

TEENAGERS AND ART MUSEUMS

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My research topic revolves around the question of how art museums can appeal to teenagers. I found this question relevant because there is not a substantial body of research that explores this topic. I speculated that the implications of less engaged teenage audiences in respect to art museums could have long-term consequences for both art museums and teenagers when teenagers mature to become adults. I considered that one possibility could be that art museums could cease to exist, as they are dependent on the community for support. I extrapolated that teenagers would then be deprived of this valuable access to cultural discourse. Added to these propositions, I discovered through my literature review that art museums are currently moving from being primarily object-centered to being more cognizant of their audiences. In order to research this topic I interviewed four art museum teenage educational program managers, I analyzed eighteen websites of art museum teenage programs, and observed three different teenage programs. In addition, I interviewed seven teenagers that were participating in one of the programs in which I observed. I used the constant comparative method of grounded analysis on the data I collected in order to discern significant patterns that might inform me more about how art museums can appeal to teenagers. From the triangulation of data,

I discovered that issues of identity were the most prominently referred to topic and engagement the least referred to topic. In addition, I distinguished that most of the categories were faceted and interrelated with one another. I noticed in cross-case analysis that individual educational programs vary widely in their focus and that field observations raised the significance of engagement as well as the socialization of teenagers in comparison to either the websites or the interviews. I have deduced from the data that individual programs differ and offer unique experiences for teenagers, who are in turn diverse themselves. Additionally, I have compiled two recommendations that emerged from this research and they are that teenage program websites might benefit by having videos that capture the engagement and aspects of socialization of the teenagers in their programs and that further research conducted on what appeals to teenagers in art museums from the teenagers' perspectives would be beneficial to both the teenagers and art museums.

Keywords: teenagers, art museums, education, research, identity, engagement

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Chapter 1: Statement of the Problem

The primary purpose of this study was to gain a better understanding of how art museums can appeal to teenagers. In order to accomplish this, I investigated a number of art museums that offered teenage educational programs. I collected information from seven teenagers through interviews and observations, while they were in the process of participating in art museum programs. I also interviewed four art museum program managers¹ and analyzed eighteen art museum teen program websites. By comparing the data collected about the programs, from the websites, program managers, and from the teenagers, I have posited four key understandings as to how art museums can appeal to teenagers.

Statement of the Problem

According to Chang (2006) teenagers are the least likely of any demographic group to visit museums. The absence of teen demographics from attending art museums is also evident in the lack of studies on teenage educational programming in museum research literature. Many art museums in America do not offer programs specifically targeted toward teenagers. However, when the Walker Art Center of Minneapolis-St. Paul in Minnesota instituted a more teen-centered program, their teenage attendance shot up by 11% (Schwartz, 2005). The low attendance of teenagers to art museums may likely affect the long-term value of art museums in America. If teenagers do not visit art museums, there is a greater possibility that they will not do so as adults either (Rabkin & Hedberg, 2011). I propose that many art museums convey visual aspects of our cultural discourse, and if people are cut off from this access (even voluntarily), people's knowledge of one aspect of their cultural heritage² and the debates surrounding our culture represented by the visual arts, will be curtailed.

The primary question that guided this capstone project was: How can art museums appeal to teenagers? From this research question, I have developed a body of key understandings and have proposed suggestions for further research.

Significance or Importance of the Study

I feel this study is important because if teenagers are not exposed to the richness of this visual form of cultural discourse that is represented by the collections and interpretations of artwork in art museums, they will have difficulty recognizing how the worthy intellectual associations with the visual aspects of culture can have personal value in their lives when they become adults. If art museums are not supported by society, they would cease to exist and a whole aspect of our cultural discourse would be lost.

I think this study is important to the field of art education because many art museums offer teenagers a glimpse into ways that art functions within society. Successful teen programs can inspire teenagers to become artists, art historians, organizers, advocates, or curators in an authentic setting. In this way, the teenagers can expand the knowledge of their own identities and their potential capacities through the social context of the art museum. Teen art museum programs can potentially offer a concrete learning experience in the domain of art and expand the teenagers' knowledge base of the discipline of art.

Finally, the primary significance of this study has been to provide a body of information about how art museums can appeal to teenagers, as this kind of study has not been addressed in scholarly literature.

Chapter 2: Literature Review

This literature review revolves around the question of how art museums can appeal to teenagers. Demographic research has clearly shown that adolescents are the least likely of all age groups to attend museums (Chang, 2006). Chang's analysis also aligned visitor motivation with cultural and educational factors, all of which concur with the findings of the study by Rabkin and Hedberg (2011). This alignment can be related to Vygotsky's (1979) concept of the *zone of proximal development*³ (p. 84), making it more germane that museum programs should be designed to match the purpose of the museum with the needs of the visitors. The understanding that there is a dynamic interchange between visitors and museums in that visitors' knowledge levels vary widely and need to be addressed accordingly⁴, differs markedly from past ideas, where the visitor's role in art museums was conceived as a form of passive appreciation of the static collections of objects. This relationship that matches prior knowledge to learning can make the art museum more relevant to the visitor, an idea upon which Falk and Dierking (2011) have elaborated. By examining the primary needs of the adolescent, identity in relation to social context and learning, the zone of proximal development can be established and both the educational purposes of most art museums can be fulfilled and the needs of participating adolescents can be met.

