

CONNECTING UNIVERSAL DESIGN FOR LEARNING WITH GALLERY TOURS
IN ART MUSEUM EDUCATION

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Abstract

My research study titled, *Connecting Universal Design for Learning with Gallery Tours in Art Museum Education*, establishes a relationship between gallery tours in art museum education and the principles of UDL, (CAST, 2011). Through this study I will address contemporary theories on art museum education, volunteer guide training, and art museum accessibility. Through a qualitative research approach, I will support guides in developing a tour model based on UDL (CAST, 2011). This study will highlight guide led tours to assess the effectiveness of the guide training strategies.

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Chapter I: Introduction

Background to the problem

I began this study with an interest in art museum education. I worked for several years with The Philadelphia Museum of Art in family and community programs. While working at The Philadelphia Museum of Art I developed an understanding of the nature of art museum education, particularly regarding gallery tours. Adaptability is an important lesson I learned from leading family tours. Gallery tours included students who have a variety of learning styles and needs. It was important to provide activities such as drawing or seek & find games to engage the diverse groups of learners that would be on a single tour. Recently, I began a new position as the education associate at The Delaware Contemporary. This new position sparked my interest in how The Delaware Contemporary facilitated their gallery teaching practices.

The Delaware Contemporary relies on a group of volunteer guides to facilitate school group tours. The guides at The Delaware Contemporary focus on dialogue as their main teaching strategy in the form of Visual Thinking Strategies, hereinafter known as VTS (VUE, 2015). VTS provides a model for educators to facilitate a series of visitor centered, open-ended questions. VTS has been successful at The Delaware Contemporary because the museum does not have a permanent collection, and VTS is adaptable to meet individual student's needs. I questioned while open ended dialogue can be a successful strategy, how can the guides work to further engage students with diverse learning needs and learning styles?

As the education associate I am responsible for coordinating the volunteer guides. This includes scheduling tours, as well as supporting volunteer guides through training sessions and regular meetings. After beginning to research guide training strategies, I noticed a gap in research regarding docent training.

I am approaching this study with the understanding that I will be addressing a current problem. Many art museums rely on a volunteer guide program to facilitate Pre-K through 12th grade school group tours. I would like to determine the best strategy to support guides in creating accessible gallery tours that incorporate multiple learning modalities in addition to VTS.

Problem statement and research questions

Problem statement. When I began my study, I noticed there was a gap in research regarding effective guide training strategies. Guides who volunteer at art museums often come from a wide range of educational backgrounds. While they create and facilitate tours, volunteer guides often do not have formal training in art or museum education. Through my research I have noticed that while guides are often mentioned, their educational strategies and impact on the learning experience of pre-K-12th grade students is not. I began to question, how can an art museums best support guides to better serve students with diverse learning needs? Thinking in the context of Universal Design for Learning (CAST, 2011), I plan to create a model tour for docents to be able to adapt into their lessons.

A problem I have established is although volunteer guides often do not have formal training in art or museum education, they are still expected to facilitate a

meaningful learning experience for Prek-12th grade students. Rika Burnham and Elliot Kai-Kee's (2005) established guidelines for best gallery tour practices. In this article, Burnham and Kai-Kee refer to docents and museum educators with the same expectations. Burnham and Kai-Kee (2005) state, "We implicitly promise visitors that our knowledge will guide their looking, and that, at the same time, we will respect the knowledge and life experience that they bring with them. We are also always looking to learn more ourselves" (Burnham & Kai-Kee, 2005, p.67). With this thought in mind, guides should be empowered to develop a tour with the tools they need to provide a successful and engaging learning experience. Burnham and Kai-Kee (2005) also emphasize a tour that focuses on facilitated dialogue.

A combination of personal experiences and research sparked a passionate interest in this study. Throughout my experiences with museum education I have had the pleasure of working with volunteer guides. They are truly a valuable resource for museums. There is an important need to provide docents with tools to create an even more successful and engaging tour that is accessible for diverse learners. I arrived at the question, how can I best support docents to create accessible tours?

Most of the information regarding gallery teaching strategies discussed dialogue strategies as the main approach to gallery learning. I considered the fact that museums serve diverse populations of students who may have a variety of learning needs. Prior to coming to the museum, tour leaders are generally not made aware of any specific learning needs. The theory Universal Design for Learning (CAST, 2011) identifies there are many types of learners and it provides guidelines for how to best support a variety of learning styles through multiple platforms of engagement. The gap in literature most

prevalent to my research came from a lack of information that connected gallery teaching strategies directly to Universal Design for Learning (CAST, 2011) guidelines in order to facilitate overall accessible learning.

Research question. With the above in mind I ask the following question:

Given that art museums provide a variety of meaningful educational programming, and The National Art Education Association (2015) believes art museum education is fundamental to a high quality, effective, and balanced education, how might art museums best support docent training in order to create effective and engaging tours for students with a variety of learning needs?

Furthermore, how can art museums establish a tour model that encourages a meaningful and accessible learning experience based on theories of Universal Design for Learning (CAST, 2011) ?

Theoretical Framework. To develop a theoretical framework for my study I referenced scholars in the field of art museum education. I also established an understanding of Universal Design for Learning, hereinafter UDL (CAST, 2011). Scholars Olga Hubbard, Elliot Kai-Kee, and Rika Burnham supported my understanding of art museum education. Scholars established a framework for effective gallery teaching strategies.

The theoretical framework for this study focuses on a gallery experience that is centered around the viewer. There is an established understanding that the role of the educator is to facilitate a self-directed viewer experience. (Hubard, 2015; Burnham & Kai-Kee, 2005) The viewer should be enabled and encouraged to learn through observation. Hubbard particularly acknowledges that the viewer is visiting the museum

with a set of personal life experiences and knowledge that can be applied to the museum experience (Hubard, 2015, p. 2). I have established the understanding that it is the responsibility of the gallery educator to facilitate an experience that celebrates the diverse populations of museum visitors and their personal knowledge (Hubard, 2015; Burnham & Kai-Kee, 2005).

My study will continue with the idea of a visitor centered museum experience. I will enhance this by researching strategies that facilitate accessible gallery learning based on UDL (CAST, 2011). In order to truly provide a visitor centered learning experience, it is important to acknowledge the variety of learning styles diverse populations of visitors bring to the museum (CAST, 2011).

Researching UDL (CAST, 2011) allowed me to identify key principles related to strategies that accommodate different learning styles. The chart in Figure 1 outlines principles in relation to three different learning styles. The chart provides suggestions for incorporating multiple points of engagement that can be beneficial to students (CAST, 2011). In my key terms and literature review I continue to elaborate on UDL (CAST, 2011) and its relationship to art museum education.

Significance of my study. The significance of my study will be to establish an accessible tour model for The Delaware Contemporary based on UDL (CAST, 2011) guidelines. Within this study, I will create a tour model that incorporates activities that activate alternative learning modalities in addition to effective dialogue strategies. Creating a tour model will provide opportunity for an adaptable teaching tool that is beneficial to guide training, as well as student learning.

Since I will be conducting my study specifically at a non-collecting museum, the results of my study will have a direct impact only on The Delaware Contemporary. There would be opportunity for further studies at other institutions to determine the effectiveness of a tour model based on UDL (CAST, 2011).

Limitations of my study. I have established limitations related to my study. The first limitation is the location. My action research took place specifically at The Delaware Contemporary museum. I worked with a group of volunteer guides part of The Delaware Contemporary guide program. The limitations I set provided a consistent group of volunteer guides, as well as a concrete location for my case studies.

One of the challenging limitations of my study is that I will not have access to any information regarding student learning needs prior to their museum visit. Limited access to students' background is an issue that comes up frequently with museum education. Gallery educators often do not have access to any personal information about students related to school performance or IEPs. I will not be aware of any necessary of learning accommodations. I will be gathering data strictly from observation. This limitation is important because it emphasizes creating a tour that can accommodate diverse learners.

Another limitation with this study is a concern about consistency. Guide led tours are created and facilitated entirely by the guide. I will be in a non-participant role specifically observing the experience. Although the tour may be following a specific model, it is still being adapted to meet changing artwork themes and guide preferences. Tour guides may have a different approach for each tour. This limitation comes with the nature of studying art museum tours. I must accept this aspect of my study, but determine

a way to identify common themes. Common themes will be identified through surveys, field notes, and audio recorded interviews.

Each tour will be a different experience, so it will be difficult to consider progress. However, I will be able to focus on common theme to identify connections and relationships between the guide led gallery tours. I can see how students are responding to the tours, and I can begin to measure some of the benefits of the tour's overall format.

This study will be conducted at one specific site. This study focuses directly on art museum tours at The Delaware Contemporary. The Delaware Contemporary is a non-collecting art museum, as well as a non-profit organization. Since I am focusing my study on the group of guides currently part of The Delaware Contemporary guide program, they are a specific population of guides. These guides bring their own experiences to their teaching practice. I will be analyzing both docent progress, as well as student engagement during their gallery tours.

Definitions of key terms. Throughout my research process I have established an on-going list of key terms relevant to my study:

Universal Design for Learning (UDL): is a framework to improve and optimize teaching and learning for all people based on scientific insights into how humans learn (CAST, 2011).

Art Museum Accessibility: “Museum accessibility is supporting inclusion, promoting independence and dignity, and operating from a standpoint of mutual respect” (Andrus, 1999, p.64).

Mode: “ The word ‘mode’ refers to sets of semiotic resources- image, gesture, gaze, body, posture, sound, writing, music, speech, and so on – that communities utilize to make and communicate meaning.” (Hubard, 2015, p.124)

Visual Thinking Strategies (VTS): Education method initiated by teacher facilitated discussions of art images. (VUE, 2016)

I have also referred to scholar Lucy Andrus (1999) for a comprehensive understanding of art museum accessibility.

Assumptions To Be and Not to Be Debated

Assumptions to be debated:

- Given that researchers such as Rika Burnham and Elliot Kai-Kee (2005) suggest there should not be a specific model for tours, rather clear guiding principles for effective tours, and it is assumed that this is to encourage a more open ended experience that meets the needs of specific groups and visitors, this issue will be debated more structure may be beneficial in creating a consistent yet flexible docent led tour program.
- Given that Rika Burnham (2005) suggests open ended dialogue is the best practice for facilitating a museum tour, and this is to lead a more personal experience through observation and connection, this issue will be debated because I would like to see how this process can be enhanced through a model based on UDL (CAST, 2011).

Assumptions not to be debated:

- Given that volunteer docents come from a variety of backgrounds that may not necessarily be related to art or education, and it is assumed that many museums rely on volunteer docents to lead K-12 art museum tours, this issue will not be debated because they are a valuable part of museum education at The Delaware Contemporary.
- Given that UDL (CAST, 2011) is set of established principles outlining strategies for engaging a variety of learning styles, and it is assumed that this a set of strategies proven to be beneficial for promoting accessible education, this issue will not be debated.

Summary. The Delaware Contemporary relies on a group of volunteer guides to facilitate educational programming. They utilize VTS as the main form of connection between students and the artwork. VTS (VUE, 2015) are one form of dialogue to encourage engagement with works of art through critical thinking and a series of open ended questions. VTS (VUE, 2015) can be adapted easily and provide opportunity for self-directed personal connection to the artwork.

Volunteer guides are important assets to the education program at The Delaware Contemporary. The volunteer guides have variety of educational backgrounds and interests. While some guides have experience related to educating students, others have little experience working with PK-12 students outside of volunteering. I have noticed a lack of scholarly research regarding volunteer guide training programs, particularly

regarding accessible gallery tour strategies. My research has lead me to a wealth of information regarding dialogue based tour practices. I have not found information that shares clear strategies on how to provide guides with the support they need to best facilitate art museum tours. I began to question how volunteer guides can incorporate engage multiple learning modalities in addition to dialogue while facilitating gallery tours.

My research will come together in two parts. First, I will be examining the guide training program and theories in UDL (CAST, 2011). I would like to develop a tour model that represents a new standard for The Delaware Contemporary. This tour model will include open ended dialogue, as well as another mode of accessibility to the tour. I will be sharing a case study from professional development training with The Delaware Contemporary's volunteer guides. This training will be based on the extensive research I have been collecting regarding effective gallery tour teaching strategies, as well as case study highlighting effective strategies, techniques, and points relating to UDL (CAST, 2011) guidelines.

