own which severely limits its scope of operations. Clearly MECOB's members all have a sincere interest in promoting museum education and museum-school collaborations. However, as MECOB continues to take on more challenges and assert its presence, time will tell how much additional work and responsibility its members are willing to, and can, take on in addition to workloads at their respective museums.

CHAPTER SIX: Conclusions and Recommendations

Museums and schools have collaborated to create innovative and engaging educational programming across all grade levels, subject areas, and skill sets for decades, with varying degrees of success. There are myriad benefits to all participants involved in collaboration. Yet there are also numerous challenges standing in the way of schools and museums coming together. Museums and schools working together can overcome a good number of these challenges by being open minded, flexible, and committed to the project. Lack of interest is obviously not at play here. What then, are the persistent challenges standing in the way of making the aforementioned pockets of innovation on both the local and national stage and turning them into a more systemic relationship between museums and schools? Can the third-party organization be effective in helping to facilitate and sustain a successful collaboration?

Challenge #1: The constraints of education legislation, accountability, and the school schedule

Certain museum representatives interviewed for this paper reported that they had not previously collaborated with a P-12 school, but had collaborated with a college or university. Brie Kishel of the Museum of disABILITY History talked about a successful collaboration with the Training Center for Human Service Excellence and the University at Buffalo's Department of Medicine to provide lectures on disability history and etiquette and to help conduct interviews with individuals with disabling conditions regarding what they expect from doctors. Mark Lozo of the Theodore Roosevelt Inaugural Site has worked on collaborative efforts with students at Buffalo State College in the past. Buffalo and Erie County Botanical Gardens recently received

press about its collaboration with architecture students from the University at Buffalo to create design possibilities for a future Orangery exhibit space.²⁹⁶

Why have some museums found more success in collaborations with post-secondary students? Part of the reason may be that university professors and students are not under the same kinds of pressures as P-12 teachers and students in the age of No Child Left Behind and can, therefore tailor projects to fit the learning goals of students in higher education.

Recommendation #1: Connect museum experiences with school curriculum

Prior to *No Child Left Behind* being signed into law, field trips were allowed to be fun, commented Michele Agosto.²⁹⁷ Now field trips are seen almost as a distraction, taking valuable time away from classroom learning. Matthew Wheelock believes that this is due, in part, to teachers and administrators holding on to the antiquated notion of the field trip – a picnic at the zoo or a day at the amusement park.²⁹⁸ Field trips taken for pure enjoyment, possibly involving learning and possibly not, are gone.

Today teachers utilize field trips for a variety of reasons – to foster inquiry and learning, to motivate students and expose them to new experiences, to encourage lifelong learning beyond schools, and to help students make connections between classroom curriculum and the real world. Students are certainly still allowed and encouraged to have fun, but overall, a field trip or other out-of-classroom learning must have meaning. It must have a strong connection to the classroom curriculum, should be aligned with the state or national standards, and optimally would be interdisciplinary and also show how it will help students on standardized tests.

Museum lessons should address or expand upon the same content and hit the same standards and

²⁹⁶ Buffalo & Erie County Botanical Gardens, "LifeCycles Exhibit," accessed March 19, 2013, <http://www.buffalogardens.com/blogs/news/7461518-lifecycles-exhibit>.

²⁹⁷ Michele Agosto.

²⁹⁸ Matthew Wheelock.

objectives that teachers would in the classroom. However, museum lessons take place in a unique informal learning environment enhanced with inquiry, hands-on, and free-choice learning. Artifacts, primary documents, artworks, and / or a historic place can make classroom lesson very real and tangible for students. If museums and cultural organizations offering educational programming to students do this then, according to Michele Agosto, field trips should be “an easy sell.” She believes that with the advent of the new Common Core Standards, pressures have eased a little, but change won’t be fast.²⁹⁹

Recommendation #2: Demonstrate accountability for museum programming

Not only should museums create programming that can be fully integrated into the existing school curriculum, they should also be prepared to demonstrate its effectiveness in student learning. Teachers are held accountable for the lessons that they provide in the classroom and museum educators should be likewise for the lessons that they provide in the museum.