Identity Formation

It would be in the interests of art museums to consider the interrelationship between identity formation, social context, and learning if the museum wishes to appeal to teenagers through relevancy issues. Developmentally, adolescents are forming their notions of identity, and subsequently, identity is highly relevant to their everyday lives through the way they think. Identity also determines their actions in a social context. In turn, adolescents' social contexts

have a bearing on their identity formation, as well as on their cognitive learning. Examining adolescents' relationships between social context, learning, and identity may seem complex, however Falk and Storksdieck (2005) developed a contextual model of learning that demonstrated that it was possible to measure the complexity of factors that contributed to museum learning.

There has been a substantial amount of literature published that is related to the identity formation of adolescents. Erik Erikson's work with identity formation in adolescents is foundational to the understanding of a core portion of developmental psychology. Erik Erikson is well known for linking identity formation with adolescents (Erikson, 1968). What is less well known amongst neophytes, is that Erikson also linked social context with adolescent identity formation (Newman & Newman, 2009; Tanti, Stukas, Halloran & Foddy, 2011). Erikson regarded identity as multidimensional he included: moral, social, cultural and cognitive aspects of identity in his understanding of the topic (Schwartz, 2001). Baumeister and Muraven (1996) gave a functional and working definition of self when they wrote, "Identity is a set of meaningful definitions that are ascribed or attached to self, including social roles, reputation, a structure of values and priorities, and a conception of one's personality" (p. 406). These are broad and inclusive definitions that have helped me to interpret the significance of identity factors that have arisen in my research. These definitions have also helped me understand how adolescent identity formation has played a role in the ways that art museums can appeal to teenagers.

Not only has Erikson's work on adolescents' identity formation with regard to social context been foundational but Schwartz (2001), and Goossens and Phinney (1996) have traced, through their historical reviews, the ongoing concern in research with the relationship between adolescent identity formation and social context. All the studies that link adolescent identity

formation to social context are entirely pertinent to the ways art museums can appeal to teenagers because art museums provide an alternative⁵ social context for teenagers. The museum, as an alternative context, can contribute to the critical teen developmental stage of identity transformation. Consequently, articles that dealt only with identity formation in adolescents were excluded from this literature review, and by contrast, articles that incorporated the interplay between the adolescent's identity formation and social context were included in this literature review. Other authors whose works have been included in this literature review examined various angles of identity in relation to social context, like the examination between the differing aspects of personal and social identity formation (Tanti et al., 2011) or identity in relation to occupational choices (Danielsen, Lorem & Kroger, 2000). The wide range of research examining various aspects of identity formation in adolescents established the complexity and depth of the issue and at the same time affirmed the scientific plausibility of Erik Erikson's theory. Both these studies, Tanti et al. and Danielsen et al., employed experimental methods. In addition to these studies, I have found that the ethnographic research study conducted by Ito et al. (2010) has been helpful in highlighting the importance of diversity and individuality of adolescents' identity formation in relationship to their socio-cultural context. The study questioned the use of a universal designator for defining adolescent identity and suggested that identity be viewed more individually.

This literature review shows a selection of articles from peer-reviewed journals and published books that have included both empirical research and historical surveys in order to get a balanced, scientific, and accurate perspective on the topic of adolescent identity formation and social context. None of these articles have dealt specifically with the adolescents' identity

formation within the social contexts of art museums. Research still needs to be done on adolescents' social identity formation in the context of art museums.

The Role of the Art Museum

Historically, the purposes of most art museums have changed over the last hundred years, from a generally passive aesthetic appreciation (deriving pleasure and enjoyment from perceived beauty) of the collections to an educational approach centered on meaning making and learning for the visitors. The changing nature and purpose of museums, in general, is discussed in several books and articles, some of which included historical reviews (Burnham & Kai-Kee, 2011; Ebitz, 2005; Hooper-Greenhill, 2010; Marstine, 2006; Rice, 2003) and also in Hein's (1998) analysis of visitor studies. All of these authors related a similar narrative, but each from their own perspective. Burnham, Kai-Kee, Ebitz, and Rice discussed it from the perspective of art museums, Marstine from a broader museum stance, Hein from a museum-educational perspective, and Hooper-Greenhill from the perspective of public education and the museum-school relationship. This literature shows the many roles museums purvey, demonstrating museums' adaptability by matching the purpose and function of museums to cultural and societal changes and needs. Today, most museums define themselves as being primarily educational (Newsom, 1975). Some articles included statistics in their empirical research (Chang, 2006; Hooper-Greenhill, 2010; Newsom, 1975) that highlighted the many museums' changing perceptions and self-definitions, although the articles referred to museums in general and not specifically to art museums. Rabkin and Hedberg (2011) presented some data that correlated the relationship of teenagers specifically to art museums, although more research data and statistics examining the relationship of teenagers to art museums would be useful in examining this topic further.

Despite the assertions that many museums view themselves as educational, there were few articles in museum journals or other published material dealing with educational issues in relation to art museums, although there have been some articles published in art education journals and the *Journal of Museum Education*. Standing in stark contrast to the lack of published material linking education and art museums are Villeneuve's (2007) edition of articles on the increasing important role of education in the art museum. Arias and Gray (2007), whose article appeared in Villeneuve's (2007) publication, described various strategies in which art museums could create programs that could incorporate adolescents. Added to this, Hooper-Greenhill (2010) conducted and presented extensive empirical research that supported the educational role of museums (although not specifically art museums) and gave an international perspective on this issue, as he conducted his research within British museums. Several peer-reviewed journals quoted the studies from this book. The shortcoming of Hooper-Greenhill's book was that it largely analyzed museums in the context of serving schools and the government-sanctioned educational system in Britain and did not examine museums as an independent entity serving the needs of adolescents outside the context of the school system. Another publication (Fortney and Shepherd (eds.), 2010) that dealt with the relationship between schools and museums, revealed how integral collaboration was to affect the success of museum programs. Collaboration was viewed both from within museum departments and included outside institutions as well. Museums were seen as participating in the broader context of society, which can make it more appealing to the lives of visitors in general and therefore teenagers as well. In addressing issues of how programs can appeal to teenagers, ways in which teenagers can become actively involved in art museums should be considered.