I will assess the effectiveness of the guide training by observing gallery tours. Due to the nature of art museum education, my participant population will be determined on a case by case basis as tours are booked. It is likely that I will not have information regarding specific student learning needs or abilities. I will be observing multiple tours as they are scheduled, including a preschool group from the Latin American Community Center that has been scheduled in advance. The Latin American Community Center, hereinafter referred to as LACC, is an organization local to the Delaware Contemporary in Wilmington, Delaware. They are participating in a museum sponsored program called

STEM to the Power of the Arts. Preschool students will participate in a museum field trip followed by a hands-on workshop in the gallery. With this case-study I will observe guides facilitating a gallery tour with up to 8 preschool students. Observing the tour will be an opportunity to analyze student levels of engagement with the tours.

Chapter II: Review of the Literature

At this point in my study I have established a thorough understanding of best art museum education practices for a gallery tour. As I continue my research, I will begin to establish connections with scholarly research more specific to my student participants. My literature review covers the general topics relating to art museum education, as well as accessible learning strategies.

Introduction

The general topic of my research is regarding art museum education for pre-k through 12th grade students. While art museum education comes in many forms, I will be focusing on school and community group gallery tours. I am interested in understanding effective gallery teaching strategies. I have developed an in-depth understanding of various forms of dialogue used in gallery learning. Through extensive research and personal experience, I have also learned many museums rely on volunteer guides to facilitate tours. While guides are an important part of museum education, I have noticed a gap in information about effective guide training. There is an emphasis on dialogue with a lack of strategies for creating a tour based on theories of UDL (CAST, 2011). Through this study I will address the best way to support volunteer guides to create an accessible tour for PK through 12th grade students based on UDL (CAST, 2011).

Volunteer guides at The Delaware Contemporary utilize VTS (VUE, 2015) as their primary gallery teaching strategy. Through my research I am seeking to enhance the use of VTS (VUE, 2015) at The Delaware Contemporary by also including alternative modalities for learning.

Through extensive research I have learned about dialogue techniques, but I would like to consider other forms of accessibility to create a tour that engages a variety of learners. Through this literature review I will discuss gallery teaching strategies, as well as pedagogy relating to UDL (CAST, 2011). My literature review will share research that supports my understanding of best practices in art museum education.

Understanding Art Museum Education

The National Association for Art Education, hereinafter known as NAEA, is an organization that supports art educators by providing valuable information relevant to the field. The NAEA released a statement regarding art museum education for pre-k through 12th grade student learners. It states, “Art museum learning opens people up to new ways of seeing, experiencing, and connecting to themselves, others, and the broader world.” It is understood that art museums provide meaningful learning experiences for visitors through a variety of educational programming. For this study art museum education programming, will be in reference to gallery tours. I will begin by discussing a brief overview of art museum education.

Olga Hubard (2015) supported my understanding of art museum education. Hubard (2015) explains that in recent years art museums have shifted their missions in an effort to establish a meaningful role in their communities. Hubard (2015) describes the shift in art museum education as being more “Socially-responsive” (Olga Hubard, 2015, p. 1). Hubard (2015) goes on to state:

Though education was part of many museums founding missions, the notion of a visitor-centered museum has taken hold over the last 25 years or so. Attention to the experiences of diverse audiences has become a central concern (Hubard, 2015, p.1).

The shift in thinking that Olga Hubbard describes highlights the essence of my study. I am thinking about the diverse learning needs of students engaging with art museum gallery tours in an effort to support a more student centered experience. Art museums are beginning to explore ways in which to build relationships with their communities and to establish themselves as a valuable resource (Hubard, 2015). Art museums acknowledges that visitors come to the museum with a variety of life experiences and perspectives that can be applied to their overall experience in the galleries. (Hubard, 2015, p. 2)

Gallery Teaching Strategies

I continued my research with a more specific focus on art museum gallery teaching practices. I noticed a common thread within museum teaching practices are various dialogue based strategies. To begin, I particularly connected with an article by Rika Burnham and Elliot Kai-Kee. Burnham and Kai-Kee (2005) share an overview of gallery teaching strategies. Burnham and Kai-Kee (2005) describe museum educator responsibilities for gallery learning. Burnham and Kai-Kee (2005) also address the importance of dialogue that encourages learners to develop a self-directed engagement with the artwork (Burnham and Kai-Kee, 2005, p. 66).

Rika Burnham and Elliot Kai - Kee's article presents a set of strategies and teaching practices to provide guides and other museum educators with a clear understanding of how to provide visitors with a "clear and principled" (Burnham & Kai-Kee, 2005, p.66) way of teaching in a museum setting.

Burnham and Kai-Kee (2005) feel museum educators should be knowledgeable about the artwork they are teaching. They suggest while the museum educator should know about the artwork, they should facilitate a tour that is generally self-directed by the viewers. The goal is to facilitate the viewers experience by allowing them to establish their own personal connections with the artwork. While context is important, it is almost more important for a viewer to learn from the artwork through observation. The idea is to allow the viewer the freedom to view the work without projecting ideas onto them. (Burnham & Kai-Kee, 2005, p.68)

Burnham and Kai-Kee (2005) use observations from two different museums educators and their tours to share examples of best museum education practices. Burnham and Kai-Kee (2005) highlight positive moments and strategies the educators use throughout the tours. The main methodology for data collection is through tour observations (Burnham and Kai-Kee, 2005).

I felt Burnham and Kai-Kee (2005) address my philosophy of how I approach art museum education. I am very interested in creating a student and visitor centered approach to gallery learning and I want to share this philosophy with my group of volunteer guides. They provide a clear set of guidelines for museum educators. Burnham and Kai-Kee (2005) touch on a variety of strategies and philosophies that emphasize an open-ended line of facilitated dialogue. A dialogue while shared with knowledge about the artwork, allows for the viewer to form their own understanding through observation (Burnham and Kai-Kee, 2005).

Through reading Burnham and Kai-Kee's (2005) article I established several questions related to my study. How can I continue to implement Rika Burnham's

philosophies in a more informed context? I also questioned, how can I translate their teaching philosophies into a clear strategy for working with students with a variety of learning needs?

Olga Hubard (2010) explains strategies for approaching artwork with visitors on a tour. Hubard (2010) describes the distinct differences between forms of dialogue about art work. Hubard (2010) lists predetermined dialogue and interpretive dialogue as the two main strategies (Hubard, 2010, p.12). Within those strategies, she discusses the idea of thematic and open ended dialogue. Through further explanation Hubard highlights the above mentioned strategies while citing personal examples from gallery teaching experiences.

Olga Hubard states, “Predetermined dialogue allows students to arrive at the desired knowledge through their own reasoning process, while being guided by the teacher” (Hubard, 2010, p.12). Hubard (2015) suggests predetermined dialogue leads to a series of questions and ideas that are developed by the educator in advance. The teacher has an idea of the intended outcome, and facilitates dialogue that leads to these answers (Hubard, 2015).

Hubard (2015) defines Interpretive dialogue is a line of facilitated dialogue that allows students to develop their own conclusions. The questions are open ended and facilitated by jumping off points that are being raised by the viewer. There are two approaches associated with interpretive dialogue. The first is thematic dialogue. With thematic dialogue, the educator decides on a theme. The educator leads a line of questioning that relates to this theme, but still allows the conversation to be open for personal connections and interpretations. Open ended dialogue is left completely to the

direction of the viewer. The viewer is encouraged to develop their own connections with the works of art. The conversation flows in the direction of the viewer while being facilitated by the educator (Hubard, 2010, p.15).

Dialogic Looking. Scholars McKay and Monteverde (2003) share an alternative perspective to Hubard (2015) regarding formal gallery tours. Through a study with The Menil Collection, the McKay and Monteverde (2003) explore a gallery experience referred to as “dialogic looking” (McKay & Monteverde, 2003, p.40). The authors suggest dialogic looking, “Exploring works of art through multiple dialogues,” (McKay & Monteverde, 2003, p.40) is an alternative to mediated art museum education. They suggest dialogic looking is a phenomenon that occurs naturally in the viewer experience, and in some cases this could be more beneficial than a guide or educator lead tour. McKay and Monteverde (2003) state, “We propose that dialogic looking creates rich educational experiences that do not solely rely on the mediating voice of the museum expert, whether through written wall text or guided tours.” (McKay & Monteverde, 2003, p.40)

As described by McKay and Monteverde (2003), dialogic looking is a form of learning that naturally occurs when a person views and experiences works of art in a museum (McKay and Monteverde, 2003, p. 42). The concept of dialogic learning revolves around three forms of dialogue that take place during the visitor experience (McKay and Monteverde, 2003). McKay and Monteverde (2003) suggest the main focus of dialogic looking is on questions that emerge when a viewer sees a work of art. For example, they suggest the first aspect of the dialogue is what happens when a viewer observes the artwork and speaks about the work with a partner or in a group experience

(p. 43). The next aspect of dialogic looking addresses the internal questions the viewer forms while experiencing a work of art (McKay & Monteverde, 2003, p. 44). The third form of dialogic looking occurs directly between the viewer and the artwork (McKay & Monteverde, 2003, p. 45). As questions begin to emerge, McKay and Monteverde (2003) suggest the viewer takes a closer analytical look at the artwork (McKay & Monteverde, 2003).

Scholars McKay and Monteverde's (2003) focus on The Menil Collection as the main case study to address the idea of dialogic learning (McKay & Monteverde, 2003). The Menil Collection does not have a formal educational program. It emphasizes the idea of encouraging the artwork to speak for itself. The Menil collection encourages viewers to have their own experience with the artwork that is not driven by any formal mediated tour (McKay & Monteverde, 2003, p. 43).

The conclusion of McKay and Monteverde's article suggests didactic signage or pamphlets may be a way to guide or prompt viewers without projecting information or opinions (McKay & Monteverde, 2003). The main method for collecting the data is through a case study of The Menil Collection. A group of researchers observe this collection and share a written account of their experience.

I felt this article shared an interesting perspective, particularly regarding its focus on the mission of The Menil Collection. The gallery does not believe in having a formal, mediated, education program. McKay and Monteverde (2003) emphasize this gallery practice to share their ideas regarding dialogic learning (McKay and Monteverde 2003). The general tone of the article seems to suggest that dialogic looking helps to establish a meaningful visitor experience and personal dialogue with artwork. McKay and

Monteverde (2003) suggest a personal, self-directed, viewing experience is something that often occurs naturally, but by naming this phenomenon museums can enhance the visitor experience (McKay & Monteverde, 2003, 41). McKay and Monteverde (2003) also suggest that with dialogic learning, it may not be necessary to incorporate a mediated tour. They suggest that mediated tours may actually take away from the visitor's experience (McKay & Monteverde, 2003, p. 44). However, McKay and Monteverde (2003) suggest The Menil Collection might benefit from educational pamphlets or signage that may help prompt questioning (McKay and Monteverde, 2003, p. 45). I was intrigued by this point because I wonder if a similar benefit can still be found with mediated tours. I wonder if a mediated tour can further prompt visitor questions, therefore enhancing dialogic learning, without imposing any opinion or context.

In regards to my study, I question if a dialogic looking (McKay and Monteverde 2003) experience for the viewer could be enhanced by a mediated tour? What if the tour specifically prompted questions, without stating opinions or information about the artwork? How could this be a beneficial experience for students? Could this lead to a more empowering experience with viewing artwork?

Visual Thinking Strategies. Visual Thinking Strategies, hereinafter known as VTS are series of questioning strategies meant to enhance critical thinking and viewer engagement with artwork (VUE, 2015). VTS has developed into a curriculum program under the support of the non-profit organization Visual Understanding in Education, hereinafter referred to as VUE (VUE, 2015). VUE aims to provide educators with a resource to promote critical thinking strategies in relation to art education (VUE, 2015).

They provide curriculum resources, as well as opportunities for educator training in VTS (VUE, 2015).

According to VUE (2015) VTS is defined as “a method initiated by teacher facilitated discussions of art images” (VUE, 2015). Fundamental to the VTS (VUE, 2015) curriculum is a series of three questions supported by a set of specific teaching strategies. The three questions relating to VTS as listed by VUE (2015) are:

- i. What’s going on in this picture?
- ii. What do you see that makes you say that?
- iii. What more can we find?

The list of questions above provide opportunity for open ended dialogue while also promoting critical thinking skills about the observed artwork. The three listed questions support educator’s by providing a clear and explicit strategy for facilitating a self-directed learning experience. To support the questions educators are asked to respond through rephrasing, connecting with student comments, and relating student’s comments to the artwork through gesturing (VUE, 2015).

The volunteer guides at The Delaware Contemporary currently utilize VTS as their main teaching strategy in the gallery. Given the nature of The Delaware Contemporary as a non-collecting Contemporary Art museum, VTS has been a successful method for gallery teaching. VTS provides flexibility, and can easily be adapted to changing exhibitions. Volunteer guides are also able to cater to specific student’s interests through VTS (VUE, 2015).

