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FORMING A BOND BETWEEN THE SECONDARY SCHOOL ART TEACHER AND THE ART MUSEUM

By

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ABSTRACT

This paper describes the lack of contact between the secondary school art teachers and the art museums in the city of Tucson, Arizona, which is typical of the prevailing museum-school relationship in the United States. Art education of the elementary, junior high, and in particular the high school student is an important reason for forming a bond between the secondary school art teacher and the art museum. The paper emphasizes the art museum resources accessible to secondary school art teachers in Tucson and elsewhere. Interviews with Tucson museum and school personnel give an in depth reason why a communications gap exists between these two entities.
CHAPTER 1

INTRODUCTION

Art can play a meaningful role in the development of children. The focus of teaching is the developing, changing, dynamic child who becomes increasingly aware of himself and his environment. Art education can provide the opportunity for increasing the capacity for action, experience, redefinition, and stability that is needed in a society filled with changes, tensions, and uncertainties. (Lowenfeld and Brittain, 1970)

The importance of art education is becoming a great concern for art museums throughout the country, many of which are making an effort to develop art education programs. Some art museums in the United States have reached out to all age levels whereas others have barely begun to scratch the surface. Many art museum in-service and out-reach programs aid in the art education of the elementary and junior high school student. These programs generally do not gear towards the high school student's art education, however. The art museum and the secondary school art teacher can work together in developing a continuous flow of art education for these advanced grade levels.

In this era of limited funding for the arts, art education is not considered to be an integral part of the secondary school system. The high school student who has the choice of whether or not to take art usually opts to leave art education out. Why does this happen? It is because the student is not motivated to pursue
such a path. For this reason, a greater enthusiasm for the arts should come from within the secondary school system. The art teacher has a strong influence on students because of his or her daily contact with them and therefore can act as an effective counselor.

The secondary school art teacher’s enthusiasm for the arts can motivate and assist in the cultural growth of the high school art student. The secondary school art teacher can help round off the art education begun in the elementary grades by introducing the student to art outside the classroom. The secondary school art teacher can act as the link between the high school art student and the art museum giving him or her an opportunity to enjoy the visual arts in society. The high school art student is the young adult who can help promote the arts in the future. Therefore, reaching the student is a concern of both museum and school.

A concern for art education is shared by both art museum educator and secondary school art teacher. The art museum and the secondary school art teacher are in positions that, if used together, can benefit both in reaching a common goal in service to the student.

The art museum can be an excellent motivational source and teaching aid for the secondary school art teacher. Each art museum has its own resource bank tailored to the goals and policies of its collection, its personnel, its location, its facilities, and the community. The value of art museum resources does not seem to be apparent to most secondary school art teachers. Thus this resource, the art museum, is looked upon as being "mysterious to many teachers " (Herbert, 1981, p. 24).
Working out a relationship between the art museum and secondary school may benefit the high school student whose introduction to the arts outside the classroom is limited. A communications link between the art museum and the secondary school art teacher may also lead to a better understanding of the full utilization of the art museum resources available to the art teacher.

An examination of the goals and policies of an effective museum-school relationship and how they fit together with the Tucson community will enable us to evaluate the concept of forming a bond between the art museum and secondary school art teacher by examining data collected from interviews of both museum and school personnel in the city of Tucson.
CHAPTER 2

RELATED LITERATURE

The secondary school art teachers and the educators in the Tucson art museums have barely begun to form a bond that recognizes both professional groups as art education resources. To understand how the secondary school art teacher and the art museum educator can approach a relationship in which one can assist another in developing their art program, a closer look into the aims of the secondary school art teacher, the art museum educator, and the museum-school relationship is necessary. The following information was gathered without Tucson especially in mind, and may serve as an example of the relationship between many art museums and secondary school art teachers.

The Secondary School Art Teacher

The secondary school art teacher faces demands daily from school administrators and art students alike. Many times it is required of the art teacher to balance his or her classroom curriculum by supplying the student with a large variety of art related subject matter. While some art teachers are well rounded in the many facets of art, many teachers have not had the training for teaching art related subjects other than studio art. Therefore, an additional resource, the art museum, can act as a "third arm," to be utilized by the secondary school art teacher in supplementing the instruction of the high school art student.
The improvement of instruction of the visual arts is often difficult for the secondary school art teacher because of a lack of compensatory changes in general curriculum structure, schedule programming, grouping of students, facilities, time allotments, and teaching assignments in secondary schools.