Cultural Discourse

Art museums should include teenagers in the active demographic of visitors, in order that both the teenagers and art museums may benefit. If adolescents grow up disconnected from art museums, there is a greater likelihood that as adults they would not be inclined to support art museums (Rabkin & Hedberg, 2011). This idea is also supported by Chang (2006), who demonstrated through his statistical analysis of data that there was a correlation between educational levels and museum attendance. Likewise, I posit that if adolescents, once grown, do not have art museums that represent their cultures or in which they can become exposed to cultural debates, they would inevitably become culturally impoverished⁶. Dewey (1934) discussed the implications of the art object as a transmission of the culture to which it belonged and most art historical books have made this basic assumption as well. Cultural representation can be a form of identity within which people of a society can relate. Recognizing the larger context of cultural identity as an extension of individual and social identity is significant in relation to the topic of connecting the museum to teenagers. However, a large body of papers dealing with visual culture art education, that many authors propose represents our current culture, were excluded from this review as they generally did not relate visual culture studies to the context of art museums. In addition, I excluded visual culture art education studies as it was too broad a topic and because it took the spotlight off the needs of the teenagers and placed it squarely on visual culture as a system and entity within which the teenager only played a passing and minor role. Nevertheless, I did include a survey of cultural definitions and philosophies by Storey (2006) that not only addressed visual culture, but viewed culture from a postmodernist stance by relating the varying philosophies and perspectives on culture over time. This viewpoint has allowed me to enlarge my understanding as to the way changing definitions of culture, from

a historical perspective, has related to the changing roles of art museums within the broader context of society. In addition, the article by Schwartz (2005) acted as a good counterpoint to these visual culture studies because the programs, (e.g. The Museum of Modern Art's High School Museum Studies Program and other teen programs offered by the Andy Warhol Museum, the Brooklyn Museum, and the Walker Art Center amongst others), were teen centered. Her article had several shortcomings that included small samples and seemed to lack analysis and evaluation. However, the article was valuable because there have not been many articles, besides Villeneuve's (2007) publication, that have dealt with art museums incorporating teenagers into their programs and policies. Some examples of the activities offered in the teen programs mentioned by Schwartz ranged from teen-curated exhibitions, fashion shows, dance parties, artist talks, and publishing a magazine. All of these examples are similar to the ones mentioned by Arias and Gray (2007) and relate to the changing roles teenagers have played in the contexts of various art museums. Teenagers in these scenarios have been described as active participants in meaning making, rather than as passive consumers of culture. Another article written by Martin and Yoder (2009) also examined the active participation of teenagers in an art museum, but it was a descriptive and experiential account and only examined one program. More articles dealing with teenagers' roles in art museums, more thorough analysis of existent programs, and more extensive surveys of what art museums are doing and what they can and should be doing to meet the needs of teenagers would fill a gap in this research area.

Cognitive Development, Social context, and Identity

The statistical correlation between the varying levels of education and museum attendance that Chang (2006) as well as Rabkin and Hedberg (2011) established, highlights an important factor when considering how art museums can appeal to teenagers—that knowledge is

an important element in the relationship between visitors and many museums. In making interested museums relevant to teens it is important to consider the interplay between cognition, social context, and identity. Vygotsky (1978), Piaget (1950), and Eisner (2002) have all correlated cognition with social context and development of the self. Eisner's approach was theoretical, Piaget's and Vygotsky's approaches were theoretical as well, but they combined and supported their theories with experimental methods. Their experimental methods were not included in this survey as the literature review is influenced more by their theories than an analysis of their experimental studies. Gardner (2011) critiqued Piaget's experimental methods in relationship to the theories he developed from his experimental methods and favored Vygotsky's approach. One reason is that Gardner's studies showed that there was a separation in the way information was learned in the different domains (subject areas) and that concrete operational learning continued throughout a person's life. These new perspectives on domain knowledge acquisition and concrete operational learning have relevance to art museums, as art museums are so domain specific and concrete operational learning could easily be designed into the educational programs of art museums because the collections in the art museums are advantageously already concrete objects. All three of these books (by Vygotsky, Piaget, and Gardner) were theoretical, but the authors have established their reputations through their experimental research that was published elsewhere. Vygotsky, Eisner, Gardner, and Piaget have become widely known and influential in their fields.

I would be remiss, if I did not mention Falk and Dierking's publication, *The Museum Experience* (2011) based on their seminal research on visitor studies in museums. Falk and Dierking connect learning for the visitor to the personal, social, and physical context of the museum setting. It is apparent in Falk and Dierking's concept of personal context that there is a

connection with Gardner's ideas of learning as a continuum (2011) and Vygotsky's (1979) concept of the "zone of proximal development" (p. 84). Similar to Vygotsky's concept is Csikszentmihaly's (2008) concept of flow, which may well have emerged from Dewey's (1934) ideas on flow as a descriptor of experience. In turn, Dewey's theoretical approach to learning as experience is complimented by Falk and Dierking's research and their integration of the three contexts that together facilitate learning.