Though this quote is specifically about arts education, it is pertinent to museum and experiential learning as well:

Arts educators are still getting used to the reality that accountability is a near-universal expectation for any public initiative. Policy makers increasingly demand evidence of impact and results. Documentation, program evaluation, and assessment of student learning are now more than ever a central part of teaching, teacher preparation, and professional development. Yet more arts educators have not been trained in assessment, evaluation or research techniques, nor do they have ready access to good tools and models. They often find it difficult to define and measure the nature of the learning that occurs in arts education while rubrics, portfolios, performance assessment are more accepted, they are not universally recognized as valid and reliable (in the age of standardized tests) – program managers must build evaluation into program budgets and allocate time to its tasks without a clear understanding of the processes and benefits.³⁰⁰

²⁹⁹ Michele Agosto.

³⁰⁰ Arts Education Partnership, “Teaching Partnerships: Report of a national forum on partnerships improving teaching of the arts.”

Indeed, by the very nature of arts, experiential, and museum education, evidence of student learning may prove a bit harder to pin down. Positive changes in attitude and improvements in skill areas are not easily measured on commonly-accepted forms of assessment such as standardized tests. Sara Goldhawk of *Arts Partners for Learning* extends on this further by pointing out that these types of growth and achievement may not be visible in the short-term³⁰¹ and this is a challenge because schools are under pressure to constantly demonstrate student growth to comply with the AYP (Adequate Yearly Progress) provision of *No Child Left Behind*. The crafting of objectives for a museum learning experience and a device for measuring the degree of success at meeting these objectives is an area that would benefit much for collaboration between classroom teachers and museum educators.

The role of the third party: Guide museums in creating a useable product for teachers

Boston's *Cultural Education Collaborative* of the 1970's and 1980's cited one of its challenges as the 'ever-changing client needs,' the client being the schools. Some of the specific changes were a high rate of teacher turnover in schools and administrators at the district level (each coming in with their own set of ideas), curriculum, standards, and educational philosophy and legislation. These same types of changes are in the air today as well.

Museums and cultural organizations are, at this moment, trying to make sense of the new skill-based Common Core standards and are grappling with adapting their existing educational programming (aligned to the old state and national content-specific standards) to the Common Core. A third party organization can help museum educators do this. Professional development workshops organized by *Arts Partners for Learning* are helping to show how the organizations can adapt their programming. Furthermore, APL's Request for Programs allowed organizations

³⁰¹ Sara Goldhawk.

the opportunity to have their programming vetted (looking specifically at age-appropriateness and alignment to curriculum and standards) and then advertised to potential clients. Seamless integration into the classroom curriculum is necessary in order for teachers to feel they are able to use the programming and justify its use to administration.

A third party organization might also help museums to develop tools for and assess the effect that their programming has on student learning. Museums may be held accountable to show proven results in pre- and post-visit assessment results in the future in order to maintain or begin new relationships with schools. *Live It Learn It* conducts its own pre- and post-visit assessments and therefore, can demonstrate very clearly the success of its programming on math and ELA skills and vocabulary building. For local museums and cultural institutions wishing to conduct their own measures, a future *Arts Partners for Learning* professional development workshop will be focused on tools of assessment and evaluation.

Ultimately, a change in thinking about the role of experiential, expeditionary, and museum learning is necessary in order for teachers and administrators to fully embrace what museums have to offer as an educational resource. Schools need to dissolve the old mindset that field trips are all about enrichment and that meaningful learning and test preparation needs to happen while sitting at a desk in a classroom. A third party organization can assist by helping museum educators to create and/or adapt programming that will integrate seamlessly into the classroom curriculum and demonstrate student growth as a result of that programming.