Secondary school art teachers often want to improve the quality of their curriculum but require the cooperation of other educators to be open minded to their needs. According to Mittler (1980) "few observers would deny that art teachers genuinely want to involve greater numbers of their students in the appreciative aspects of art. It is a tragedy that many simply do not know how to go about it. Moreover, their efforts to find help are generally futile " (p.18). Hollifield (1982) found that "some teachers do use educational research to improve their instructional practice. Others would like to but find there is a long way between being told 'what to do' and actually knowing 'how to do it '(p.60). Barkan (1962) stated that energetic and imaginative teachers, with sensitivity for the significance of the arts, are often frustrated in their efforts to teach what is meaningful and to effect changes in practices where educational values warrant them"(p.104). Barkan added that "resources teaching materials in the form of books, periodicals, films, and good quality reproductions and projection slides of professional works are woefully scarce or absent "(p.107). Chapman (1969) stated that there is inadequate teacher preparation and lack of curriculum guides and teaching materials to assist teachers. "Surprisingly, despite years of published research and recommendations by art education leaders and evidence of increasing
numbers of art teachers pressing for change, the approach to art teacher preparation continues to concentrate on developing knowledge and skills in studio performance. This rigid studio emphasis is relaxed only slightly to allow a limited exposure to art history" (Mittler, 1980, p.18).

In The Art Museum and the High School, (1975) an advanced placement approach to art history involved the motivated high school student and the participation of the secondary school teacher. The program was conducted by the Cleveland Museum of Art in which classes were taught by the assistant curator in the Department of Art History and Education. The course had two main goals: to provide motivated high school students with the opportunity of taking a survey course at the college level for a whole year's time, and to give these students the chance to reinforce theories and concepts through the use of museum collections. The Cleveland Museum felt that by exposing both the students and the teachers to the systematic study of art history, in conjunction with the study of the art objects from the Museum, that the studio emphasis made in traditional school curricula would be more objective in its teaching approach (Adams, Gates, and Weisberg, p.1).

The secondary school art teacher can explore ways to use art resources offered by the art museum to teach their students. Bleick (1980) states that the "overwhelming response to workshops on teaching art history and criticism, held at the State National Art Education conventions, indicate that teachers are seeking help in critical and historical goals of the comprehensive art curriculum" (p.20).
Gaskin states that "as long as teachers are not prepared in using the facilities of the museum, the museum field trip" per se "will never be anything more than a picnic, a free day out of school... a trip to the museum without any pre-planning and follow-up has little if any education value" (Lacey and Agar, 1980, p.1).

A course offered through the University of Pittsburgh was designed to prepare the teacher for museum utilization. It combined the staff and resources of Carnegie Institute as well as the faculty and facilities from the Program in Art Education at the University. The basic course structure emphasized art terminology used to describe the roles and responsibilities of museum docents, curators, and education staff. Through cooperative planning with the Museum of Art and Carnegie Museum of Natural History, Carnegie Institute, a "behind-the-scenes" tour which included discussions with curators, exhibit designers, and educational specialists was conducted. Other pertinent material was handed out to the class familiarizing the student with the museum resources plus guidelines and activities for curriculum application integrating the museum with classroom material (Lacey and Agar, 1980,p.11).

According to Newsom and Silver (1978) it is "theoretically ... better to teach a teacher" who can in turn reach many students. In reality, both the art museum and the art teacher can gain knowledge from understanding this fact and each can serve as a resource for the other. Through the art teacher, the students can also become more aware of the art museum's facilities, the exhibitions, and the collections; and through the art museum, the students and the
secondary school art teacher can participate in a firsthand experience (p.463).

A workshop conducted by the education department of the Johnson Art Museum, at Cornell University, called Museum in the Schools, was designed to encourage high school students and their teachers to use the art museum's permanent collections. Through the program the teacher and the students became familiar to the museum resources and used them much like a library for the study of art and other subjects as well (Press, 1980, p. 13-15).