Conclusion

This literature review presented research and theory in the area that linked identity, social context, and cognition. The literature review also uncovered research that revealed museums changing roles from being object-oriented to audience centered as witnessed through the museum's increasingly new emphasis on education. In addition, the literature also examined research in the area of adolescent identity in relation to the adolescent's social context. Overall, however, there remains a lack of substantial research that relates these components to how art museums appeal to teenagers. I propose the research that examines how art museums appeal to teenagers, if actively applied to art museum programs, would prove useful to many art museums, their communities, and would ultimately benefit interested teenagers.

Chapter 3: Research Methods

Many art museums are lacking teenagers as participatory demographics (Chang, 2006; Ng, 2009; Rabkin & Hedberg; Trestcott, 2009). The low attendance of teenagers is especially noticeable if the museums do not engage teenagers in programs that are specifically designed for them (Schwartz, 2005). Conversely, teenagers are missing an important component of their cultural knowledge when they are not exposed to the art museum's rich learning environment (Chalmers, 1974; Dewey, 1934). The purpose of this case study has been to establish an understanding of how art museums appeal to teenagers. In order to gain insight into the teenagers' attitudes and responses to the unique environment of art museums and to what measures art museums have taken to appeal to teenagers, I observed teenagers in three teen-targeted art museum programs and interviewed seven of them in one program. I also examined eighteen art museum teen program websites posted by well-renowned American art museums. In addition, I interviewed four art museum teenage program managers. In order to move forward in this research, I obtained IRB approval (Appendix A). The IRB ethical obligations required that I gain signatures of consent from the museum program managers before I could interview them. I did not need to get a signature from the students, but they did need to be informed of their rights. After I gathered data from the websites, observations, and interviews, I looked for patterns of correspondence from which I developed key understandings about how art museums appeal to teenagers.

Study Design

My research has taken the form of what Baxter and Jack (2008) define as a descriptive, multiple-case study design⁷. Like the case studies of Snipes, Doolittle, & Hurlihy (2002) and Hughes, Karp, Fermin, & Bailey (2005) I chose multiple cases that I cross-compared in order to

delineate key understandings of how the museum appeals to teenagers. The multiple-case studies contrast sharply to the single case study, like Cohen's (1990). Cohen used a detailed description of the encounters within his study and presented them in a narrative that allowed the reader to construct meaning. In contrast, I have cross-compared the cases in my multiple-case study. The results have been organized in a way for the reader to evaluate, but the level of meaning construction has been reduced in comparison to Cohen's single case study.

One of the primary advantages to having used multiple-case studies is that I have been able to obtain a wider viewpoint as to how art museums can appeal to teenagers. As a qualitative design, in contrast to a quantitative design, this case study has not tested any hypothesis or examined one particular variable (Lodico, Spaulding, & Voegtle, 2006) its purpose has been to enlarge the understanding of how art museums can appeal to teenagers. I have been the prime investigator. Through personal interactions with the participants, I was able to discern and record subtle inflections, innuendos, and allusions in conversations with the participants. This type of communication has alerted me to the possible interconnections between variables regarding how art museums can appeal to teenagers. The underlying philosophy behind this study is that of social constructivism⁸, a term defined and used by Lodico et al. (2006). This philosophy has been borne out as I have taken into account the multiple subjectivities and multiple meanings of the participants when I observed programs, interviewed participants, and examined websites. I have been cognizant of my own perspectives that I have brought to the situations. The complex issues of social context, identity formation, and cognitive learning that are involved in the teenagers' interactions in the art museum setting (Falk & Storksdieck, 2005) have made a qualitative research method a better choice than a quantitative research method (Yin, 2009). Furthermore, I was not in a position to alter the behavior of the participants in order to satisfy the testing or

manipulation of variables common in quantitative research (Yin, 2009), as it would have changed the understanding of how art museums can appeal to teenagers.

Population

As the case study has been a qualitative study, I used purposeful sampling⁹. The case study is a bounded system¹⁰ (Merriam, 1998, 2009; Stake, 1995; Yin, 2009) so I selected a small sample that fulfilled the criteria for the phenomenon that I planned to investigate, which was how the art museums can appeal to teenagers. In this case, I chose to observe teenagers, between the ages of thirteen and nineteen that participated in three teen-centered art museum programs from two major cities in America and interviewed seven teenagers from one of the programs. In addition I interviewed four art museum teenage program managers that represented well-renowned art museums from four major cities in America. I also examined eighteen teenage program websites posted by major art museums from different geographical regions of the United States.

Narrowing the sample in this manner helped me focus the study. All the programs that I selected in which to interview and observe offered a variety of different types of programs that the teenagers could participate in. The art museums varied from small and regional to large and international and from contemporary to a cross-section of traditional and contemporary art. None of the art museums that I chose focused exclusively on traditional art. I chose five major American art museums in large urban centers because the major museums have built solid reputations and have sufficient funding that have enabled them to develop quality programs. By observing the programs in action, interviewing the program managers for the teenage programs, and examining the websites of art museums that offered teenage programs, I cross-compared the data so that I was able to locate patterns of correspondence. I excluded art museums that did not

offer teenage programs or were not prominent.

Data Collection

I gathered data through telephonic interviews, on-site observations, and information listed for teen programs on art museum websites. I simultaneously analyzed the data as I collected it, a strategy recommended by Merriam (2009) and Stake (1998). In order to go ahead and pursue data collection, I received permission from the teenage program managers.