Challenge #2: Communication between teachers and museums

According to MECOB and APL member Nancy Spector of the Albright Knox Art Gallery, “Communication is key,” in bringing an awareness of the local cultural institutions to

teachers.³⁰² When asked, “What would you, as a museum educator seeking opportunities to work with teachers and students, like a third-party organization to help you do?” many of the responses involved the lines of communication:

“...a newsletter to teachers about what’s going on in the local museums and cultural... the Albright Knox gets press in Gusto, but what about the other institutions?” – Jodi Protas, Buffalo Museum of Science

“...act as a clearinghouse connecting teachers with schools desiring programs with institutions able to meet needs” – Mark Lozo, Theodore Roosevelt Inaugural Site

“...might we share teacher email contacts among groups? Arts Partners for Learning could ask teachers if they would be willing to receive 1-4 emails per year from ALP partners.” – Claudia Newton, Explore & More Children’s Museum

“...help find the right person to contact in Buffalo Public Schools to promote programs.” – Brie Kishel, Museum of disABILITY History

“...help get the word out to teachers about programs, keep sites informed about curricular developments so we can plan useful programs, and serve as a clearinghouse for field trip information, organized by theme / topic or discipline.” – Robert Emerson, Old Fort Niagara

“...contact teachers, get principals on board so that teachers would feel more support, develop relationships with teachers, listen to needs of teachers...” – Cynthia Silverstein, Darwin Martin House Complex

Recommendation #1: Make personal connections

Representatives from both sides of the 1939 art school-museum collaboration project reflected on the importance of personal connections to the success of the program. A museum staffer explained,

³⁰² Nancy Spector.

Experience has only served to confirm our view that the personal element cannot be ignored in dealing with teachers especially where there is considerable divergence in the respective philosophies of school system and museums...Many years of intimacy between teachers and members of the museum staff are required before a strong durable bond of sympathy and understanding can be established.³⁰³

And from a participating principal: “An essential part of the project to us has been the personal contact with the museum representative and the continuity of this intelligent help and guidance.”³⁰⁴

Leadership of both *Museums Collaborative, Inc.* and *Live It Learn It* place stock in a “bubble up” type of flow of communication. MCI’s found that trying to establish district-wide resource centers was too difficult: too many people were unnecessarily involved and the decision-making and end product didn’t get close enough to the needs of individual teachers.³⁰⁵ MCI advocated instead for change at the grassroots level. LILI has found success with getting individual teachers on board then gaining principal support, ultimately leading to central administration coming on board.³⁰⁶

Michele Agosto recommended that museums and organizations trying to reach teachers avoid mass print and electronic mailings. Mass mailings of any sort are more often than not, discarded without being read. She encouraged instead taking the time to speak with teachers or school personnel face to face because it’s the “little things” and the “extra effort” that help communicate passion and sincerity.³⁰⁷ Finding a “point person” (such as herself) to forward communications on to teachers, introducing yourself and /or presenting information at a professional development event or a school staff meeting, and engaging in communication via

³⁰³ Powel, 48.

³⁰⁴ Ibid., 129.

³⁰⁵ Newsome, 224.

³⁰⁶ Wheelock.

³⁰⁷ Michele Agosto.

social media outlets (ex. Facebook or Twitter) are all ways that she suggests doing making contact without being cost- or time-prohibitive.

Recommendation #2: Appeal to pre-service teachers

The *Teaching American History Project* forced collaborations between university professors, professional historians, museums or other historical agencies, and classroom teachers. Grant money was the reward for collaboration. Evident in the case of Buffalo Public School's *Bringing History to Life* project, it was, for any number of reasons, difficult to retain teachers for the duration of the program. A participating university professor also reported that teachers may not have been able to take full advantage of their immersion in the museum environment due to time constraints. Reaching out to pre-service teachers (students pursuant of a degree in education or teaching credentials) may be a viable alternative.