Zetterburg finds that "only when the teacher has himself had the experience of looking, of learning to read an object visually, of appreciating the many issues and interests which he roused, is he able to make full educational use of the museum visit ... responsibility for the follow-up in the classroom, the guiding and shaping of the personal response of individual children lies then with the teacher, whether in history, geography, English or art lesson" (p.62).
The Art Museum

Programs and studies conducted through the Council on Museums and Education in the Visual Arts (1978) indicate that both the art museum educators and the secondary school art teachers have the desire to work together. Art museums have been subject to change and are continually changing (Ott, 1981,p.7). Obviously, not all art museums are alike; their art collections and exhibits range in style and period. New education programs are being added to the programs of many art museums. Most of these art museum education programs being non-formal and untailored to a classroom structure in their teaching approach, deal with the education of all age levels.

Although the elementary school child may be the most appealing for many museum educators, the high school student may prove to be the more appropriate audience. The high school student is able to understand more subjects of an advanced nature than the elementary-school-age child. He or she can also benefit more from talking to and exchanging ideas with the art museum staff. The museum staff is usually well-versed in the area of art history and theory and therefore can help the student and the teacher approach the study of art and other related subjects more objectively. Because of the lack of required art history courses in many colleges, the secondary school art teacher is often not equipped to instruct in this area. The art museum staff can assist the secondary school art teacher in the area of art history toward the improvement of classroom curriculum (Newsom, 1977).
General art museum services to the school cover docent programs, curriculum-oriented guided tours, the loan of duplicate reproductions to school to be used as teaching aids, talks to school children on pertinent topics by museum staff with illustrations from the collections, joint or cooperative field trips, and out-reach and in-service programs. According to Matthai and Deaver (1976) a museum visit for the student usually "has several education goals: to supply fact; to supplement or complement a school lesson; to provide exposure to objects and experiences that cannot be obtained elsewhere; to provide an aesthetic experience; to alleviate boredom; to provide a pleasant experience. Further, what a child can and does learn during a museum visit is shaped by that child's culture, prior experience, understanding of the teacher and the museum, motivation and many other factors" (p.16).

The factors impeding the use of the art museum tour by the secondary school art teacher and his or her students (transportation, budget, scheduling, etc.) is why the art teacher cannot routinely fit the group tour into the student's art curriculum. The art museum outreach program can compensate for these disadvantages and therefore should be used by the secondary school art teacher in reaching out to his or her high school students.

The Art Teacher and the Art Museum

Several art museum programs, seminars, workshops and training sessions for the secondary school art teacher have been held throughout the United States (Newsom and Silver, 1978; Lehman and Igoe, 1981).
These studies have involved both private and federally funded museums. The subject matter has dealt with many art-related topics including Art History for High School Teachers, Slide Packages for Teacher Training, an Arts Curriculum Project and an Aesthetic Education Program.

In 1938, the General Education Board of New York granted funds to five art museums for a three-year project in general art education. This project explored some of the resources that art museums can render to secondary schools. An important fact that emerged from this project was that neither the school system nor the art museum should dominate the other in the subject of art education. An equal "give and take" type of cooperation must occur to achieve each one's related goals. This is to be done on a basis of mutual concern and understanding as well as a free interchange of ideas (Powel, 1944; Newsom, 1977).

In Philadelphia (1961) a museum-school program generated so much enthusiasm that the School District of Philadelphia assigned teachers to various museums. The teachers were under the administrative supervision of the Director of Audio-Visual and Museum Education. The school teacher taught lessons concerned with subject matter related to the museum. Each lesson was designed to fit a certain grade level. Audio-visual equipment was widely used and appropriate vocabulary was developed. Here the museum-trained school teacher could relate with the school children and in doing so aid in narrowing the "museum-school gap ".

Hausman, as evaluator to a research program, explained most completely in The Museum and the Art Teacher (1966) how an
The program ran during the summer of 1966 for a period of six weeks. Secondary school art teachers from all over the country participated. Specific entrance requirements for the applicants were a bachelor's degree, a minimum of two years' teachers experience in grades 7-12 or the equivalent in supervision or experience, and recommendations from a principal, headmaster or supervisor. No one was admitted into the program without meeting all of these requirements.

The program's activity schedule included a survey course in a specific area of Art History, various workshops in both utilization of audio-visual media (including experimentation with photographic procedures and recording techniques), and a painting materials and techniques workshop. The program also presented seminars in the preparation and conduction of tours in an art museum.