The gap that I have addressed with VTS is that it can be enhanced through incorporating alternative modalities into a gallery lesson. VTS (VUE, 2015) is a dialogue based strategy. Since VTS (VUE, 2015) is specifically dialogue based, I feel it could

potentially limit students experience in the gallery. I feel that incorporating additional learning modalities, such as those addressed in the theory of Universal Design for Learning (CAST, 2011), could enhance the gallery experience for diverse learners.

Universal Design for Learning

Universal Design for Learning, hereinafter known as UDL, a guiding set of principles for accessible education (CAST, 2011). The resource I have been using to establish some of the framework regarding Universal Design for Learning principles can be seen in the chart *Table 1*. CAST states,

Universal Design for Learning (UDL) is a framework to improve and optimize teaching and learning for all people based on scientific insights into how humans learn.” (CAST, 2011) They share three overarching principles that outline specific ways in which educators should consider students learning needs. As stated by CAST (2011), These principles are:

- I. Provide multiple means of representation*
- II. Provide multiple means of action and expression*
- III. Provide multiple means of engagement*

Under each of CAST’s guiding principles are additional points to support the diverse ways in which students learn best. One of the guidelines most related to my study is listed as, “1.1 Offer alternatives to auditory information.” (CAST, 2011) CAST’s guideline of offering students an alternative to auditory information is a direct overlap with the information I have gathered regarding art museum education practices. I feel that it directly challenges the scholars I have been referencing in terms of dialogue being a key aspect of art museum education. Understanding the principles set forth by CAST established a gap in research between information on how UDL relates and could benefit art museum gallery tours.

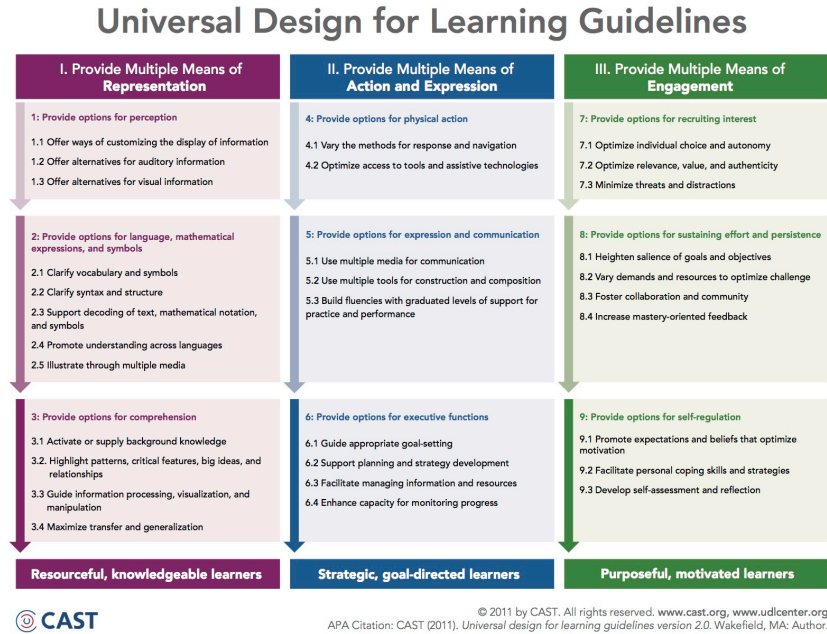


Table 1. Universal Design for Learning guidelines. This chart outlines the guidelines established by UDL (CAST, 2011).

Connecting UDL with Gallery Teaching Practices

In this section I will begin to describe the connection between theories of UDL with examples of using forms of alternate modalities during gallery tours. I will begin this section by exploring Olga Hubbard’s chapter, *Embodied Response: Complete Engagement in Art Museum Education* (2015). I will then establish a relationship between current gallery teaching strategies and UDL (CAST, 2011).

Alternative Modalities. Hubbard (2015) touches on additional modes for students to participate with artwork during a gallery tour. She asserts that exploring multiple modalities does not dismiss dialogue. Hubbard (2015) states:

The focus of this chapter is on those dimensions of people’s responses to art that are experience in- and sometimes manifested through- their bodies, and that involve modes other than discursive language (distinct from poetic language) (Hubbard, 2015, p. 122).

While still including the importance of dialogue, Hubard (2015) begins to mention examples of alternative modalities for visitor participation during gallery tours.

Hubard (2015) defines the word mode by saying, “to clarify, the word ‘mode’ refers to sets of semiotic resources- image, gesture, gaze, body, posture, sound, writing, music, speech, and so on – that communities utilize to make and communicate meaning.” (Hubard, 2015, p.124) Hubard (2015) lists five examples of alternative points of entry into the lesson. The examples she states include working with music, poetry, performance, drawing, and sculpting with paper. Each example provides an anecdote from a tour experience using these techniques (Hubard, 2015).

In the instance titled, “Instance 1: Responding with poetry,” (Hubard 2015, p.127) Hubard (2015) shares an experience from a tour with graduate level students. In this situation students are asked to respond to a work of art by writing down the first word that comes to mind. Students are then asked to collaborate with each other and share their words. The words are then asked to combine their words into a poem about the work of art (Hubard, 2015, p. 127). Regarding this instance, Hubard (2015) says, “When people write or speak the first word that comes to mind, they tap into their immediate response to the object” (Hubard 2015, p. 127). The method of including a written and collaborative mode of participating with the artwork encourages a meaningful and engaged learning experience (Hubard, 2015, p.127). It provides opportunity for personal connection with the art. As Hubard describes, this action leads to a, “physical and emotional response to the art.” (Hubard, 2015, p.127)

Further instances provide similar results. They all provide an opportunity for physical and emotional participation (Hubard, 2015). Hubard (2015) provides an example

where students are asked to use their bodies to “become the artwork,” (Hubard, 2015, p.129) Students respond with enthusiasm. They explain that it provided a greater understanding of the work. The students were described to have gained a heightened sense of the characteristics of the painting. The activity created an experience, which allowed for a deeper connection to the work (Hubard, 2015).

Hubard (2015) shares specific examples of five different instances of gallery tours. Each example shares observations from gallery experiences that incorporate alternative modalities that are not based solely in dialogue. The method states observations and student quotes. She then analyzes the observations through reflection and relates her findings to relevant research (Hubard, 2015).

I was excited to see Olga Hubard (2015) highlight approaches to gallery learning that incorporate multiple modalities. It is an important point to address, and I feel meaningful case studies were provided. Each instance came to a valuable conclusion that these points of participation with the artwork allow the visitor to have a physical and emotional experience with the artwork (Hubard, 2015). I feel providing multiple modalities for learning could lead to a meaningful connection to the artwork for visitors.

The instances Hubard (2015) provided were beneficial activities for the students on the described gallery tour. The gap in research that I established was that Hubard (2015) did not associate the benefits of the described strategies specifically in terms of accessible learning. However, Hubard (2015) did conclude that it was a deeper learning experience due to experiential connection (Hubard, 2015, p. 129). In terms of creating accessible tours, I question if the strategies described by Hubard (2015) could be enhanced when supported by theories of Universal Design for Learning (CAST, 2015).

Connecting UDL and Gallery Tours. I noticed that the strategies described by Hubard (2015) relate strongly to the principles of UDL (CAST, 2015). For one, incorporating multiple modalities for learning, as described by Hubard (2015), provided multiple forms of engagement, (CAST, 2011). While students were engaged through dialogue, they were also learning from additional physically and emotionally stimulating activities (Hubard, 2015, p. 127).

Hubard's examples also relate to UDL (2011) principle II, "Provide multiple means of action and expression" (CAST, 2011). There are varied responses to the artwork. For example, referring again to Hubard's (2015) poetry instance. (Hubard, 2015, p. 128) Students were offered a varied method for response. They had a personal writing response, as well as a collaborative written response (Hubard, 2015). Students benefitted from an alternative method of reflection (Hubard, 2015). The students described by Hubard (2015) also began to develop community and collaboration, meeting another guideline addressed in UDL (CAST, 2011). Again, relating Olga Hubard's (2015) strategies directly to principles outlined by UDL (CAST, 2011) enhances the benefits of using said strategies for accessible learning on gallery tours.

I believe that the examples Olga Hubard (2015) provided share insight on the benefits of incorporating alternative modalities into gallery tours. I have also established that Hubard's (2015) examples directly relate to principles outlined in the theory of Universal Design for Learning (CAST, 2011). Since UDL (CAST, 2011) is a guideline of accepted strategies for inclusive education, and UDL (CAST, 2011) strategies relate closely to successful gallery teaching practices outlined by Olga Hubard (2015), I feel

that my study can establish a meaningful and accessible tour model for volunteer guides and students.

Conclusion

I will continue to establish scholarly sources to support my research in art museum education and gallery learning. Since I have established that my participant group of students are English Language Learners, as I continue with a review of literature, I will establish an understanding of how to support English Language Learners in a gallery experience. At this point in my findings I have established a firm understanding of best practices in art museum education. I have established a theoretical framework regarding art museum education and the potential connection to theories related to UDL (CAST, 2011). I have also identified gaps in research that are applicable to my thesis study. I have noticed a lack in research relating gallery teaching strategies to the benefits of Universal Design for Learning (CAST, 2011). I feel exploring the relationship between UDL (CAST, 2011) and gallery learning can lead to more accessible art museum education practices for PK-12th grade students.

I have the foundation for establishing a tour model that includes open-ended dialogue strategies, as well as opportunities for exploring alternative modalities. As my research continues, I will look for resources that more specifically address the needs of my English Second Language participant population.

Chapter III: Methodology

The following information will outline the methodology of my research study. I will discuss the design of this study, as well as research methods and procedures.

Design of Study

Setting. My study will be conducted at The Delaware Contemporary museum in Wilmington, Delaware. This is a non-profit organization that was founded in 1979 by a group of artists. The building is a large warehouse style building. It has high ceilings with an industrial design. There are six galleries, an auditorium, classroom, 26 artist studios, and a large central gathering area. In addition to the galleries, visitors can view the artist studios. The Delaware Contemporary is a non-collecting museum so the exhibitions change throughout the year, and the artwork on display is available for purchase. The Delaware Contemporary is free admission. There is a fee for school tours and workshops.

Participants. The main participant population will be the museum's volunteer guides. There are eight guides, one man and five women. I chose this group because they are an essential part The Delaware Contemporary's education program. I would like to learn how to best support their experience as gallery educators. The guides bring a range of knowledge and interests to their education practice at the museum. They have diverse educational backgrounds including scientists, artists, art historians, educators, and business. Some of the guides are practicing educators, while others have had little to no experience as educators aside from the docent program.

As mentioned, due to the nature of museum tour scheduling, the tour participant population will be determined based on availability. One tour has been scheduled in advance. I will be observing preschool students from LACC. I will have no experience

working with this group prior to their first museum visit. They are participating in is a grant funded program called STEM to the Power of the Arts. There will be up to 36 students visiting the museum, but each tour will have up to eight students in the gallery at one time. I was informed that most the students are English Language Learners.

Researcher Role. As the education associate, I am responsible for coordinating the guide program. I work with guides to facilitate scheduling, training, and meeting sessions. I am also there to support their tours with any questions and information about the exhibitions. As part of this study I will facilitate two guide training sessions, and I will begin to institute monthly guide meetings.

Throughout my research process I will hold two different roles. For the first part of my research I will be a teacher researcher. I will be actively facilitating the guide professional development training session. Throughout the guide training I will apply my research regarding best museum teaching practices. Currently, The Delaware Contemporary guides practice VTS (VUE 2015) on their tours. The goal of the guide training is to enhance VTS (VUE 2015), as well as provide support for incorporating other accessible tools into their tours. Additional methods of accessibility include visual aids, or hands on activities. We will practice tour strategies as a group in the galleries.

During the second part of my research I will serve in a non-participant role. I will be observing guides on their tours, to assess the success of the guide training. As the education associate at the Delaware Contemporary my role is to facilitate education programs including school group tours, community programs, and the guide program. One aspect of the guide program is a training session that emphasizes best gallery education practices. This study will have a clear relationship to my role at the museum.

Research Procedures. This study will begin during my first year working with The Delaware Contemporary. I have access to information about the previous guide training program. I will be making significant changes to the program for my study. The new guide program will consist of two yearly training sessions and the addition of monthly guide meetings. I will also be having performance reviews with the guides to check in with them regarding their tours.

I will be explicitly clear with all participants that I will be conducting a research study. All participants, including guides and student visitors, will receive permission slips. During the process of scheduling tours, I will be able to share permissions with group leaders to give to student parents/guardians before their visit. I will be very transparent with the guides throughout the training sessions, meetings, and observations that I will be using this information as part of my research study. This study will be in a safe environment where I will be mainly observing the guide and student experience on their tours.