The report further recommended that cultural agencies take the lead in catalyzing collaboration. "Successful partnerships reported that cultural agencies in the community are frequently the catalysts of teaching improvement by developing programs and strategies that engage college and university faculty in innovative roles with teachers and artists."³⁰⁸ The Amon Carter Museum in Fort Worth, Texas began its *Future Teachers Program* in 2004. Stacy Fuller, Instructional Services Manager at the museum cites two reasons for the creation of the program: low numbers of in-service teachers attending professional development programs at the museum and a struggle for in-service teachers to incorporate the museum's resources into their curriculum. Fuller and her colleagues in the education department at the Amon Carter Museum noticed that in-service classroom teachers "routinely felt so overwhelmed with their responsibilities that they were hesitant to want to learn anything new, such as incorporating

³⁰⁸ Ibid.

museum resources into their practice.³⁰⁹ By expanding their definition of “teacher” to include pre-service teachers, the museum gained a much larger audience for its professional development programs.³¹⁰

Professional development aimed at pre-service teachers will train participants to use museum resources before they enter the classroom. “If we can impress upon [pre-service teachers] the value of our resources and programs while they are in training, they may be more likely to use them in the classroom,” suggests Treden Wagoner, Coordinator of Education Technology Programs at the Minneapolis Institute of Arts.³¹¹ Amanda Ruch, Manager of Education Programs at the Smart Museum of Art in Chicago hopes that establishing relationships with educators early in their teaching careers will make them more comfortable with museums.³¹² Wagoner also believes that appealing to pre-service teachers will set the stage for an ongoing relationship between the museum and the area teacher-training college or university.

Museums are well-positioned to be the cultural agency that brings together its content area specialists with pre-service teachers in those content areas. If museums can reach teachers early in their careers before the rigors of the job and the pressures of pursuing an advanced degree set in, it will be easier to bring them on board with the concept of experiential learning, promoting the future use of museum services for themselves and others. Pre-service and professional development go a long way to forging relationships and understandings of mutual learning and respect and lay the foundation for exploring longer-term collaborations.³¹³

³⁰⁹ Stacy Fuller and Amanda Ruch, “Training Tomorrow’s Teachers: Art Museum Preservice Training Programs,” accessed May 2, 2013, <http://www.museum-ed.org/training-tomorrows-teachers/>.

³¹⁰ Ibid.

³¹¹ Ibid.

³¹² Ibid.

³¹³ Arts Education Partnership, “Teaching Partnerships: Report of a national forum on partnerships improving teaching of the arts.”

Bryna Bobick and Jenny Hornby describe a collaborative project between an art museum and pre-service teachers in their article entitled “*Practical Partnerships: Strengthening the Museum-School Relationship.*” Bobick, Assistant Professor of Art Education at the University of Memphis and Hornby, Assistant Curator of Education at the Memphis Brooks Museum of Art challenged pre-service teaching students to develop and facilitate learning activities in an art museum. The authors report that students took ownership of the project and developed leadership skills in time management, organizing hands-on activities, and working with the community. In informal conversations, the students discussed being more confident about the idea of bringing future students to museums as a result of the project.³¹⁴ In a similar study conducted with pre-service teachers enrolled in a science methods class, students were required to participate in events and activities at informal science education institutions. A comparison of pre- and post-experience responses suggested that pre-service teachers shifted their perceptions of science museums from places for field trips and hands-on experiences to institutions that can help teachers with classroom science instruction either by providing materials and resources for the classroom or by helping them learn as teachers.³¹⁵

The role of the third party: Facilitate communication between museums and schools

Lydia Powel, the author of the summative evaluation of the 1939 art museum-school collaboration project worried that if neither school nor museum is made responsible, [further] cooperation will probably go ‘by the board.’ She questioned who would pay for the liaison positions after the grant ended.³¹⁶ As it turned out, neither side was willing to step up.

³¹⁴ Bryna Bobick and Jenny Hornby, “Practical Partnerships: Strengthening the Museum-School Relationship,” *Journal of Museum Education* 38 (1), 85.

³¹⁵ James Kisiel, “Introducing Future Teachers to Science Beyond the Classroom,” *Journal of Science Teacher Education* 24 (1), 67.