Following the completion of the research program the secondary school art teachers were asked to evaluate the program and implement a teaching plan tailored to their own teaching situation using those skills that they had learned through the art museum program. The results were positive and were in strong support of the art museum acting as a resource beneficial to the secondary school art teacher.

In 1979, Alexander, an education specialist at the National Archives, Washington D.C., conducted a survey on attitudes toward directed museum visits of the secondary school art teacher. Two points were made by Alexander: museum educators do not need to convince teachers that museums have educational value for high school students
and many teachers do not have a clear understanding of museum educators as fellow professionals, are unsure that museum educators are aware of teacher's needs or encourage their visits, and are uncertain about the availability of museum staff resources. Alexander felt that there was need for museum educators to improve their marketing of themselves and their work.

According to Newsom (1977), "if the subject of art and the resources of the art museum are to be welded into the school curriculum and the learning processes of the young the most important audience of all for the museum educator may well be the classroom teacher" (p.16). Newsom also added that "if the art museum is to offer more than the enrichment of a few visits to young people who come in school groups, it must have the partnership of teachers who have become convinced of the importance of the art museum as an educational resource and who have learned how to use it" (p.16).
CHAPTER 3

METHOD

Tucson High Schools and Art Museums

Subject

Interviews for this study were conducted with local museum and school personnel. The people interviewed consisted specifically of one community art director, one school art assistant director, one school principal, three museum educator curators, and five secondary school art teachers (see Appendix B for teachers in Tucson). All participants were knowledgable in the practice of museum and school relationships, particularly in the Tucson area. The respondents were selected through recommendations and by each respondent's position in the community. Secondary school art teachers from all of the Tucson high school districts (1, 8, 10 and 12) having art programs were contacted. Only half responded. A select random sample of responding teachers from each of the districts was interviewed.

Procedure

The participants were phoned and an appointment was set at their convenience. Each person was interviewed in his or her own environment or work setting.

The questions asked of the respondents (Appendix A) explored
the museum-school relationship and museum programs primarily involving the secondary school art teacher. The questionnaires (Appendix A) used during the interviews were categorized into three segments, each dealing separately with past, present, and future goals and policies applying to the participant's respective organizations. Two examples of questions asked of the teachers were, "do you use the art museum as a primary resource" and "do you think the art museum could be utilized more?"
CHAPTER 4

RESULTS AND DISCUSSION

Objectives of Art Education

Teachers

General responses made by secondary school art teachers about their objectives in teaching art to students were "to develop artists of tomorrow," to "help the student discover new skills and develop his or her own skills," to "encourage visual literacy," and to "develop a sense of self-pride within the student ".

Museum

In dealing with art the art museum's objectives were to get people to "look" and "think," to "experience life visually," to "discover through questions rather than judgments ". Through education of the visual arts the museum not only wished to develop a future museum audience, but to make people aware of what is in the museum and how art can relate to everything else visually and historically.

Secondary School Art Teacher's Use of Art Museums

The secondary school art teachers seemed to feel they were in the dark as far as available museum resources are concerned. The art teachers interviewed conveyed a continuing need for resource materials. The idea of using the art museum as a resource was not apparent to most teachers however, nor were they aware of how to use the museum as a resource other than for group tours.
Some secondary school art teachers receive the art museums' exhibit announcements either through the school or at home, which they post in the classrooms. With regard to the use of group tours, all teachers mentioned lack of transportation and the problem of scheduling students out of other classes (which is virtually impossible to arrange at times) as deterrents. When the teachers were questioned regarding their use of the art museum as a teaching resource, they were puzzled. It was not clear to most teachers that the museum has facilities other than group tours and exhibitions. The secondary school art teachers were aware of the many exhibits and collections on display. Their knowledge of their museum resources was however limited.

Suggestions for better utilizing the art museum as a resource were for the museum to have more exciting exhibits, have outreaches to the schools (travelling shows and if possible a visiting artist showing off his or her work), advertise itself more, take collections to shopping malls so students can be exposed to them, mail information directly to teachers, hold teacher workshops and seminars on what's current in the arts, get to know the art teachers, have the high school students as guests for selected openings, let the teacher help plan events with which they are concerned, and personally invite the teachers out to see the museum and get acquainted with its educational staff.