Interviews. Initially, I conducted semi-structured to unstructured (Merriam, 2009) telephonic interviews (i.e. loosely guided by questions) with the four program managers of the teen art museum programs from which I audio recorded. Through these semi-structured questions (Table B1) and unstructured questions, I acquired vital information about the overall teen programs from the program managers' perspectives. I followed strategies, like asking open-ended questions followed by close-ended questions suggested by Harvey (2011), though I applied it more loosely. After the interviews, I transcribed the audio recordings and sent a copy of the transcriptions to each of the participants concerned, and as required by the IRB protocol.

Once I was in the setting of one of the teen programs, I conducted largely unstructured interviews (i.e. spontaneous questions) with seven teen participants. This component consisted of small group interviews mixed with observation, semi-structured questions, and unstructured questions (Table C1). I asked these questions face-to-face with the participants and in the context of the program in action. These more informal interview techniques differed from O'Connor's (2002) formal (i.e. fixed questions) interview techniques. To a large degree, fixed questions determine responses and I was more interested in the participants' perspectives than my own preconceived notions of teen art museum programs. From the teenage interviews, I wrote field notes from what I remembered and observed during the interview session.

Observations. I conducted three on-site observations of three very different programs for teenagers. My goal was to be an observer (Merriam, 2009) within the context of an active teen-centered art museum program. In this role, I did not want to interrupt the flow of the programs. In one setting, I carefully balanced my observations with the interviews. In all three settings, I observed how the students socially interacted with one another and how they responded to various situations. By observing, I learned how teenagers responded to different kinds of situations and topics. I understood that my presence would influence the participants to a certain extent (Bott, 2010) and hence affect the data that I collected.

Documents. I used the website information from the art museum teenage programs to cross-compare with the data I collected from the observations and the interviews. The information gathered from these three sources allowed me to triangulate the data in order to reduce bias in the study.

Data Analysis

The data I collected consisted of field notes, audio recordings, transcriptions, as well as the information garnered from the art museum teenage program websites. I used a software program called TAMS Analyzer 4.0, which was a Creative Commons licensed program. I analyzed the data according to the constant comparative method of grounded analysis, an inductive methodology¹¹, that Glaser and Strauss (1967) outlined. Alkin and Daillak (1979) defined constant comparative analysis as a methodology for aggregating findings in research. Using the constant comparative process, I categorized the data according to emerging themes. By emergent, I mean that I did not impose preexisting categories upon the data. By contrast, as I read the data I applied a category that reflected the meaning within the data itself. While the data was being transcribed and coded, I constantly compared it to existent categories. I formed subcategories

when there were refinements to be made. At a certain point the categories became saturated. By saturated, I mean that when I read new data, I found that I was not applying new categories, but was applying categories that I had already created. I coalesced the categories by focusing on how the categories fitted into the major themes. The interplay of the major themes has formed the structure from which I was able to derive theories of how art museums appeal to teenagers. The juncture at which I discerned that the theories appeared to be accurate statements of the original situations was when I determined that the analysis was complete. Stake (1995) mentioned that data source triangulation, which is when data is collected at different times or places, is one way of verifying data. By observing teenagers participating in different museum programs, interviewing art museum teenage program managers, and examining teenage programs listed in art museum websites, I used data source triangulation. I did not pursue other forms of triangulation, like investigator or theoretical triangulation as it would have required a group of researchers to conduct the investigation.

Pilot Studies

I conducted two pilot studies in order to practice and learn more about interview techniques, as well as learn more about my target participants.

First pilot study. The first pilot study was conducted with a coordinator of an art museum teen program. My professor referred her to me. I emailed her a list of questions and she said she would prefer a phone interview. Two weeks of negotiation transpired before the interview could take place, as she had to go out of town during that interim period. I did not record the conversation, as I was not sure of the legality in recording phone conversations. Instead, I wrote down fragments of the conversation on paper. I had a list of questions that I was planning to ask. I used these as a starting point for the conversation, however the conversation took its own turn

and I pursued spontaneous questions that related to the conversation and my topic. During the course of the conversation, I learned many facts about the museum programs that were not advertised on the website. After the interview, I did not write field notes and I have forgotten many details from the conversation. I learned that writing field notes after interviews is essential. I also learned that in the natural flow of a conversation, one has to let go of planned questions. Lastly, I learned that when organizing interviews, the proposed date of the interview could change. As my research question was not as evolved at the time of this interview, I did not gain a simple answer as to how art museums can appeal to teenagers. I did, however, learn that this art museum was searching for ways to become more relevant to teenagers by offering programs and opportunities that they could not get elsewhere. I was surprised that one of the programs they offered was an online program that essentially followed a school curriculum. The museum in a duplicate role of the school is one of the reasons why I decided to eliminate school-related art museum programs from my sample groups. In contrast, I was determined to concentrate on the uniqueness of the museum setting as a new and different kind of opportunity for teenagers to engage in the domain of art.

Second pilot study. My target question for the study revolved around teenagers. I chose as a candidate my sixteen-year old daughter, who is a budding artist. I asked her some general questions about what teenagers like in art programs. She had attended a few in the past and was anticipating attending another one that summer. I took notes, but did not transcribe them. My note taking was better with my daughter's interview than the phone interview, as I wrote down more information. I had felt rushed in the phone interview with the museum coordinator, and I could not concentrate on writing. I followed up the interview with my daughter two weeks later. I asked questions that were similar to the ones in Table C1. I noted common themes between the

two interviews with my daughter that revolved around peer groups and the desire to be treated like an adult. I subsequently transcribed the notes. I found that my natural tendency was to prompt people when they were searching for words and I was concerned that this would introduce bias into my case studies.