Ethical Considerations. As I approach this study, I know that my main research bias is regarding guide training. I am assuming changing the tour model in the museum will have an effect on a student's level of engagement and overall experience with the tour. This bias comes with a further assumption that dialogue alone is not an effective form of gallery education, and that guides need to be encouraged to incorporate a variety of learning modalities on their tours. I need to be open to the idea that there may be no significant changes to a student experience by creating a tour model for guides based on Universal Design for Learning (CAST, 2011).

In regards to ethical considerations, I will follow all necessary procedures to obtain informed participant consent to participate in this study. I will provide a participant bill of rights, as well as a consent form. I will also be managing and organizing my data to ensure that it is kept safe and confidential.

Research Methods

Type of Study. This study is a qualitative study related to the grounded theory (Flick, 2007). Grounded theory approach will relate to my study because I am focusing on social settings. This is a grounded study because I am focusing on a specific case study group, not a sample population (Flick, 2007, p. 123). My participants are specific to The Delaware Contemporary.

Research Methods. Following procedures stated by Flick (2007) relating to Grounded Theory, I will be collecting data, coding data, and comparing case studies throughout this study. My main research method will be through case study observations. To collect data I will gather information through field notes, interviews, and surveys. I will document data through photographs, audio recordings, and written responses.

Data Collection

Context. The purpose of this study is to establish accessible tour guidelines for The Delaware Contemporary, as well as to give volunteer guides the tools necessary to support facilitating a more accessible tour experience following guidelines for UDL (CAST 2011). In my position at The Delaware Contemporary I am responsible for coordinating the volunteer guides, as well as managing tour requests. I will make sure

that I am putting everyone at ease by thoroughly explaining the work that I am doing. I want to develop a strong and supportive relationship with the group of volunteer guides at The Delaware Contemporary. Many of the volunteers have served as guides for over 5 years. I want to respect and celebrate the experiences and knowledge the volunteer guides bring to this experience. They have worked with many students, and they have given dozens of tours. I would like to emphasize that when I observe tours it is to gain a better understanding of their teaching strategies, as well as the student's experience in the galleries.

Literature sources. The sources listed throughout my theoretical framework have been helpful in establishing the best way to approach the study. Burnham and Kai-Kee (2005) refer to several museum teaching examples to establish an understanding of best gallery education practices. Burnham and Kai-Kee (2005) share two different examples of educator facilitated tours with students in the galleries. Their main methodology for analyzing the tour was through observation. They shared points of the tour that were related to teaching strategies, as well as observations about student engagement in response to specific teaching strategies (Burnham & Kai-Kee, 2005).

Similarly, to Burnham and Kai-Kee (2005), Hubard (2015) also shares anecdotes from tour experiences. In one example, Hubard (2015) begins by thoroughly describing two tours, as well as points of detailed participation from the tour (p. 26). Hubard (2015) lists actual transcripts from the tour, and she then refers to the transcript examples for thorough investigation (Hubard, 2015, p. 25). She begins to draw conclusions based on comparisons and specific examples of student participation from the transcripts (Hubard, 2015, p. 26).

Flick (2007) was a valuable resource to help establish a procedure for my research process. I referred to Flick (2007) for support in data collection, data management, and data analysis.

Observations. The primary way in which I will be collecting data is through observations of case study groups. The first case study group and observation will be of the guide training sessions. I will facilitate two guide training sessions. The training sessions will focus on strategies for incorporating VTS (VUE, 2015), as well as strategies for incorporating alternative modalities into a gallery tour based on theories discussed by Hubbard (2015) and UDL (CAST, 2011). During the training sessions, I will be taking field notes.

The second set of observations for this study will be case studies of two tour groups. This will be an opportunity to observe guide teaching strategies, as well as student engagement during the tours. I will be a non-participant during this aspect of my study. The guide will be facilitating the tour, and I will be observing. I will be visible to the guides and the students because I will be following along with the tour in each gallery. During the tour, I will be record field notes, as well as audio recording the tour parts of the tour. Field notes and audio recordings will be a valuable resource for data analysis. As Flick (2007) describes, I would like to facilitate a “Naturalistic recording” (p. 385). My hope is that I can capture genuine dialogue and moments of student participation during the tour. I will be able to refer to guide and student dialogue during the tour. The field notes will be a way to collect data during the observation. I will have audio recordings to refer to and later transcribe for accurate data analysis.

I am also open to photo documentation as another point of data collection during observations. I will not be video recording as I feel that may be an added stress on the tour and training experiences. As part of The Delaware Contemporary program administrators are often taking pictures during tours, so I feel this will not interfere with the guide or student comfortability.

Interviews and group discussion. I will facilitate a post training session, group discussion with the volunteer guides. This will be a semi-structured interview in the form a group reflection that will be flexible and open for dialogue from the group. I will record the post group discussion so I can gather feedback about their training experience.

I would also like to have recorded reflection interviews with guides following the tours. This will be another opportunity for reflection and feedback about their experience. Again, this will be a semi-structured discussion where I will facilitate discussion regarding their tour and teaching practices.

Following the tours, I would like to gain student feedback in the form of verbal, group, exit interviews. I will ask simplified questions to facilitate feedback about their tour. This will be the most efficient way to elicit any feedback from the students due to the time constraints of their visit. Ideally, I would have liked to explore alternate forms of reflection to better accommodate the tour, but again due to time constraints I will have limited ability to do so. I will be relying more so on observation notes, and recorded and transcribed dialogue from the tour.

Surveys. I would also like to give guides pre-training and post-training surveys. The surveys will help provide anonymous feedback on the guide knowledge and comfortability regarding gallery teaching practices before, and after training. This will

help to evaluate any changes in guide knowledge of gallery teaching practices before and after training sessions.

Limitations. I have set a limitation regarding my personal involvement with the tour planning. I would like to give guides autonomy with tour planning, as well as the activities that they will be using. The limitation will be that the guides are asked to utilize VTS (VUE, 2015), as well as incorporate at least one activity depending on how many stops they will have on their tour. The activity, questions used, and gallery stops will be up to the individual volunteer guides. I feel giving guides autonomy in their tour planning will allow for a genuine reflection of a standard tour experience at The Delaware Contemporary. I will also be able to continue my role as a non-participant observer to gain meaningful perspective on the volunteer guide teaching strategies.

I will be facilitating two audio-recorded group discussions. These will be semi-structured to allow for feedback and general tour reflection. I will be recording the entire tour for both group visits in to collect valuable dialogue of the tour experience. I will be collecting a sample of photo documentation of the alternative modality strategies used during tours. For example, if the guide incorporates a drawing or writing component, I will collect photo documentation of a sample of artwork.

Data Analysis

After reading Flick (2007) I identified that the best method of data analysis for this study will be constant comparison. I will be able to compare transcripts from my two tour case studies to begin to establish relationships within the data. I will follow an

inductive analysis process to organize my research. I will then begin to analyze my data through constant comparisons.

Organization of data. I will begin to organize data by identifying the two main categories based on the case studies. The first, will be the guide training sessions. The second category will be the tour case studies. Within those categories, I will separate the data into sub categories for each training session and gallery tour, I will continue organize data into sub categories of guide interviews, tour transcripts, surveys, and photo documentation to their appropriate main category.

I will ensure that my data is properly managed and all ethical considerations will be considered. Audio recordings will be stored in a safe digitally filed location that only I will have access too. I will label the audio recordings in a way that I can identify and organize without risk of revealing any of the participant's identities.

Coding of data. As described in Flick (2007), I will begin to code my data by creating categories, organizing, and grouping my data by relevant themes. The initial open coding process will allow for an initial organization of data. I can begin to group data by main categories and sub-categories. When I begin to compare the case studies, I will be using colors to identify themes that come up in dialogue. The main theme that I will identify in advance is student participation during the tour. This will be how students are generally engaging with the tour. Otherwise, I will be open to allowing themes to develop naturally after analyzing tour transcripts. Examples of possible themes may be sequence of the conversation, repeated dialogue such as recurring questions, as well as addressing patterns in student responses.

Methods of analysis. I will be analyzing data by establishing patterns and themes based on the tour transcripts, interview transcripts, and guide survey responses. I will be open to identifying themes in the work as they appear. As I have mentioned, I am basing my methods based on scholars in the field of art museum education. I will be particularly referencing Olga Hubard (2015) for her method of tour data collection. Hubard (2015) facilitates a tour, gathers and shares tour transcripts, and draws conclusions based on themes revealed through the tour transcripts (Hubard, 2015, p. 26). Hubard (2015) also compares tour transcripts to establish connections between tour experiences (p. 27) I will be following Hubard's (2015) process for this study.

Timeline for Study

This study will officially begin following the proposal hearing on December 10, 2016. IRB proposal will be December 15, 2016, and pending approval I will begin the permissions process as soon as possible. I will submit official site permissions to The Delaware Contemporary administrators no later than December 21, 2016. I will also send permission slips by the end of December to the volunteer guides from The Delaware Contemporary and ask that they be returned prior to the start of the January guide training sessions.

The data collection will begin with the two guide training sessions on January 23, and January 30, 2017. Following the guide training sessions, I will start to code any collected data. I will label the first main category, as well as number and label the sub-categories.

Another important deadline for this study will be February 1, 2017. By February 1, 2017 I will send permission slips to the students who will be participating in the case

study tour groups. Due to the nature of art museum education, I will be relying on the teachers and administrators from the LACC and any other participating schools to facilitate the permission slips. In order to ensure I meet all necessary protocols, I will be in touch via email with the teachers from LACC and any additional schools to confirm the status of permission slips.

The second part of the data collection process will take place in post training sessions through April 4th. I will be observing at least one gallery tour with student participants from LACC on March 31st.

In April, I will begin to code the data from the tour group observations. This will include coding audio recordings, developing transcripts, guide surveys, and any photo documentation. Data collection and findings will be presented in chapter four by April 15, 2017. June and July are reserved for revising my thesis in preparation for publishing my findings in August.

Chapter IV: Results of Data Collection and Process

Introduction to Data collection and process

Research question: How can I best support volunteer guides to incorporate teaching strategies that are based on Universal Design for Learning on Pre-k – 12th grade gallery tours at The Delaware Contemporary?

My study began with developing an understanding of the previous guide training program at The Delaware Contemporary. Prior to beginning my position at the museum, guide training focused on VTS (VUE 2015) and art history. I wanted to restructure the program in a way that emphasized effective teaching strategies and the benefits of activities that engage multiple learning modalities based on UDL (Cast 2011), during museum gallery tours for pre-k through 12th grade students. The data I collected came from direct observations, surveys, as well as formal and informal interviews.

I facilitated two guide training sessions and monthly guide meetings. To assess the effectiveness of the guide training, I observed student gallery tours. This study took place over the course of four months, from January to April. The guide training took place in January, followed by guide meetings in March and April. This study will highlight two tour observations. The tour participant populations consisted of a high-school group from a public school in Wilmington, as well as a preschool tour from the Latin American Community Center, hereinafter known as LACC. I documented each stage of this study through photographs, field notes, and audio recorded guide interviews. Through tour observations, I noted moments when guides began to implement UDL based strategies during the pre-k and high school student tours. I wanted to assess whether

the guides included multiple points of engagement in addition to dialogue on their tour. I also noted any changes in student engagement and participation when activity strategies were utilized.

Part 1: guide training and meetings

Guide training day one. The first three-hour training session took place on January 23rd. Eight guides participated in the training, three of which were new guide candidates. The agenda included introductions, review of museum procedures and policies, a brief art history presentation and activity, as well as a mock tour. (Appendix J) The packet included emergency procedures, museum policies, and a list of resources (Appendix O).

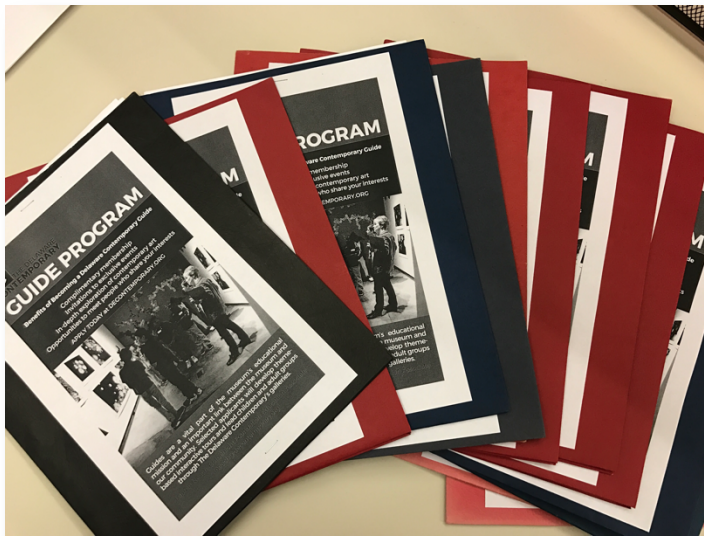


Figure 1: guide training packets.