³¹⁶ Powel, 144.

An important role of the third party organization would be to create the infrastructure necessary to promote and facilitate collaborations. Particularly in urban school districts, under-performing, and Title I schools, there is a high rate of turnover among teachers and administrators, what Matthew Wheelock of DC's *Live It Learn It* calls a "structural reality." Nearly half (40%) of principals at participating *Live It Learn It* schools were new to their positions this year. Evident by the literature and commentary of local museum educators, it is an enormous undertaking to try to initiate and maintain meaningful contact with school personnel. Due to the revolving door nature of school employment, *Live It Learn It's* efforts are a "constant process" of building relationships that, according to Wheelock, might otherwise take a museum ten years to develop.³¹⁷ A third party organization serving numerous museum and cultural organizations in a geographic area might be better equipped to handle this operation than each individual museum educator working on his or her own behalf. An *Arts Partners for Learning* workshop held in March at the Buffalo Zoo targeted teachers and community educators and not only informed them how teaching artists and organizations could help them reach Common Core Standards via programming but also included hands-on workshops from select member organization allowing teachers to be the students for a short time.

Because of the above-cited challenges inherent in collaborations between different types of organizations, it would be most advantageous if the third party understand both cultures and speak both languages. The necessary skill set for the individual or collective organization working as the go-between would definitely have to include a working knowledge of the culture of the school system, educational trends, and the needs of teachers. Knowledge of the mission and values, collections, and educational capabilities of the museum would also be imperative.

³¹⁷ Wheelock.

Whether the third party organization need only cultivate the initial museum-school relationships or continue to develop and maintain the relationships remains to be seen. Penny Silverman, of the former *Arts in Education Institute*, believes that it would be very difficult for schools and cultural organizations to continue the types of relationships that had been forged through *Arts in Education* (AIE) after the organization folded.

A third-party organization might also facilitate better communications between colleagues in the museum education field. A member of New York City's *Museum Collaborative Inc.* remarked on the organization's ability to bring together educators. "Many of us are involved with the same public, but we never have had a chance to sit down and discuss this audience in any depth and to trade criticisms and feedback...We have learned a lot from each other through the Collaborative."³¹⁸ MECOB holds once monthly meetings for just this purpose.

Challenge #3: The costs of museum programming and bussing

At the heart of all the challenges encountered by *Museums Collaborative, Inc.* in its attempt to set up resource centers as a neutral space to bring together teachers and museums, cultural organizations, and teaching artists was one thing – money. Because MCI asked the collaborating school district to cover the costs of staffing and operating the centers, it was always at the mercy of the fluctuating school budget rendering long-term commitments to the centers very uncertain.³¹⁹ Though the term 'fluctuating' would suggest that school budgets go up and down, lately the trend has been mostly in a downward direction. At the February *Arts Partners for Learning* event, Sue Lankowski, executive director of Administration and Operations of Eriel

³¹⁸ Newsome, 236.

³¹⁹ Newsome, 224.

BOCES (the organization which facilitates shared services for suburban schools) revealed that “arts education funding is one-third of what it was five years ago.”³²⁰

Recommendation #1: Schools reallocate funding to better support out-of-classroom experiences

Tapestry Charter School seeks to teach lessons via community resources instead of textbooks. Tapestry attributes its success in creating and sustaining collaborative relationships with museums and other organizations to several employees whose job it is to seek out and cultivate these relationships. Charter schools also have a somewhat more fluid budget than public schools and are able to allocate funding more creatively.³²¹ Public schools do not earmark a portion of their budgets to this type of staffing and have little leeway in budget allocations. This is where third-party facilitating organizations may help overcome challenges to collaboration with their supplementary staffing and monetary resources.

The role of the third party: Help make museum programming affordable to schools

In an ideal world, the third party organization would be funded by a variety of sources – state, country, and local government, foundations and other non-profits, and private donors. Ideally, the third party organization would employ one or more well-connected individuals who are well-versed in the art of soliciting and securing grant money. And ideally that grant money would then be funneled out to its organizations with which to provide services to schools.