Limitations

I have aimed to be aware of the primary limitations of case studies throughout my research, which is that case studies describe a particular situation and cannot be generalized to other situations. Generalizations cannot be made from particular instances because logic philosophers would describe these as fallacies (Groarke, 2012). Other issues that may limit the value of my research are issues of subjectivity and bias. These can appear at all stages of the research and are largely centered upon the practices of the researcher.

My biggest concern was that the questions I formulated would merely confirm my underlying research theories. In this way, I would have contaminated my data collection. This is where triangulation has been imperative. Misinformation in interviews through, for example, elision by the participants may also have interrupted the veracity of my data gathering (Roulston, 2010). However, elision itself can be interpreted and can become meaningful data if recognized, but the limitation is in the speculative and multiple ways it could be interpreted.

When I categorized data in the analytic phase of my research, I had to make sure that I did not impose preordained categories and relied on emerging themes instead (Glaser and Strauss, 1967). This reduced some bias, although Constat (1992) argued that themes did not emerge, but instead they were created. The different emphasis made a point about the bias that is introduced by the researcher in the stage of analysis. Constat (1992) maintained that this bias may be somewhat reduced when the researcher reveals the process he/she used to create the categories.

I have had to bear all these limitations in mind when I analyzed and presented my data. One way I have done this is that I established and maintained a chain of evidence between my research question, data collection, analysis, and final presentation.

Summary/Conclusion

The purpose of the study was to develop an understanding of how art museums can appeal to teenagers. I have developed four key findings that can form a rationale around which either further research can explore or which can benefit current art museum teenage programs.

Chapter 4

Some teens had gathered in groups and were sitting cross-legged in big circles in the gallery spaces talking and looking around. There was a general sense of flow, torrents, currents, and waves. This movement was accentuated when the live band started to play and whole groups of teenagers started dancing to the music, while others looked on in engrossed joy, mesmerized by the whole evening.¹²

Cultural Heritage

The purpose of the study is to find out how art museums can appeal to teenagers as teenagers have been an underrepresented demographic of the art museum demographics (Chang, 2006; Ng, 2009; Rabkin and Hedberg, 2011; Trestcott, 2009). This is pertinent to current trends of art museums as the focus of art museums has been shifting from one where spotlighting the art object was central to current circumstances where education has increasingly taken on a primary role (Marstine, 2006). Subsequently, the visitors to art museums are now playing a more pivotal role in the planning of exhibitions and increasingly research into visitor learning is being analyzed (Falk and Dierking 2011). In addition, it could be argued that the value of the interchange between the art museums and teenagers has a long-term cultural impact in our society. It is possible that teenagers who have not visited art museums or participated in art museum programs may see little relevance to the existence of art museums when they become adults. Certainly, statistics do show that the lack of art education correlates to the lack of participatory support for art museums (Rabkin & Hedberg, 2011). Art museums are precariously dependent on society for their support and if adults within a society do not support art museums, their existence could be threatened along with the cultural reservoir that they carry and this in turn would be lost to that generation.

I propose that the flow between teenagers, art museums, and society is one of interrelationships and that extracting one aspect without viewing it holistically would not be representative of the phenomenon. Hence, my choice of case studies as the preferred research method and social constructivism as my philosophical framework. Both case studies and social constructivism incorporate a holistic approach to the subject matter that is researched.

Categories

The interrelationship of factors that describe the phenomenon of how art museums appeal to teenagers has emerged in my research in the form of categories used to describe occurrences or instances of events mentioned in the data. The data was collected from the teenage program pages of eighteen art museum websites, from four interviews with art museum teenage program managers (Appendix D), and from the field notes that I wrote when I observed three different types of art museum teen programs (Appendix E), one in which I interviewed seven teenagers.

Initially fourteen categories emerged out of the data, but I found that some categories were duplicates and yet other categories were representative of much larger themes and hence were subsumed within the more all-encompassing categories. Six categories emerged out of these refinements. They are cognitive, diversity, engagement, identity, program, and socialization (Appendices F and G).

Relationships

Probably the most noteworthy of the categories that have emerged from the data is that of identity. It stands out as the most frequently referred to topic. The other two topics that occur more frequently than the other categories are the program and cognitive categories. Identity is composed of many different elements and interrelates with many of the other categories, even those that are least mentioned.

Identity. Some aspects of identity relate to when teenagers think of themselves as: independent “That’s exciting for them because they get to kind of curate it and choose the art they like.” (program manager¹³, personal communication, August 16, 2012); as artists “The students get to work with artists. They do artist residencies and work with contemporary artists.” (program manager, personal communication, August 29, 2012); or as leaders “They organize the teen nights.” (program manager, personal communication, August 16, 2012). Sometimes, the art museum program managers actively nurtured identity formation of the teenagers:

I encourage all of them. I do these, kind of, exit interviews with them at the end of summer. I tell each of them individually, “You need to take more opportunity to lead and this is the kind of leader that I see you developing into and I think you should take advantage of these opportunities.” (program manager, personal communication, August 16, 2012).

Identity and socialization. Besides identity functioning as a pure category, its importance is also in the way it interrelates with the other categories. The vignette mentioned at the beginning of this chapter is a good example of the interrelationship between the categories of identity and socialization. The interplay was demonstrated where students formed groupings and assessed themselves in respect to others “talking and looking around” or whether they chose to watch other people dance or be an active dancer themselves. The way people socialize can reflect or impact a person’s identity in the way a person sees themselves in relation to others. The reason why socialization has maintained its own category is that it is a way of learning and thus relates equally well to the cognitive category.