I began the meeting with introductions. I encouraged the guides to share their name, how long they have been a guide, as well as an anecdote of information about their experience as a guide or why they

chose to join the program. Guides G1 and G2 had prepared a brief presentation about the history of The Delaware Contemporary, followed by a Contemporary art history

presentation facilitated by G3. The art history presentation concluded with an activity related to art materials. I modeled a tour activity strategy that we have been referring to as a “match-game.” I gave each guide an index card with a picture of a contemporary artwork. On a table, I displayed an assortment of art materials including paints, collage, plastics, yarn, pastels, charcoal, and other drawing and sculptural supplies. I invited the guides to match materials they found in the classroom to the artwork on their index card. I presented this activity as a strategy that could be used during a tour. Including games such as a “match-game” would be an additional way to present students with information inspired by UDL (CAST, 2011) guidelines.

I concluded the training session by facilitating a tour for the guides. I started by modeling positive language for stating museum rules and transition questions. I included phrases such as “use careful hands” and “please be mindful of the artwork as we move through the gallery.”

We visited two galleries on this tour. The first stop was an exhibition by artist Dane Winkler. It is a collection of sculptures that explores the concept of an otherworldly farmstead. There is an assortment of farm related construction materials in this space. I prompted the guides to identify five different art materials. After about 2 – 3 minutes I called the group back together to discuss the materials they found. I then asked the guides a series of open ended questioning about the artwork in the space.

The second stop on the tour was a series of ceramic sculptures. I invited the guides to enter the gallery and to walk around the space without a prompt. After a minute of the guides walking around I asked, “*What do you see? Think about this as you continue to walk through the space.*”

As the guides continued to explore the gallery, I began an activity. I gave each guide a piece of blank paper and a pencil. I asked the participants to write five words that come to mind when they viewed the sculptures. When they were finished, I asked the guides to regroup and share their responses. I prompted the guides to pair together and share their answers. I asked them to look for similarities in their words. They worked together to decide on five words from their responses. The five words turned into a short

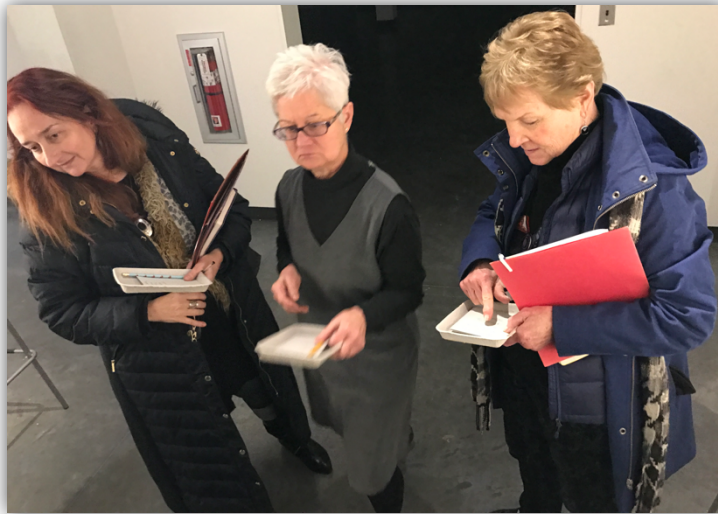


Figure 2: guides participating in poem writing activity during training day one tour.

collaborative poem in response to the artwork.

Figure 2 shows guides G2, G4, and G8 working collaboratively on the writing activity. This writing activity was an

example of incorporating an additional learning modality

into a tour teaching strategy. To end my tour I modeled a tour reflection, where I restated each of our stops and a brief summary of each location.

I ended the day by highlighting the resource materials and continued reading for next training session. I asked the guides to be prepared to discuss the readings.

Guide training day two. The second guide training session was January 30th, view the full agenda in Appendix B. The day began with part two of the contemporary art history discussion lead by G4. Next, I facilitated an article discussion based on the readings that were included in their packet materials. I prompted the guides to participate

in a pair share strategy. I asked, *“What activities could you include on your tour as an additional way for students to access the lesson?”* Pairs had five minutes to discuss possible tour activities and strategies. As a group we created a list of tour activity and strategy suggestions.

After the discussion, we moved into the galleries. The guides were given a tour



Figure 3: guides G3 and G7 developing a tour during collaborative tour building activity training day two.

building worksheet to use as resources in the gallery (Appendix L). I asked the guides to split into two groups. I then asked the groups to collaboratively create a tour using the resource worksheets as a foundation. They were asked to incorporate at least one activity, in addition to VTS. Figure 4 depicts guides G1, G5, and G8 planning a tour in the Draper Gallery. The guides were given fifteen minutes

for this activity. Guides then presented tours of their chosen gallery.

We concluded the second training session with a post-training reflection. I prompted the question, *“What should a tour at The Delaware Contemporary look like?”*

I asked guides to share one take away that they learned from the training, and I gave the guides a post-training survey (Appendix N).



Figure 4: Guides G1, G5, and G8 developing a tour during collaborative tour building activity on training day two.

Guide meetings

Inspired by feedback I received from the guides, I began to institute monthly guide meetings. The goal for the monthly guide meetings is continued learning with a focus on UDL (CAST, 2011) teaching strategies and contemporary artists. The first meeting was March 4th, and it lasted one hour. This meeting was intended to be what I have defined as a “gallery walk-through.” The gallery walk-through is an information session and tour strategy discussion of the newest exhibitions. This is helpful for the guides because The Delaware Contemporary is a non-collecting museum and the exhibitions are frequently changing. The first meeting focused on the major exhibition, *Due South*. I facilitated the gallery walk-through by modeling strategies I would use on a tour. I began by encouraging the guides to take a moment to explore the gallery, known as

Dupont I. After a few minutes, we regrouped in front of the first stop, a photograph called *Solarium Vertical* by Massimo Vitali. This is a large-scale photograph of a beach scene. I facilitated discussion using VTS. I then asked, “*How could you use this photograph on a student tour?*” *What strategies and activities would you incorporate?*” We stopped at two to three artworks in each gallery. The walk-through became a combination of sharing history and background about the artwork, as well as discussion about tour strategies.

Part 2: Data presentation and documentation

Guide training data presentation and documentation. I collected data through pre and post surveys, shown in Figures 5 and 6. I collected field notes throughout the sessions, and facilitated interviews. I wanted to gain an understanding of guide tour experience, as well as how the guides felt about developing tours and student engagement strategies. I also wanted to document any changes that may have occurred as a result of training.

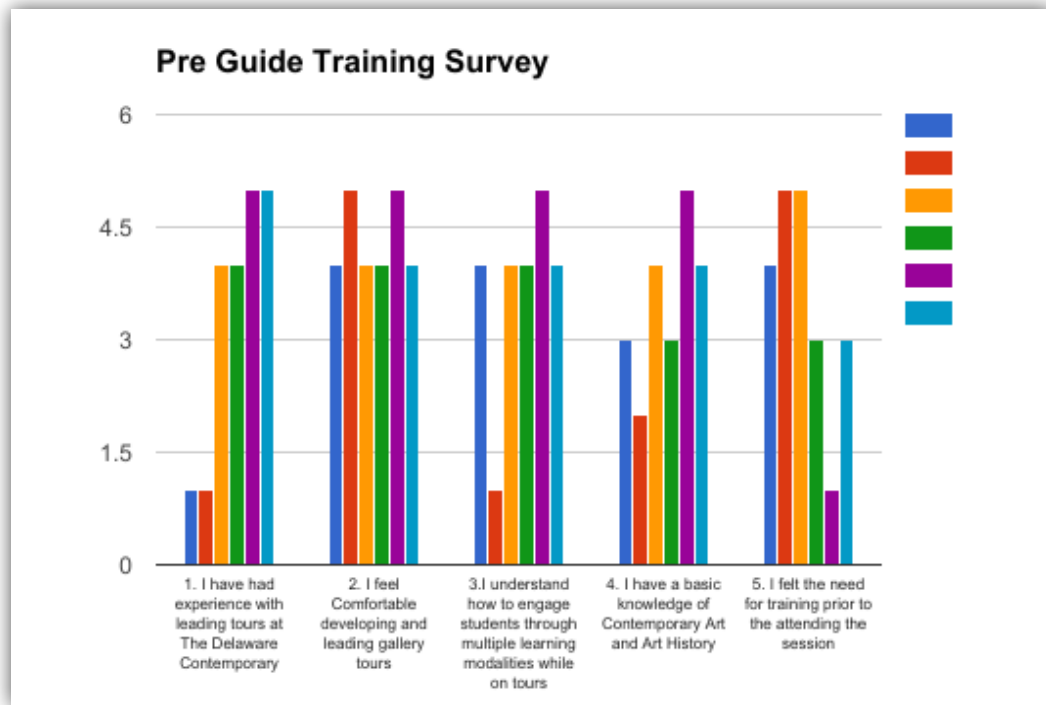


Figure 5: Pre-survey results bar graph.

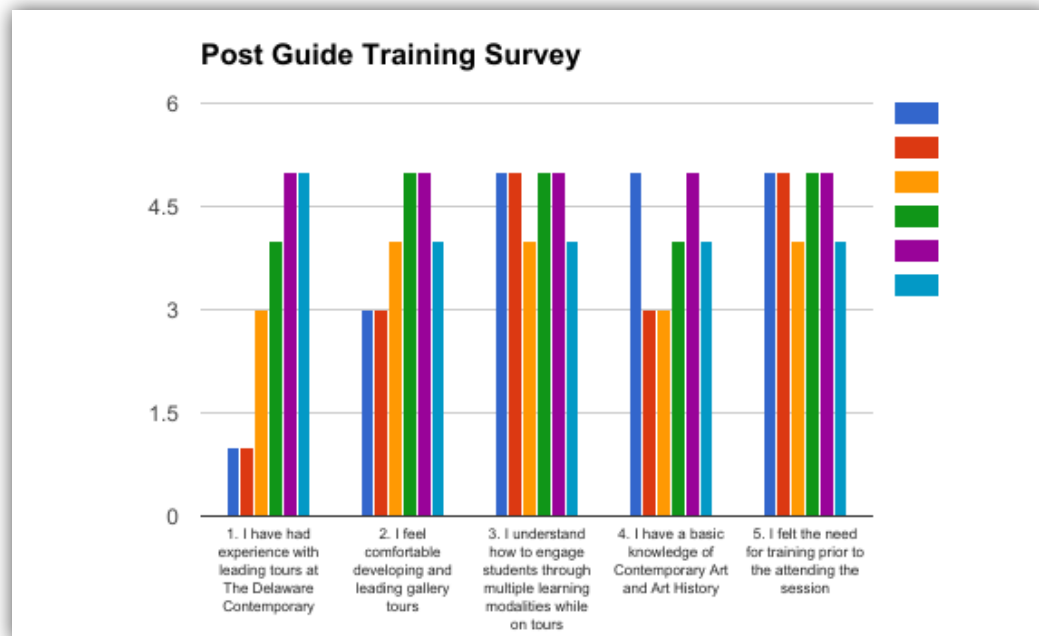


Figure 6: Post-survey results in bar graph.

Pre-survey. Figure 5 depicts the results of the pre-survey in the form of a bar graph. Guides were asked to rate their tour experience, comfortability with tour strategies, art history knowledge, and need for training on a scale of one to five. One being the least comfortable, five being the most comfortable. The survey included a space for written responses to add additional comments, as well as the question, “What would you like to learn during this training session?”

I feel the written responses provided the most insightful information. The data revealed guides who had the least experience with tours at The Delaware Contemporary felt they needed training. I noticed most of the guides marked at least a three for each of the answers. The returning guides felt they had a basic art history knowledge, they were comfortable developing tours, and they understood what it meant to engage multiple learning modalities. One of the returning guides did not feel they needed training session, while three felt they could moderately benefit from more training.

The most significant information came from the written response survey questions. Figure 7 shows the first written response question. Three written responses indicated they would like to learn tour strategies.

Pre-Training Survey

1. What would you like to learn from the training?

R1: Some art history, best practices in providing tours

R2: To get connected to the museum and the community of guides

R3: Expanded 'tricks' for leading tours

R4: organizing my art history knowledge

Figure 7: Survey written response question and answers.