When *Live It Learn It* began in 2005, they were able to provide their services to all participating schools free of charge thanks to sufficient fund-raising. However, they now have changed that practice and have begun to charge participating schools 20% of the programming costs. When asked if the 20% charged represents a substantial defrayment of overall costs,

³²⁰ Sue Lankowski, presenting at *Arts Partners for Learning* event, February 28, 2013.

³²¹ Eric Levine et al., interviewed by Katherine Somerville, Buffalo, NY, November 6, 2012.

Wheelock revealed both its substantive and symbolic measure. “The 20% is real money, so it’s important from a financial standpoint. In addition, it helps us show foundations and other funders that the schools are truly bought in.”³²² The buy-in will show that schools value the service or product that museums (or museums by way of a third party organization) are providing. Though likely not true for all cases, it might be reasonable to believe that a school on the receiving end of a free program is not as invested in its success. Drawn out one step further, if the participating schools are “truly bought in” then the costs associated with this type of learning experience won’t be perceived as an extra or a frill to be cut at the first sign of a declining budget.

Wheelock continued, “There is always money for the top priorities. So our job is to make the case as to why experiential learning should be a top priority for which funds should be allocated.” A third party organization needs to be an active fundraiser to help museums and schools foot the bill for collaborative efforts. A third party organization must, moreover, follow the example of *Live It Learn It* by first proving their effectiveness and worth as an organization (to schools, participating and potential partner museums and organizations, and funders), then asking schools to support the practice and philosophy of experiential learning by contributing to the overall costs of programming.

Challenge #4: Museum success based on attendance numbers

Elaine Heuman Gurian, consultant and advisor to museums and former director of several prominent children’s museums may ruffle the feathers of some museum education traditionalists with her latest occasional paper on the topic posted to her website. She begins,

While the history of the relationship of museums and schools is a long one, museums generally remain a very small part of the individual child’s school life...I believe museums play a smaller role than they need to by generally not

³²² Matthew Wheelock, email message to author, April 1, 2013.

responding to the profound changes already afoot in the public education system and those being espoused by school reform movements.³²³

She criticizes museums for their work with formal education which is limited, “largely repetitive and concentrated on the one-time school visit.” Gurian asserts that this school trip has little more than a “glancing impact” on children. Margaret Burchenal and Michelle Grohe agree in their study of the Isabella Stewart Gardner multiple-visit program. “Museums devote enormous staff and volunteer resources to school programs...museum and school stakeholders seem to take for granted that museum visits are valuable – whether the value extends beyond impressive attendance figures or a shot of “exposure to the arts” is questionable.”³²⁴

Recommendation #1: Museums should examine their values about what constitutes a quality museum program

It is common practice today for museums to include some mention of an educational purpose in their mission statement, but who is to say whether or not the institution is living up to its mission? What constitutes good educational programming? And who would be in charge of determining the criteria to judge? It is this author’s opinion that good educational programming provided by a museum should, on some level, be collaborative in order for it to be a truly useable product for the teacher. The standing education committee of the American Alliance of Museums (AAM) published in 2002 an outline of standards and best practices for museum education and educators. Though it admits its ambiguity up front, it is a good place to start. Its ten principals of best practice for museum education include, notably, incorporate learning

³²³ Elaine Heumann Gurian, “Expanding the Known: Opportunities for museums in light of elementary and secondary school reform in the United States,” accessed March 6, 2013, <http://www.egurian.com/omnium-gatherum/museum-issues/public-programs/education/expanding-the-known-opportunity-for-museums->

³²⁴ Margaret K. Burchenal and Michelle Grohe, “Reimagining School Programs,” 66.

theory and educational research into practice, demonstrate excellence in content knowledge, and employ a variety of appropriate educational tools to promote learning.³²⁵

In order to be embraced by teachers and schools, says Michele Agosto, museums [and other cultural organizations] need to show that educational programming isn't just about the organization making money...it should always come back to the 'kids.' Show [us] that you're doing it for the right reasons." Museums must think of high-quality education and its long-term potential instead of a short-term monetary gain. Institutions seeking meaningful relationships with teachers and schools may need to take a step back and self-assess before moving forward. What are the values of the institution? What are our short- and long-term goals?