Cognitive. Like the identity category, the cognitive category has varying facets. One example is in the differentiated way people learn, “I noticed later that this student was far ahead

of the other students.”¹⁴ Another example is in the development of critical thinking skills, “However, when it comes to their big ideas, big proposals, events that they do, the core ideas where they come from, come from them, by themselves.” (program manager, personal communication, August 15, 2012). The development of cognitive skills is yet another area that art museums nurture, “They come over and do these really cool things called digital stories.” (program manager, personal communication, August 16, 2012). Not surprisingly cognitive development in the teenagers was also nurtured from the inspiration derived from both the collections in the art museums and from visiting artists that these institutions were able to attract:

[Celebrity] came down from New York and worked with them for a whole week. Talking about inspiration, and art, and the artistic process. And they did an intensive study of the modern and contemporary collection with the curator here and me. And then they went back and responded with this amazing huge mural. (program manager, personal communication, August 16, 2012).

Cognitive and program. The above quote is a good example where learning has taken place because of the inherent qualities of the institution itself, the art museum. Most art museums within the larger context of society have to collaborate with institutions outside their own and inter-departmentally within their own institutions for the teen programs to function smoothly. Two examples can be seen on the websites of both the Brooklyn Museum and the Warhol where they mention collaboration with other institutions. In addition, the program has to consider how it is represented, how it markets itself, and how it promotes itself. These issues of corporate identity impact the program’s ability to acquire funding, attract participants, and in turn offer a variety of quality programs that can benefit the community. Considerations of selection and inclusion through diversity and engagement in teenage programs that incorporate identity,

socialization, and cognitive considerations are key factors that play a role in how the programs can appeal to teenagers.

Reflexivity

One of my biggest concerns with the gathering of data was that my research questions would determine the data in the interviews. Despite the fact that I triangulated my data from other sources, field observations and websites, I decided to code my questions as well in order to find out what the correlation might be between my research questions and the interviewees' responses. The bar graph in Appendix H shows that six types of categories from the research questions overlap with the interviewees' responses (viz. cognitive, diversity, engagement, identity, program, and socialization). However, there are two additional categories that are more significant than the other categories (viz. motivation and neutral commentary) that differed from the response categories. Both motivation and neutral commentary serve the other six categories, but I decided to leave them separate in the question chart, so that the slant of my questions would be more transparent. On closer examination of my research questions, I determined that they were primarily concerned with the motivation of teenagers, and that neutral commentary was used to encourage the interviewees to elaborate on their perspectives. I also found that even though the majority of the categories were the same between the questions that I asked and the responses I received from the teenage program managers, the hierarchical rankings did not correspond in four out of the six similar categories (Appendix I).

The purpose of my research was to gain an understanding of how art museums can appeal to teenagers and as it involved case studies that by their nature are about the particular, it has to be borne in mind that one cannot make generalizations about the findings, however one's understanding of the topic may be enlarged. In order to combat bias in my research, I used a

process of triangulation. I collected data from three sources (websites, interviews and field notes) and analyzed it according to emergent categories. I ascertained that the categories were faceted and interrelated with one another. I also determined that the questions that I asked the program managers largely did not determine a hierarchical correspondence between the emergent categories even though the categories were largely the same. The categories reflected that issues relating to identity, the functioning of the program, cognitive factors, engagement, socialization, and diversity were connected to how art museums can appeal to teenagers.

Conclusion

My research centered on the research question of how art museums can appeal to teenagers and through a process of triangulation I collected data and analyzed it according to emergent categories. I ascertained that the categories were faceted and interrelated with one another. I also determined that the questions that I asked the program managers largely did not determine a hierarchical correspondence between the emergent categories. The categories reflected that issues relating to identity, the functioning of the program, cognitive factors, engagement, socialization, and diversity were connected to how art museums appeal to teenagers.

Chapter 5

In determining how art museums can appeal to teenagers, I have found that the analysis of my data has directed my attention to six emergent categories that even though interrelated have formed hierarchies of significance. In order to interpret the data, I detected that it was essential to cross-compare the data to ascertain what the implications might be.

Cross-Case Comparison

Although identity featured most prominently when the data was collated, it is interesting to note that there were instances in certain cases that it was listed as only the second most mentioned topic (Appendices D and E). These exceptions seem to underscore the interrelationship and interdependence of these categories. Yet, when I compared the different type of programs in a field situation, what was most noticeable was that in each instance one category seemed to spike considerably more than the other categories (Appendix E). For example, identity was most important in the museum internship program, socialization was most important in the teen night program, and cognitive factors were most important in the studio program. It seems that these programs work in tandem and may sometimes draw in different demographics by appealing to teenagers as individuals rather than as a generalized group. This idea is supported by such commentary from the teenage program managers, for example, “I think the program works for different audiences in different ways,” (program manager, personal communication, August 15, 2012), “It’s tough to compare them because they all kind of serve different functions and relate to the teens in different ways,” (program manager, personal communication, August 15, 2012), and “They come to us, like I said, from so many different backgrounds, so many different parts of the city, so many different frameworks.” (program manager, personal communication, August 29, 2012).

The virtual absence of the topic of engagement from being mentioned on the websites and in one interview and its generally low relevancy in comparison to other categories might prove to be a worthy cause for future investigation. This is particularly relevant as the engagement category was ranked higher in the field observations than in the websites or interviews. Engagement is something that may be more noticeable in a physical context and hence the use of videos might well enhance the appeal to teenagers if added to the websites. Out of the eighteen websites only four websites made use of videos, all of the videos demonstrated teen engagement to varying degrees and in different ways.