Post training survey. Figure 6

indicates responses from the post training survey given at the end of the guide training sessions. The red and dark blue responses from new guide candidates showed drastic change in their comfortability towards engaging students and developing tours. Red marked a one for question three in the pre-survey, but moved their response to a five (Figure 6). Their response indicated the training had significant impact on their understanding of engaging students through multiple learning modalities on tours. The dark blue response (Figure 6) also indicates significant change. The dark blue response began at a one in the pre-survey, and changed their level of understanding to a four in the post survey (Figure 6). I also noticed a trend in the returning guides moving up or staying the same in most responses following the guide training (Figure 6).

The written response survey questions (Figure 8) indicated positive feedback from the guide training sessions. The responses show guides gained a deeper understanding of effective question strategies as well as strategies to increase student engagement.

Post-Training Survey

1. What did you learn from the guide training?

R1: "I learned how to ask insightful questions to engage guests in talking about the artwork"

R2: "Lots! Wonderful ideas on how to engage students"

R3: "About The Delaware Contemporary, a little about contemporary art, and ideas to use on tours"

R4: "More expressive ways to get viewers to react to artworks"

R5: "New questions for leading tours"

Figure 8: Post-survey written response question and answers.

Figure 9 includes responses listed under additional comments and feedback. The word, “Collaborative” appears multiple times. The responses indicated a trend that the collaborative tour development strategies were an effective strategy to support guide skill building.

The most effective strategy implemented during the guide training was the collaborative tour building

activity as evidenced by the tours guides created and post survey feedback (Figure 9).

Guides G1, G2, and G5 developed a tour that incorporated VTS, as well as one activity. The guides also utilized the resource worksheets. (Appendix L) The first stop on their tour was a painting by Graham Dougherty. They began with VTS based open ended questions, “*What do you see,*” “*What do you notice about this picture?*” Guides followed the open-ended questions by asking connecting questions, “*What do you feel when you look at this painting?*”, “*Describe the emotion you feel when you look at this painting.*” G1, G2, and G5 transitioned the group to a second set of paintings, the blue and orange artwork seen in Figure 10. They asked the group to compare the two paintings. “*What*



Figure 10: Guides G1, G5, and G8 in front of the artwork they used to incorporate activities during collaborative tour building exercise.

emotion do you feel when you look at the blue painting?” “What do you feel when you look at the orange/yellow painting?” They incorporated a kinesthetic movement activity. *“How could you act out the blue painting?” “What action represents the yellow/orange painting?” “How did your movements change?”* After concluding the tour, the guides added suggestions for other activity possibilities. They recommended a match-game with color swatches that students could match to the various colors in the paintings. The collaborative activity produced a clear example of how guides were beginning to add activities and strategies in addition to dialogue.

As mentioned, I concluded the guide training with a group reflection. I posed the question, *“What should a tour at The Delaware Contemporary look like?”* The responses felt in line with points we covered throughout the training sessions.

R1: “We should let [the students] explore and expand their knowledge”

Response 1, R1, indicates a student-centered focus to tour development. There is a respect for student knowledge, and an understanding that the guide can help students in expanding on what they know while engaging with the artwork in the galleries.

Post-Training Survey

2. Additional comments/feedback

R1: “Loved the collaboration!
R2: “I’ll feel better once I have led [a tour]

R3: “Looking forward to first tour!”

R4: “Thought the meetings were well planned and executed. Collaborative time was great. Thanks!”

R5: “New enthusiasm”

Figure 9: Post-survey written response to additional comments and feedback.

R2: "Collaborative with other guides"

R3: "It has VTS questions and activities"

Responses R2 and R3 reference techniques we discussed during the training. Collaboration with other guides was particularly effective during the training sessions as shown in *Figure 9*.

Guide meetings data presentation and documentation. In response to the question, *"How could you use this photograph on a student tour,"* G2 responded with, *"I would want to try a movement activity. I would have the students mimic the poses."* This response indicated a willingness to begin to incorporate activities. The other guides responded with enthusiasm towards G2's idea. I felt this was a successful moment that represented growth in how guides are approaching tours.

We stopped at a series of paintings that depict two portraits of women wearing animal masks. I asked again, *"What activity could you incorporate with this painting?"* There was not an immediate response, guide G4 asked, *"What would you do?"* I suggested I may incorporate a drawing activity. I said, *"The painting shows a woman with an animal that she feels represents her, what animal would you choose to represent you?"* I noticed the guides felt reluctant to try a drawing activity. One of the guides said, *"How could you do drawing with the little ones, we have a short amount of time?"* The response from the guides towards a more in-depth activity indicated I need to provide more resources in supporting the guides to become more comfortable with drawing or writing in the galleries.

After the meeting, I met with G1 and G8 for an audio recorded interview. I asked questions about their experience with the guide training, as well as facilitated a reflection

on the gallery walk-through. A repeated question and point of feedback I received through the interview was a request for more resources for strategies for PreK-1st grade students. I asked, “*Moving forward, what is something that you would like to see more of in this program?*” G1 expressed in the past the Delaware Contemporary did not book tours for PreK-1st grade students, so they would like more resources and experience to support teaching younger students. I was happy to hear this feedback because it showed the guides need additional support for elementary aged students.

G8 requested opportunity for feedback from other guides following tours. She suggested there should be opportunity for co-teaching, with time for collaboration before and after the tour. She referenced the high school student tour she had observed facilitated by G3. G8 said it was helpful for her and the G3 to collaborate in preparation for the tour. G8 said collaboration for tour building would be helpful in the future since she is a new guide, she would like to co-teach with opportunity for feedback at the end.

Part 3: Assessments & Data Analysis through tour observations

I observed tours to identify if the guides would begin to incorporate any of the strategies discussed during the guide training sessions and meetings. For this study, I have highlighted two tours. The first tour happened in January, a week after the guide training sessions occurred. I observed preschool students from the Latin American Community Center, LACC, as well as a group of high school students. The guides have autonomy in planning and facilitating their tours. The sample group of guides that I have observed were chosen specifically based on availability for tour dates. The guides who facilitated the following tours attended both guide training sessions and meetings.

Tour A observations and data.

Date: February 10th

Duration: 1 Hour

Tour guide: G3, observed by new guide candidate G5

Tour A consisted of eight high school students. The tour lasted one hour. The lead guide for Tour A was G3, he is a returning guide who has been with The Delaware Contemporary for over nine years. New guide, G5, observed the tour. They both arrived early to collaborate in the gallery prior to the tour.

I collected field notes for Tour A that focused specifically on strategies G3 included throughout the experience. There were five stops, including two galleries, two artist studios, and a transitional stop on the way to the artist studio. The students were in a photography class, so G3

focused the theme of the tour around composition, light, and subject matter.

Before entering the first gallery, I observed G3 introduce himself and discuss the museum rules. He shared that throughout the tour



Figure 11: "Slow looking" activity facilitated by G3 in the Beckler Family Member's Gallery

students will be looking at photographs and paintings, as well as going into the artist studios. This showed me that G3 was following the guideline of introducing himself, museum rules, and clearly stating what the students will be learning.

Stop 1. Stop one was in the Beckler Family Member’s Gallery. This room has a collection of abstract paintings that emphasize light and color by artist Graham Dougherty.

I observed the G3 begin with an activity. He described this as a “slow looking,” activity. He instructed students to walk around the gallery and choose an artwork they found interesting. He asked the students to sit silently in front of the artwork and observe for 5 minutes, as shown in Figure 11.

Following the “Slow looking” activity, G3 asked students to regroup. He asked each student to share one observation from the activity. He asked open ended questions,



Figure 12: “Slow looking” activity part two facilitated by G3 in the Dupont I Gallery during high school tour.

beginning with, “*What did you see? What was it like looking at the paintings for 5 minutes?*” A meaningful moment on this tour was when G3 connected the activity to the students looking slowly in preparation for taking a photograph. He emphasized slowing down, and making observations to inform composition.

Stops 2 and 3. Students moved to the next gallery. The guide repeated the slow looking activity. He invited students to choose an artwork in the second gallery; this time he prompted students to view the artwork for three minutes. I observed that students

naturally grouped together in front of two artworks. Several students chose a collection of sculptures, while three chose a large photograph of a beach scene, depicted in Figure 12.

After the second slow looking activity in the *DuPont I* Gallery, G3 facilitated a group discussion about the artworks. He utilized VTS (VUE 2015), and asked students what they observed during the activity. After a brief discussion from students who observed the work, G3 opened questions to the whole group. Figure 13 shows the students discussing the collection of sculptures, *Diveto #1* by Alex Tyson.

Guide G3 incorporated a transition strategy where he prompted students to look for lighting techniques that artists demonstrated in their work on the way to the next stop.

G3 briefly

highlighted

photographs of a

figure that were

on display in

front of an artist

studio. The

photographs

demonstrated a



Figure 13: VTS based discussion in DuPont I gallery facilitated by G3 in front of Diveto #1 by Alex Tyson.

variety of lighting techniques. G3 called on students to describe the light they saw, and he asked students where they thought the source of the light was coming from. He then incorporated a connecting question that asked students to take on the role of the artist. He asked the students, “*Why do you think the artist would choose to do this?*” He was referring to the artist’s lighting effects the artist incorporated in their work. The brief stop

there was a combination of open ended questions, as well as discussion of artmaking and photography techniques.

Stops 4 and 5. Stops 4 and 5 took place in the artist studios. Students were invited into the artists' studios to look around. The artists gave a brief discussion of their work, and they invited students to ask questions.

Tour B observations and data.

Tour B

Date: March 31

Time: 20 minutes

Tour guide: G2

Tour B was a group of pre-school students from LACC. The students were participating in a program called STEM to the Power of the Arts. They come to the museum for a field trip where they take a tour of the galleries and participate in an art making workshop. These students are three and four years old, and they are primarily English Language Learners.

G2 gave an introduction of the museum rules. She instructed students not to touch the artwork, and to be careful as they walk through the galleries. The director of education modeled “butterfly wings,” so the students folded their arms behind their back to make ‘wings’ as a fun way to prevent students from touching artwork. The theme for the tour was portraits.

Stop 1. G2 brought the students to the *Solarium Vertical*, the beach scene photograph by Massimo Vitali. She started by describing what was in the picture to the students, she explained were looking at a beach scene. She asked the students, “How do we know they are at the beach?” Students were pointing and saying responses about what the people were wearing, as well as pointing to the water.



Figure 14: Preschool students acting out poses activity facilitated by G2

G2 then encouraged the students to look at the people in the picture, she began to facilitate an activity. I observed G2’s key strategy in approaching the preschool tour was to focus on kinesthetic activities with the students.

G2 pointed to a person in the picture. She asked, “*What kind of pose are they making? What are they doing? Can you show me?*” She encouraged the students to stand up and mimic the pose. All six students were fully engaged in this activity. Figure 15 shows



Figure 15: Preschool students choosing and acting out poses activity facilitated by G2

the students following G2’s prompts by standing up and copying the pose. G2 facilitated two poses, and then encouraged students to choose their own.

Figure 15 shows students choosing their own poses to copy.

Stop 2. G2 brought students to a black and white photograph depicting a portrait of a woman. She said to the students, “*What do you see in this photograph?*” “*How do you think she is feeling? Is she sad? How do you know she is sad?*” The common response from the students was, “*She is crying.*” G2 then prompted the students to express different emotions, she said, “*show me a sad face,*” “*show me a happy face,*” “*show me a silly face.*” The students followed these prompts each making different facial expressions to match the emotion.

Stop 3. For the third and final stop G2 continued with the kinesthetic activity strategy. She brought students to a video installation. The video depicts a slide show

series of still images where women who are refugees visually express a narrative of their journey to the United States. They are holding a light, and change formation to act out different parts of their story. G2 prompted the students to act out as a group the poses that they see in the changing images.

Tour data analysis

Tour A data analysis. I observed G3 incorporate one visual activity, as well as VTS throughout the tour. He facilitated discussion in a way that encouraged students to look carefully at the artwork. He allowed opportunity for students to discuss the artwork, as well as make personal connections. G3 acknowledged students were in a photography class, so he prompted personal connection by encouraging students to reflect on their experiences as photographers.

I observed G3 incorporate transition tasks and questions in between stops. Giving students a task while transitioning between stops is a technique I modeled during the guide trainings. He included questions that encouraged a personal connection and effectively built on student's prior knowledge.

Tour B data analysis. I observed G2 implement a kinesthetic movement activity at each stop on her tour. During the movement activities, I observed that all students were actively engaged with the movement prompts, and looking at the artwork. I observed the strategy G2 implemented focused specifically on activities, with less of an emphasis on open ended questioning. There was moderate use of VTS (VUE 2015), she incorporated one to three open ended questions at each stop.