Most art teachers surveyed could see exciting possibilities for forming a bond between the secondary school and the art museum and welcomed the benefits of utilizing the museum as a resource in the improvement of classroom curriculum. Both schools and
museums seemed reluctant to initiate the bond, however.

Resources for Secondary School Art Teachers Available at the Art Museum

Most art museum personnel appeared to be puzzled over why secondary school art teachers do not make better use of the museum as a resource. In order for secondary school art teachers to have a direct interaction with the museum, most art museum personnel felt that contact must be initiated more than it is presently by the art teacher.

Museum program mailings to secondary schools generally are sent to the school but not directly to the individual art teachers. Museum outreach programs often are designed to supplement a lesson or introduce a certain subject specified by the teacher. These programs are directed towards elementary, junior high, and high school levels. Most art museums' educational programming consists of various kinds of outreaches emphasizing the different ways to look at art. There are presentation kits, slides and teaching material covering themes like Art and the Law and the New Deal in the Southwest, and a specially-equipped travelling van carrying artwork and other educational material out to the schools.

In museums themselves there may be gifted and talented seminars, participatory programs planned in consultation with the teacher, museum tours etc. Other resources include the museum resource library collections, photocopying services, docent programs, a film and lecture series, and a trained reference staff.
Communication Between Secondary School Art Teachers and Art Museum Educators

Communications between the secondary school art teacher and the art museum educator suffered because neither the secondary school art teacher nor the art museum educator were speaking the same language. In that sense both were negligent in understanding what or how the other thought. Each seemed to be bothered by a perceived lack of initiative coming from the other which may be a possible reflection of the lack of effort by each in communicating with the other.

Presently, no art museum surveyed provides programs designed for the secondary school art teacher. Museum services and programs are available for use by secondary school art teachers but no training is offered to the teacher on "how to" apply museum resources to his or her curriculum.

The teachers interviewed would like to see workshops and seminars held through the art museum's direction. Some teachers felt that college credit would be beneficial, but was not the majoring factor for enticing art teacher's participation.

I feel that museum participation by secondary school art teachers will happen once the art teachers and the art museum educators recognize each other as art education professionals and understand the particular concerns of each such as the conservation of museum...
collections, methods for teaching high school students, learning to look and think, and defining new resources for both the secondary school art teacher and the art museum educator.

Although the general response from the survey participants was positive towards having a museum-school relationship one feels a lingering of past elitism in the opinions of a few respondents. Two participants, one representing a school and the other a community at large coincided in their feelings that the gap between the secondary school art teacher and the art museum is due partly to a discriminatory attitude among many museum supporters. As a high school student, especially one from an ethnic minority group, approaches adulthood he or she may become one of those who wish to preserve a cultural distinction between the social classes. In contrast, this attitude may make the museum focus more attention on the elementary school child who may be thought of as a "charitable" cause because he or she is less socially threatening.

The art museum disagreed strongly that this attitude existed and felt that it was an outdated assumption not reflecting the museums' true openness to art education of all ages and social classes. One interviewee felt that perhaps not enough attention is given to the particular needs of the secondary school art teacher, in comparison to the attention given to the elementary school teacher (and therefore the student) towards developing a more holistic bond between museum and school. One school official interviewed felt that the need for providing resource material derived mainly from the needs of the non-art elementary classroom teacher. The
participant expressed the view that the secondary school art teacher is generally considered an art expert and therefore no real effort is necessary to assist him or her. The secondary school art teacher, on the other hand, felt that he or she was not an art expert and too often was left to fend for him or herself.

Perception of the Gap Between the Art Museum and the Secondary School Art Teacher

Teachers

The art teachers interviewed felt that presently there is no bond between the art museum and the secondary school art teacher, but do feel that a bond could be explored to benefit all concerned. The teachers' view of the art museum expressed attitudes (see Appendix C) of not quite understanding the museum's function apart from acting as a depository for collections and a place for displaying exhibitions. Some art teachers saw the museums' exhibits being open to the public as "elitist," "not very exciting," even though there were "valuable collections to maintain," but "would not go out of the way to see it." Some said, "museums could be exciting!" Many art teachers felt that docents "turn off" many of the students when going on group tours therefore "something needs to be done."