Museums should place less emphasis on visitor numbers and should instead focus on what makes for quality educational programming and resources. It might end up that field trips are not the way to go and museums need to be willing to give up higher attendance numbers for more substance. Elaine Heuman Gurian prefers this course of action and recommends downsizing the current and superficial school visitation program, what she believes is an "increasingly rare commodity."³²⁶ Smaller numbers can allow for deeper meaning with more tailored and in-depth study. Museums accustomed to calculating success strictly by visitation numbers will need to devise other or additional measuring tools.

Recommendation #2: Museums should keep with education trends

According to the AAM's Center for the Future of Museums, a "new educational era" is dawning, one in which

...learning may become disassociated from age-cohorts, be individualized and self-directed, supported by educators who are primarily aggregators, facilitators, and mentors rather than lecturers, draw on distributed sources of content (many of

³²⁵ EdCom, "Excellence in Practice: Museum Education Principals and Standards," accessed March 6, 2013, <http://www.edcom.org/Files/Admin/EdComBookletFinalApril805.pdf>.

³²⁶ Gurian.

them virtual), and take place in a variety of physical settings. Educational attainment may be documented by a portfolio of digital badges and real-world projects, rather than traditional grades or certificates.³²⁷

This publication further predicts a complete rebuilding of the education infrastructure to involve parents, community groups, and a wide range of civic organizations, including museums. The authors recommend that museums “contribute to the ‘cycles of prototyping and experimentation’ necessary for the education system to evolve into its new form.”³²⁸ This can be done in myriad ways ranging from using technology to help students, teachers, and the greater community access museum learning resources³²⁹ to physically incorporating schools into museums and museums into schools to making museums a vital resource for teacher training. The authors boldly summarize, “As they help pioneer the new era, museums need to stay engaged with current education system, both to serve today’s students and to ensure financial health.”³³⁰

Another trend in the education field in which museums are primed to play a role is the emphasis on 21st century skills or skills that will supposedly be integral to one’s success in the 21st century. Changes in the economy are driving a demand for non-routine skills, such as critical thinking, creativity, and innovation.³³¹ A growing interest in self-directed learning is bringing about a need for widely available, diverse learning environments that are accessible to everyone in a community. According to IMLS authors, this highlights the importance of links between formal learning and other learning institutions available to students such as libraries,

³²⁷ Center for the Future of Museums, “Trends Watch 2012: Museums and the pulse of the future,” accessed March 6, 2013, http://www.aam-us.org/docs/center-for-the-future-of-museums/2012_trends_watch_final.pdf.

³²⁸ Ibid.

³²⁹ Ibid.

³³⁰ Ibid.

³³¹ Institute of Museum and Library Services, “Museums and Libraries in the 21st Century: New Contexts and Skills Definitions” in *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*, 2nd edition, edited by Gail Anderson, 497 – 507 (Lanham: AltaMira Press, 2012), 497.

science centers, history museums, after-school clubs, online activities, even collaborations between students and working professionals.³³² Finally, audiences in the 21st century expect a higher level of interactivity and programs tailored to individual needs.³³³

Museums should keep up on changing trends in education so that they can anticipate the needs of teachers, students, and the community in general in order to be well-positioned as an educational resource. Museum staff members should begin to think about how they might incorporate 21st century skills into their programming and exhibits. Further afield, they may want to brainstorm ways that the museum might create a course of study that, upon completion, awards students school or college credit or the digital badges of the future.