G2 used an activity we discussed during the March guide meeting. I observed a clear example of growth as a result of the guide meetings and trainings as evidenced by the activities G2 included on her tour.

Findings

Through surveys, interviews, and assessment through tour observation I found the guides showed significant growth in how they are approaching their tours. I also found that while there was significant growth, changing how adult learners approach tours will be a long-term process of continued learning.

As a result of the initial guide training the guides began to understand the importance of making tours accessible to all learners. They observed activities through mock tours, as well as collaborated on building VTS (VUE, 2015) and UDL (CAST, 2011) based tours. Including engaging activities to provide alternative ways of presenting information became a familiar concept for the guides as a result of the training sessions.

The guide meetings prompted brainstorming for upcoming tours. Collaboration during post-training guide meetings lead to a new sense of comfortability with including activities for engaging students. I noticed a clear connection between the guide meetings and the strategies guides implemented during tours. During a meeting when asked, *“How could you use this photograph on a student tour;”* G2 responded with, *“I would want to try a movement activity. I would have the students act out the poses.”* When G2 facilitated her tour mentioned in Tour A, she specifically included and facilitated the movement activity. As a result of observing G2 incorporate strategies discussed during guide meetings on tours, I found an effective strategy I facilitated was the gallery walk-through.

While there was significant change in how guides approached tours, I feel there is still room for growth. The guides I observed have been facilitating tours with The Delaware Contemporary for over five years. Including multiple forms of engagement on tours is a process that requires practice and long term support. For example, post tour reflections expressed continued hesitation working with preschool through first grade students, as well as a mindset that VTS and activities may not be as necessary for high school students and adults. I found the guides need continued practice, support, and resources to inform future tour building. As a result of my findings, moving forward I would like to utilize the guide meetings as continued hands on learning experiences that focuses on tour strategies.

Overall I have found throughout the guide trainings and meetings the most impactful strategies for encouraging guides to practice including activities and VTS came through hands on learning in the galleries. The article discussions and worksheets supported the guides in approaching tour building exercises, but ultimately results came from having guides engage collaboratively with the artwork.

Chapter V Conclusions

Implications for the field

I have concluded volunteer guides benefit from continued support and opportunities for collaborative engagement and practice with the artwork. Guide trainings and meetings that have an emphasis on effective teaching strategies support guides in developing tours that seek to engage diverse types of learners.

Establishing effective guide training and continued learning models will ultimately help support the success of museum education programs. Many museums, such as The Delaware Contemporary, rely on volunteer guides to facilitate student tours. Providing guides with meaningful and effective strategies enhances student and visitor learning experiences with the museum.

Next Questions

Through my study I found the guides responded best to collaborative learning strategies. Following my study, I facilitated a training session with a new group of guides. I kept in mind the lessons I learned from my findings, and created a totally hands-on experience. The post study guide training felt like the most successful session! I would like to continue to follow this model.

Moving forward, I wonder what additional strategies I could incorporate to support continued learning within the guide program? I would also like to push forward with the idea of training guides for overall more accessible learning experiences for visitors, particularly for visitors with special needs. My study focused on UDL, which was a meaningful introduction to accessible learning. How can I support guides learning

and practicing effective accessible strategies and tour adaptations? How can I support guides learning and practicing effective accessible strategies and tour adaptations?

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Appendix A

Lauren Neach MA THESIS CONSENT FORM

RESEARCH SITE SUPPORT FORM

Research Site Administrator

The Delaware Contemporary
200 S. Madison Street
Wilmington, Delaware

December 1, 2016

To Whom It May Concern:

I, _____, give permission to Lauren Neach to conduct an action research study at The Delaware Contemporary during the spring 2017 semester in order to fulfill the requirements of her Master's thesis at Moore College of Art and Design. I understand that this project is intended to research best practices for volunteer guides working with PK-12 students on school group tours. The goal is to gain understanding on how to best support guides in order to facilitate art museum tours that are accessible for students with a variety of learning needs.

I understand that Lauren Neach will be a teacher-researcher who will be gathering data during scheduled guide meetings and school/group tours. I understand she will be collecting data using various methods including observation, interviews, surveys, and discussion with selected volunteer guides and students.

Sincerely,

Name of Administrator

Administrator Title

Signature of Administrator

Date

Appendix B

LAUREN NEACH MA THESIS CONSENT FORM

PARENTAL CONSENT FORM FOR PARTICIPATION IN RESEARCH

I give consent for my child _____ to participate in the research study entitled, "Connecting UDL with Gallery Tours in Art Museum Education," that is being conducted by the Education Associate Lauren Neach, a Graduate Student in Art Education at Moore College of Art & Design. I understand that this participation is entirely voluntary; I or my child can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child's, returned to me, removed from the records, or destroyed.

1. The reason for the research is to gain greater understanding regarding best practices for art museum education during gallery tours. I intend to understand how to support volunteer guides in creating tours that engage students with a variety of learning needs and styles. The goal of this research study is to provide all students with a meaningful museum learning experience.
2. The procedures are as follows: I will be observing students on their tour during their museum visit. One of the volunteer Guides from The Delaware Contemporary will be facilitating the tour, and I will be participating as an observer. I will be audio-recording the tour, and creating transcripts of the dialogue between the volunteer guides and the student participants. I will be also be photo documenting any student artwork created during the tour.
1. The timeline for the research is as follows: I will be observing students during their visit to The Delaware Contemporary museum on March 24, 2017 and March 31, 2017.
2. No risks are foreseen. My child's participation is voluntary. Non-participating students will not be penalized in any way. Grades will not be affected if a student elects to not participate.
3. Participant's identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, locked in a file cabinet off site. Students will remain completely anonymous when referenced and when quotes from individual children are transcribed into data.
4. If there are further questions now or during the research, I can be reached at lneach@decontemporary.org
5. If you have any further questions, you may also reach out to my professor, Amanda Newman-Godfrey at anewmangodfrey@moore.edu or my MA Program Director, Lauren Stichter at lstichter@moore.edu

Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: _____

Signature of Parent/Guardian: _____

Research at Moore College of Art & Design, that involves human participants, is overseen by the Institutional Review Board. Questions regarding your rights as a participant should be addressed to: MA Program Director, Lauren Stichter at lstichter@moore.edu

Appendix C

PARTICIPANT'S RIGHTS FOR STUDENTS

Moore College of Art and Design MA in Art Education with Emphasis in Special Populations

Principal Investigator: Lauren Neach

Research Title: Connecting UDL with Gallery Tours in Art Museum Education

o I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.

o My child's participation in research is voluntary. I may refuse to have him or her participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.

o The researcher may withdraw my child from the research at his/her professional discretion.

o If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to allow my child to continue to participate, the investigator will provide this information to me.

o Any information derived from the research project that personally identifies my child will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.

o If at any time I have any questions regarding the research or my child's participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (609) 661-8116.

o If at any time I have comments, or concerns regarding the conduct of the research or questions about my child's rights as a research subject, I should contact the If you have any further questions, you may also reach out to my professor, Amanda Newman-Godfrey at anewmangodfrey@moore.edu or my MA Program Director, Lauren Stichter at lstichter@moore.edu

o I should receive a copy of the Research Description and this Participant's Rights document. If audio recording is part of this research,

I () consent to have my child audio recorded.

I () do NOT consent to my child being audio recorded.

The written, artwork and audio taped materials will be viewed only by the principal investigator and members of the program faculty.

o Written, artwork, and audio taped materials,
() may be viewed in an educational setting outside the research.

() may NOT be viewed in an educational setting outside the research.

My signature means that I agree that my child may participate in this study.

Participant's signature: _____ Date: ____/____/____
Name: _____

Investigator's Signature: _____

Date: _____

Appendix D

LAUREN NEACH MA THESIS CONSENT FORM GUIDE & TEACHING ARTIST CONSENT

Volunteer Guides & Teaching Artists

The Delaware Contemporary
200 S. Madison Street
Wilmington, Delaware
December 15, 2017

Dear Participant:

I am a Graduate Student in Art Education at Moore College of Art & Design. I will be conducting research for my MA thesis from January 2017 to MAY 2017.

I will be examining art museum gallery teaching practices for PK-12th grade students, as well as best strategies for volunteer guide training. The purpose of this study is to understand best museum practices for gallery tours accessible to students with a variety of learning needs.

Participating in this study is voluntary, and you can refuse to participate. If you agree to participate, participation will be during scheduled guide meetings, training sessions and school group tours. At your convenience you may be asked to participate in surveys, interviews, and audio-recordings. You will not receive payment for participating in this study. This study is independent from The Delaware Contemporary and is part of my own personal research study regarding art museum education.

This study poses very little risk to you. Though I will disguise your identity in the final thesis, there is a possibility that details of your story will make you identifiable. This possibility could result in the public disclosure of various aspects of your life. In order to minimize this risk, I will change your name and any other obvious identifying information in the final thesis. Throughout the study, I will also discuss with you what details you feel comfortable having included in any final products. Additionally, you are permitted to withdraw from the study at any time. If you withdraw, all existing interview recordings and transcripts will be destroyed immediately.

If you have any questions or concerns about the study, or if you are dissatisfied at any time, you can contact me at lneach@decontemporary.org. You may also wish to contact the Graduate Program Director in Art Education Lauren Stichter lstichter@moore.edu. You are encouraged to ask questions at any time about the study and its procedures, or your rights as a participant.

Sincerely,
Lauren Neach

Statement of Consent: I have read the above information and have received answers to my questions. I give my consent to participate in this study.

Printed name of Participant _____

Signature of Participant _____

Date _____

Appendix E

PARTICIPANT'S RIGHTS FOR VOLUNTEER GUIDES, TEACHING ARTISTS & EDUCATION ADMINISTRATORS

LAUREN NEACH

Moore College of Art and Design

MA in Art Education with Emphasis in Special Populations

Principal Investigator: Lauren Neach

Research Title: Connecting UDL with Gallery Tours in Art Museum Education

I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.

My participation in research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future employment or other entitlements.

The researcher may withdraw me from the research at his/her professional discretion.

If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.

Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.

If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (732) 567-5535.

If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact the Teachers College, Columbia University Institutional Review Board /IRB. The phone number for the IRB is (212) 678-4105. Or, I can write to the IRB at Teachers College, Columbia University, 525 W. 120th Street, New York, NY, 10027, Box 151.

I should receive a copy of the Research Description and this Participant's Rights document. If audio recording is part of this research, I consent to be audio recorded. I do NOT consent to being audio recorded.

The written and audio taped materials will be viewed only by the principal investigator and members of the program faculty.

Written and audio taped materials,
 may be viewed in an educational setting outside the research.

may NOT be viewed in an educational setting outside the research

My signature means that I agree to participate in this study.

Participant's signature: _____ Date: ____/____/____

Name: _____

Appendix F

RECRUITMENT LETTER FOR STUDENTS

LAUREN NEACH
Moore College of Art and Design
MA in Art Education with Emphasis in Special Populations

February 1, 2017

Dear Parent / Guardian,

I am contacting you to request permission for your child,

to participate in a research study at The Delaware Contemporary. My name is Lauren Neach, and I am a Master in Art Education with Emphasis in Special Populations candidate at Moore College of Art and Design. I am conducting my master's thesis research at The Delaware Contemporary where I will be examining art museum gallery teaching practices for PK-12th grade students. The purpose of this study is to gain an understanding of effective gallery teaching strategies to engage students with a variety of learning needs. I am currently the Education Associate at The Delaware Contemporary, and I am hoping to establish a meaningful gallery learning experience for all students. I will be observing student tour groups facilitated by volunteer guides from The Delaware Contemporary. Attached you will find information regarding my study. If you have any questions I encourage you to please contact me via email at Lneach@decontemporary.org. Please feel free to reach me with any questions following the review of the attached materials.

This research will be conducted at The Delaware Contemporary during your student's scheduled school visits for the STEM to the Power of the Arts program. This will take place

on March 24, 2017 and March 31, 2017. Your child's identity will be kept confidential, as will the school name as pseudonyms will be used on all data collected. I am not requesting any access to personal student records such as IEPs or behavior programs. When students arrive at the museum for the school's scheduled one hour visit, they will be participating in a gallery tour, as well as an art making activity. The tour will be facilitated by one of the volunteer guides, and I will be observing. Tours will be audio-recorded only, and I will be observing the dialogue between student and guide participants. If students create any artwork or written activities during the gallery tour, I will be photo documenting the student work only. Again, students will be audio-recorded only; no photographs or video of your child will be taken. Student artwork will be photographed. All audio and digital data will be destroyed upon conclusion of the dissertation.