Museums

The art museum educators felt that a bond between the art museum and the secondary school art teacher is important. The museum participants mentioned programs and services which are available
to teachers; they viewed themselves as experimenting with new ideas that a teacher may have. The museums' view of many secondary school art teachers was that like many people they carry with them preconceived ideas of the museum. The museum would like to help change these established and often negative attitudes within the teacher's minds.

I feel the only way to effect this change is to have a two-way communications link between the art museum educator and the secondary school art teacher. The problem many times is getting art museum educators and secondary school art teachers together to exchange ideas that would help improve each others' art education programs more effectively. Together the secondary school art teacher and the art museum can help reach the high school student. The high school student needs to be introduced more to the arts outside the classroom. Going beyond the high school students' graduation, a link between the student and the museum can be achieved through cooperation of the secondary school art teacher.

The art museum has a vast amount of resources available to the imaginative art teacher but the secondary school art teacher must become aware of its accessibility in order for it to be used efficiently. Several ways to achieve this are for the art museum to have social gatherings personally inviting the secondary school art teachers to introduce them to the museum staff and resources. Suggestions for future museum-school programs such as workshops and seminars to aid the secondary school art teacher and the possibility
of acquiring college credit could be discussed. The teachers' creativeness hopefully will be stirred enough for him or her to make a return visit.

It is concluded from the information in this study that the community of Tucson is in need of some of the "icebreakers" mentioned above if it is to form a bond between the secondary school art teacher and the art museum.
APPENDIX A
INTERVIEW QUESTIONS

Art Teachers

1. Policy and Goals

1. Is there a policy in the district pertaining to the teaching of art?
2. What are your policies and goals for teaching your students?
3. Does the community play a role in these goals?

2. Present.

1. Does the school provide the art teacher with stimulating resource material for use in the classroom?
2. What art source(s) do you use for personal growth and for the growth of your students?
3. Do you feel that if the art teacher is stimulated the art student will be affected?
4. Do you use the art museum as a primary resource?
5. If so, what facilities do you use?
6. What are some of the existing obstacles which impede the full use of the art museum facilities?
7. Do you feel there is now enough resource material to aid the art teacher?
8. What happens once the art teacher is out teaching? Does he or she get the flow of new ideas and materials that the teacher feels is needed?
9. Do you think that for the most part the art teacher is pretty much a loner and therefore his or her new concepts are for the most part self nurtured?
10. Do you receive art museum announcements? Are you aware of the programs and activities offered through the museum?
11. What are some of the existing obstacles which impede the full use of the art museum facilities for the art teacher?

12. Do you feel there is enough resource material or qualified personnel to aid the art teacher?

13. Do you think the art museum should be utilized more?

14. Do you think there is a need to form a bond between the art museum and the art teacher?

15. Is there a bond now?

16. How do you picture the art museum?

17. How do your students perceive the art museum?

18. Do you personally use the art museum as a resource?

19. Does your class(es) go on group tours? Are these tours helpful?

20. Would it be more helpful for you and your students if there was more understood about the art museum?

21. Does the museum seem familiar to you? Is it as familiar as you would like it to be?

22. Are the facilities in the art museum those of which you could use? What?

3. Future

1. How can the art museum help in the education of art?

2. Do you think the art museum could be a helpful resource in developing your classroom program?

3. Would you use the art museum more as a curriculum resource if college credit was offered with museum programming?

4. Do you feel that art teachers and art museum educators do not understand each others function thoroughly enough to create a future bond?

5. What kind of art program could aid the secondary school art teacher? (Art History?)
Art Museum Educators

1. Policies and Goals
   1. What is the museum's policy in the teaching of art?
   2. What is its objective in teaching the visual arts?
   3. What are its goals?
   4. How long have they existed?

2. Present
   1. What kind of program does the museum offer?
   2. What age levels are they geared towards?
   3. What programs apply themselves to the secondary school teacher?
   4. What museum facilities does the museum offer which could assist the secondary school art teacher for the improvement of his or her teaching?