The role of the third party: Award high-quality and innovative museum programming

A third party organization with funding should be selective about the types of programming that it endorses and helps deliver to schools. If the third party organization controls the purse strings, it can apply pressure on museums to provide high-quality and innovative programming that demonstrate a commitment to substance over numbers and staying at the cutting edge of education reforms. Arts Partners for Learning hopes, in the future, to be able to put grant money behind its Request for Programs project by rewarding exemplary organizations money to continue to develop and offer programming.

In addition to creating resource centers, another notable endeavor of New York City's Museums Collaborative Inc. was providing cultural dollars for community organizations to "shop" for museum services in a voucher program. The director of a conservation center commented on the effects the program had on museums.

³³² *Ibid.*, 498.

³³³ *Ibid.*, 499.

The Collaborative has made us work, and the fact that in the cultural voucher program, for instance, we were all competing for a buck influenced how we tried to reach our audience in a way that would mean something to them. It was a kind of validation of our programs, a way of keeping us honest with our public. In an unbalanced museum situation like the one we have in NY, the Collaborative helps small museums compete against the big ones.³³⁴

Boston's Cultural Education Collaborative also found success with providing a voucher-type funding for schools to purchase museum programming. The CEC cautions, however, that though it is the nature of the marketplace for buyers to need to be informed, there is sometimes a difference between well-advertised programs and well-planned programs.³³⁵ A third party organization would be able to, as the conservation center director suggested, 'level the playing field' by thoroughly researching all programs, not just those from larger, well-funded museums with budget enough to advertise.

In summation, at the confluence of all of these factors – museums creating programming that is able to be fully integrated into school curriculum and demonstrating accountability for its effectiveness, museums letting go of the 'more is more' notion of attendance numbers and keeping on top of educational trends, schools reallocating budgets to accommodate more experiential learning opportunities, and more open lines of communication between the two institutions – is the place where meaningful collaborations between museums and schools are born and can flourish. Third-party organizations can play an integral role in helping museums and schools come together at this point. In order to do so they need to guide museums to create a useable product for teachers, facilitate communication between museums and schools, help make museum programming affordable to schools, and award high-quality and innovative museum

³³⁴ Newsome, 236.

³³⁵ Sturrock, 43.

programming. Third party organizations must also build upon the successes and learn from the failures of the past.

This thesis does not try to make the claim that third party organizations are the only answer or even the best answer in the attempt to facilitate long-term, successful, and effective museum-school collaborations. As seen in the national and local examples in the preceding pages, third party organizations are not without limitations. New York City's *Museums Collaborative, Inc.*, Boston's *Cultural Education Collaborative*, and Buffalo's *Arts in Education Institute*, all seemingly well-supported and well-managed organizations eventually succumbed to funding cuts. *Teaching American History* may have created 'forced collaborations' brought together by the incentive of grant funding. Third party organizations may be duplicating efforts of museums and/or schools. *Live It Learn It* creates curriculum for use at museums that likely already have well-developed lesson plans and tours in place, though possibly targeting a slightly different audience. The small number of museums and arts organizations participating in *Arts Partners for Learning's* first Request for Programs may indicate that most museums or cultural organizations believe that they already have high quality programming that is aligned to state and federal standards.

However, third party organizations may be able to help overcome some of the challenges in museum-school collaborations and make them more widespread and long-lasting. The third party organization taking on this mission must commit to gradual change and cannot hope to transform the expeditionary learning scene overnight. Former National Endowment for the Humanities Chairman Joseph Duffey, in a 1978 speech praising the efforts of Boston's *Cultural Education Collaborative* echoed this sentiment when using the term 'process' as opposed to

‘commodity’ to describe this type of education.³³⁶ *Museums Collaborative, Inc.* offered these words of wisdom:

The “real world” of the public schools is even more complex than the world of museums and community organizations, and it is a full-time, long-term job to establish patterns of museum use that could make a permanent difference in the way teachers and schools regard this rich educational resource.³³⁷

³³⁶ Sturrock, 33.

³³⁷ Newsome, 237.

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