Attached you will find INFORMED CONSENT and PARTICIPANT'S RIGHTS forms which further detail the research study. Should you have any questions at all, please do not hesitate to contact meLneach@decontemporary.org. If you have no further questions, you may sign and return these forms now. You will have additional time to consider your child's participation with a deadline of March 24, 2017. Thank you for your time and consideration in this matter.

Appendix G

LAUREN NEACH
RECRUITMENT LETTER THE DELAWARE CONTEMPORARY
VOLUNTEERS & STAFF
Moore College of Art and Design
MA in Art Education with Emphasis in Special Populations

December 15, 2016

Dear Museum guide/educator,

I am contacting you to request permission for you,

to participate in a research study at The Delaware Contemporary. My name is Lauren Neach, and I am a Masters in Art Education with Emphasis in Special Populations candidate at Moore College of Art and Design. I am conducting my master's thesis research at The Delaware Contemporary where I will be examining art museum gallery teaching practices for PK-12th grade students. The purpose of this study is to gain an understanding of effective gallery teaching strategies to engage students with a variety of learning needs. I will also be seeking to understand how to support volunteer guides in facilitating accessible art museum gallery tours. I am currently the Education Associate at The Delaware Contemporary, and I am hoping to establish a meaningful gallery learning experience for all students. I will be observing student tour groups facilitated by the volunteer guides from The Delaware Contemporary. I will be discussing the nature of this study and relevant procedures during the scheduled guide training session on January 23, and January 30, 2017. If you have any questions relating to this study prior to the guide meeting, I encourage you to please contact me via email at Lneach@decontemporary.org. Please feel free to reach me with any questions following the review of the attached materials.

This research will be conducted at The Delaware Contemporary during guide training sessions, as well as two scheduled school visits for the STEM to the Power of the Arts program. The guide training session will take place on January 23, and January 30, 2017. I will be taking field notes throughout the training session. I will also only be audio recording during a post training reflection. As part of this study I will also ask for participation in a pre and post training survey. Your identity will be kept confidential, and pseudonyms will be used on all data collected.

I will also be observing two scheduled tours that will take place on March 24, 2017 and March 31, 2017. Again, your identity will be kept confidential, and pseudonyms will be used on all data collected. I am not requesting any access to any personal information that is not directly relevant to the volunteer guide program at The Delaware Contemporary. When students arrive at the museum for the school's scheduled one hour visit, they will be participating in a gallery tour, as well as an art making activity. The tour will be facilitated by one of the volunteer guides, and I will be observing. Tours will be audio-recorded only, and I will be observing the dialogue between student and guide participants. If students create any artwork or written activities during the gallery tour, I will be photo documenting the student work only. Again, tours will be audio-recorded only; no photographs or video of guides or students will be taken in relation to this study. Student artwork from tour activities will be photographed. All audio and digital data will be destroyed upon conclusion of the dissertation.

Attached you will find INFORMED CONSENT and PARTICIPANT'S RIGHTS forms which further detail the research study. Should you have any questions at all, please do not hesitate to contact me at or Lneach@moore.edu. If you have no further questions, you may sign and return these forms now. You will also have additional time to consider your participation during the guide training session. Thank you for your time and consideration in this matter.

Appendix H Tour Protocol

Museum visit duration: 1 hour **Museum tour :** approx. 30 minutes **Museum art making workshop:** 30 minutes

1. Review with guides prior to student arrival the research will review that they will be observing and audio recording the tours for the research study.
2. The researcher will be a non-participant, so they will only be observing the preschool museum and gallery tour experience.
3. Guides will greet students in the auditorium. The guides will review museum manners.
4. The guides will begin to break students into smaller groups. The researcher will join the tour group ready to go into the gallery. The guide will introduce themselves, and the guide will also introduce the researcher. The researcher will explain to the group that they are there to observe their time in the galleries, and the researcher will also be audio-recording the tour.
5. The researcher will give volunteer guides autonomy in establishing their own tours that incorporate VTS (VUE, 2015) along with an activity that incorporates alternate learning modalities.
6. The researcher will be audio-recording, photo documenting, as well as making field notes during the tour
7. The guides will conclude the with a review of the stops visited and key objectives

Appendix I Observation Protocol

Non-Participant Tour Observation Protocol

DATE:	TIME:	LENGTH OF OBS:
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TOUR DEMOGRAPHICS:	GALLERY DIAGRAM
<i>TOUR GROUP DESCRIPTION:</i>	

<i># STUDENTS:</i>	
<i># OF GUIDES:</i>	
<i># OF CHAPERONES:</i>	
<i># OTHER EDUCATORS:</i>	
TOUR ACTIVITY:	

DESCRIPTION OF ACTIVITY:	
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TOUR GROUP LABEL	GENERAL ENGAGEMENT LEVEL OF TOUR GROUP (CIRCLE ONE)
	<ol style="list-style-type: none"> 1. No engagement— looking in other places, laying down, getting distracted 2. Low-level of engagement, only observing 3. Observing and engagement with gestures- nodding head, following the guide 4. Some participation- raising hand, participants with activity if available 5. High participation, answering questions, participating in activity if available

TOUR GUIDE NAME	GENERAL TOUR INFORMATION (CIRCLE ALL THAT APPLY)

<p>ADDITIONAL NOTES ABOUT TOUR</p> <p>FORMAT</p>	<ul style="list-style-type: none">○ The guide used VTS (VUE, 2015)○ The incorporated one additional activity○ The guide incorporated one or more additional activities○ The guide did not incorporate any additional activities
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Appendix J

Guide Training Agenda

The Delaware Contemporary Volunteer Guide Training Session 1 January 23, 2017

1. Introductions over coffee
2. Discuss Lauren's thesis study --
 - a. Graduate student at Moore College of Art and Design studying Art Education for Special Populations.
 - b. I am interested in understanding best gallery teaching practices that support a students with a variety of learning needs based on Universal Design for Learning. Part of my study will also focus on how to support volunteer guides in incorporating multiple points of engagement on tours in addition to VTS.
 - c. Written notes, photo documentation of guide training. Audio recorded reflection post guide training.
 - d. I will be observing at least 2 tours-- these will be the March 24 and March 31 tours where LACC will be having their visits.
 - e. This is independant research separate from The Delaware Contemporary, and not participating will have no effect on your ability to participate in the guide program.
 - f. If you would like to participate there are 3 forms in your folder- recruitment, permission, and participant rights.
3. Brief history of The Delaware Contemporary & the guide program
 - a. Bobbi & Maryanne
4. Professional guidelines & Emergency procedures
 - a. Review new responsibilities and benefits of becoming a guide
 - b. Sign agreements
- *10 minute break* -
5. Jerry's art history presentation
6. Follow up activity! Contemporary art and materials in the classroom
7. Review VTS
 - a. Read & discuss
 - b. Think about how you can use VTS while also incorporating additional modalities for learning
 - c. New recruits and for refreshing: <http://www.vtshome.org/>
8. Mock Tour
 - a. Led by Lauren-- 20 minutes that includes activity & VTS
9. Mock Tour reflection -- invite guides to add their perspective, how they approach tours, what they find helpful/works etc.
10. Go over one of the hand-outs for tour building, elaborate in the next session
11. Point out "homework" readings for next week
 - a. Rika Burnham -- *The Art of Teaching in the Museum*
 - b. Olga Hubbard -- *Complete Engagement Thank you all, and we will meet again next week!*

c. *UDL Reading*

Appendix K

GUIDE TRAINING AGENDA

The Delaware Contemporary Volunteer Guide Training Session 2

January 30, 2017 1:00 - 4:00pm

1. Coffee and refreshments over a bit of art history
 - a. Jerry part 2 -- focus on contemporary art and installation
2. Guide agreements
 - a. Sign and membership cards
 - b. Facebook group: The Guides of the Delaware Contemporary
3. Review of the readings
 - a. Thoughts on The Art of Teaching in the Museum and Complete Engagement
 - b. Thoughts on the activities that were included in Olga Hubbard's reading?
 - c. Do any of those seem like something you would want to include?
 - d. UDL, students with a variety of learning needs come to the museum. UDL addresses that there are many different learning styles and that adults and students learn best through multiple points of engagement. Think about this in terms of a tour model for The Delaware Contemporary. Think about how you can incorporate even simple activities like the ones mentioned in Hubbard's article to engage a variety of learners.
4. Brainstorm---- partner up, discuss activity ideas-- write a list of activities
 - a. Collectively as a group share activity ideas
 - b. Share a list of activity recommendations
 - i. These can be drawing activities, movement activities, seek & finds, reading a book, writing, feel free to get creative!
5. "Construct a tour" activity--sheet
6. Break into smaller groups (2 - 3) to lead a tour that uses VTS and includes 1 additional learning modality/gallery activity, each person does 1 stop.
7. Recorded reflection--- the reflection will be audio recorded and included in the research study. Open ended discussion reflecting on the training process.
8. Post training written survey

Appendix L

Gallery Tour Building Worksheet

Each tour should be flexible to meet the interests of your group. Begin with a theme in mind. Every tour should include at least one activity (alternative form of engagement) in addition to VTS.

Theme:

Artwork 1:

Connecting Ideas /Activity:

Artwork 2: -

Connecting Ideas/ Activity:

Artwork 3:

Connecting Ideas / Activity

Artwork 4:

Connecting Ideas:

Prompting Questions: Describe, Analyze, Interpret, Evaluate! (e.g. What do you see? How is this made? Find examples of repetition, balance, etc. How are these figures related to each other? What is going on in this painting? Is there a possible theme? Evaluate the craftsmanship and technique. What do you like about this work? Does the work of art make you feel anything? Etc.)

Artwork 1:

Artwork 2:

Artwork 3:

Artwork 4:

What age groups will I be touring? How will I adapt my discussion/activity for these groups? Do any of my previous prompting questions work for these ages? (Think age appropriateness, relatable comparisons, VTS, activities etc.) :

- Elementary school age (e.g. VTS, “I Spy,” “Find a work that...” picture books, seek & finds, narrative):
- Junior High (e.g. group activities, seek and find, cause and effect, storybuilding,

comparisons):

- High School (e.g. focus on technology, critical thinking, allow exploration before group discussion):
- Adults (e.g. state facts, encourage opinions, facilitate meaningful/personal connection):

What is my engaging activity? Which stop will I incorporate this activity?

- Theme explored:
- Materials needed:
- Summary of Activity (what will hook their interest, links to previous knowledge):
- Objective (tell visitors what they will learn):
- Procedure (state any instructions, adjust for understanding):

Appendix M

Tour Brainstorming Worksheet

Consider how you can adapt Visual Thinking Strategies, while also incorporating at least one engaging activity.

Possible Themes:

-
-
-

Which pieces would you use to talk about one or more of these themes? How would you connect them?

What prompting questions would you use to draw out discussion (pick one age group or generalize)?

What possible activities could you include? How does it connect to the artwork?
Possible adaptations?

-
-
-

Appendix N

Pre and Post Training Surveys

Guide Pre-Training Survey

Please rank the following items on a scale of 1 – 5.

A rank of 1 representing “Not at all” and 5 representing “Superior.”

1. I have had experience with leading tours at The Delaware Contemporary

1 2 3 4 5

2. I feel comfortable developing and leading gallery tours

1 2 3 4 5

3. I understand how to engage students through multiple learning modalities while on tours

1 2 3 4 5

4. I have a basic knowledge of Contemporary Art and Art History

1 2 3 4 5

5. I felt the need for training prior to the attending the session

1 2 3 4 5

What is something you would like to learn from this training session?

Additional Comments/concerns?

Guide Post Training Survey

Please rank the following items on a scale of 1 – 5.

A rank of 1 representing “Not at all” and 5 representing “Superior.”

6. I have had experience with leading tours at The Delaware Contemporary

1 2 3 4 5

7. I feel comfortable developing and leading gallery tours

1 2 3 4 5

8. I understand how to engage students through multiple learning modalities while
on tours

1 2 3 4 5

9. I have a basic knowledge of Contemporary Art and Art History

1 2 3 4 5

10. I feel the training has prepared me to facilitate tours at the Delaware
Contemporary

1 2 3 4 5

What is something you learned through this training session?

Additional Comments/concerns?

Thank you so much for participating in the Guide program and training process

Appendix O

Resource Sheet



200 South Madison Street, Wilmington, Delaware 19801
302.656.6466
decontemporary.org

Resources and Readings

The Art of Teaching in the Museum

By Rika Burnham and Elliot Kai-Kee

Complete Engagement: Embodied Response in Art Museum Education

By Olga Hubbard

Guidelines for Universal Design for Learning

- <http://www.cast.org/our-work/about-udl.html#.WIJq3GQrLyU>

Visual Thinking Strategies: VTS

- <http://www.vtshome.org/>

Please read through these articles and websites. They are filled with a lot of meaningful information.