3. Future
   1. Is it the museum's concern to cover all grade levels or aspects of teaching art?
   2. What does the museum hope to accomplish in relation to reaching the high school art student?
   3. What is the museum's view on the concept of teaching the teacher?
   4. Does the museum now work with the secondary school art teacher and how can the museum and secondary school art teacher work together? Is there a need?
Community and School Service Organization Personnel

1. Policy and Goals

1. What was the need for the founding of the organization?
2. What kind of arts program does the organization offer?
3. What age level are they geared towards?
4. What are your general policies and goals for communicating the arts?

2. Schools

1. Does the organization work with the schools? If yes, how?
   
   A. Transportation
   1. Does the organization go out to the school or does the school come to the organization's activities?
   
   B. Teacher
   1. What programs apply themselves to the secondary school art teacher?
   2. What facilities does the organization offer which could assist the secondary school art teacher for the improvement of his or her learning?
   3. Are there programs designed for the high school student?
   High school art student?
   4. Would you consider the organization a resource beneficial to the art teacher?
   5. Does the art teacher seek out the organization?
   6. In what way could the organization get the art teacher to utilize its facilities more?
   
   C. Accreditation
   1. What is the possibility of accreditation or release time?
   2. What range of art professionals do you employ?

3. Museums

1. Do you work with the museums? Tucson museums?
2. Do the museums seek out the organization?
3. How can the organization be of benefit to the museums?
4. How do you think the secondary school art teacher and art museum could jointly utilize the art organization?
5. Is it the organization's concern to teach?
## APPENDIX B

### Number of Secondary School Art Teachers in Tucson High Schools

<table>
<thead>
<tr>
<th>High School</th>
<th>Number of Secondary School Art Teachers per School</th>
</tr>
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<tbody>
<tr>
<td><strong>PUBLIC SCHOOLS</strong></td>
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<tr>
<td>Tucson Unified School District No. 1</td>
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<tr>
<td>Catalina High School</td>
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<tr>
<td>Cholla High School</td>
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<tr>
<td>Accomodation Program-Cherry Field</td>
<td>0</td>
</tr>
<tr>
<td>Extended Day Program</td>
<td>0</td>
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<tr>
<td>Project MORE</td>
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</tr>
<tr>
<td>Transition Program</td>
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<td>Palo Verde High School</td>
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</tr>
<tr>
<td>Pueblo High School</td>
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</tr>
<tr>
<td>Rincon High School</td>
<td>2</td>
</tr>
<tr>
<td>Sabino High School</td>
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<tr>
<td>Sahuaroo High School</td>
<td>2</td>
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<tr>
<td>Santa Rita High School</td>
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<tr>
<td>Tucson High School</td>
<td>3</td>
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<td><strong>TOTAL</strong></td>
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<tr>
<td><strong>Flowing Wells Unified District No. 8</strong></td>
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<tr>
<td>Flowing Wells High School</td>
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<td><strong>Amphitheatre Unified District No. 10</strong></td>
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<td>Amphitheatre High School</td>
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<td>Canyon del Oro High School</td>
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<td><strong>TOTAL</strong></td>
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<tr>
<td><strong>Sunnyside District No. 12</strong></td>
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<tr>
<td>Sunnyside High School</td>
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<tr>
<td>Sunnyside High School - North Campus</td>
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<td><strong>TOTAL</strong></td>
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</tr>
</tbody>
</table>

**High School Districts 1, 8, 10, & 12**

**TOTAL**

**24**
APPENDIX C

Selected Interview Responses

Teachers

"I don't find the museum's exhibitions all that exciting."

"The students are probably not aware of the museum."

"The museum could provide the teacher with the opportunity to work with a particular artist."

"No, I don't use the art museum as a primary resource. The museum is constructed by and for dilettantes and is important for great collections."

"Yes, the art museum could be utilized more but it depends on the teacher. It's there."

"Workshop courses in conservatorship and preparation could be beneficial."

"The museum needs to come to the school. Teachers are not aware of what the museum can do."

"The museum could be exciting, people should go but don't."

"Teachers are doing their jobs and don't want to be bothered."

Museums

"Discovery is part of the learning process - yet teachers will not put into practice what they want their students to do."

"Teachers would like everything to be done for them, without initiation. This is, I feel, due to their educational background which omits museums - resulting in lack of art education teachers knowing how to use museums."
REFERENCES


Lacey, T. and Agar, J. I know it's there, but how do I use it? *Art Education*, 1980, 33, 10-12.