Socialization, like engagement, emerged more prominently in the field observations than either on the websites or the interviews. This is another aspect that may enhance the appeal to teenagers if video footage, that incorporates aspects of socialization within the programs, is included into the websites.

Another avenue that would be useful to pursue is to gain more feedback from the teenagers themselves as to how they relate to the programs, what appeals to them, and what their concept of an ideal program would be. I found that the program where I interviewed the seven teenagers resulted in a spike of the identity category. This raised questions as to whether the spike was due to the program, due to the interests of the teenagers, due to the questions that I asked, or a combination of all three factors.

Key Understandings

I have discovered four key points that have arisen in the cross-case comparison in relation to how art museums can appeal to teenagers:

- Aspects of programs, diversity, identity, learning, socialization, and engagement are interrelated and support each other.

- Individual programs differ and offer unique experiences for teenagers, who in turn are diverse themselves.
- The importance of engagement and socialization in teenage programs is largely unrecognized.
- Further research is recommended to find out from the teenagers themselves what type of programs would appeal to them.

Conclusion

In understanding how art museums can appeal to teenagers I have discerned that many art museums are interconnected with the communities to which they serve. The art museums that I examined have responded to their communities by developing different types of programs that address the different concerns of teenagers and have taken into account issues of diversity and inclusiveness. In order to ensure the success of these programs, a selection of art museum teenage program managers have collaborated inter-departmentally within their own institutions and with outside institutions. For example, websites mentioned that the Art Institute of Chicago collaborates with the *After School Matters* program and that the North Carolina Museum of Art collaborates with the *North Carolina Virtual Public School*. Other programs have reached out to their communities by visiting schools, or have offered tours to school groups as a way of introducing and familiarizing students with art museums and opportunities available to the teenagers within art museums. Yet other programs offered possibilities for portfolio development and other types of art exposure in response to the lack of support for art classes in the public school system within their respective communities as well as to take advantage of the inspiration from the collections themselves or the visiting artists that these art museums were able to attract. As one of the many forms of testament to considerations of diversity and inclusiveness, some art

museums offered programs that were not exclusively studio programs catered to budding artists, these took the shape of such programs as museum internships and teen councils which fostered leadership, organizational, and other types of skill building and knowledge development in teenagers.

On a parting note, I find it important to mention that in my findings the range of programs offered to teenagers by many art museums do, in fact, appeal to the teenagers on multiple levels. My findings address the needs and concerns of teenagers that relate to identity issues, socialization, diversity, engagement, and cognitive factors. This framework may be helpful as a guide to self-reflection on behalf of some art museum teenage program managers. I would propose that examining the under recognized issues of engagement and socialization especially in relationship to the other elements, such as identity and cognitive development, may be useful leads to new types of programming or marketing of the existent programs. I would further suggest that future research should be pursued in understanding how art museums can appeal to teenagers from the teenagers' perspectives.

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Footnotes

¹ I have used the term *art museum teenage educational program managers* throughout the research paper as an all-encompassing designation for the role that these educational administrators assume, although their actual titles vary from museum to museum.

² I have used the term cultural heritage to refer to the legacy of the multiple forms of art that have been transmitted and transformed throughout history representing all civilizations until the many present forms of art that are witnessed today. I assert that people from all civilizations have the right to this knowledge and should have access to this legacy.

³ The *zone of proximal development* is when a person is placed into a new learning context and the new learning material that they are exposed to matches their developmental and prior knowledge level.

⁴ The acknowledgement that visitors to art museums have different learning levels is apparent in the vast array of different intermediaries of interpretation that are available to the visitor, for example: wall labels, audio tours, docent-led tours, brochures, workshops, *big idea* concepts applied to curatorial design, museum talks and lectures, and website information.

⁵ The alternative context compared to home or school, thus enriching the identity formation of teenagers, by introducing more variables and possibilities in the construction of their identities. The concept of varying levels of complexity in identity formation with relation to social context, was addressed in the study by Dielsen, Lorem, and Kroger (2000).

⁶ Chalmers (1974) stated that, “art is a medium that transmits the cultural heritage, maintains certain cultural values, and indirectly effects cultural change and improvement” (p. 21). If someone were to be denied this access, I would posit that they would be disconnected from their own cultural heritage or from the accompanying meaningful cultural discourse. Cultural

discourse would include critical thinking like reflective, philosophical, and intellectually purposeful thinking regarding culture. I would describe this lack of access as being culturally impoverished.

⁷This understanding is that the research will describe a phenomenon in a contemporary context and examine different perspectives between and amongst cases (Yin, 2009).

⁸Social constructivism was defined by Lodico et al. (2006) as an outlook that took into account the complexity of phenomena, embraced multiple perspectives and multiple meanings, and posited that individuals socially constructed their realities.

⁹Merriam (2009) described purposeful sampling as, "...based on the assumption that the investigator wants to discover, understand, and gain insight and therefore must select a sample from which the most can be learned" (p. 77).

¹⁰The bounded system was described by Stake (1995) as a "purposive...integrated system" (p. 2).

¹¹Inductive reasoning is when one develops generalized theories from specific observations. By contrast, deductive reasoning works from generalized theories, or hypotheses, to derive specific observations.

¹²This is an excerpt from my observations made in my field notes that I wrote after having attended a teen event held at an art museum.

¹³In order to respect the privacy of each of the individual art museum teenage program managers, I am referring to them generically as program managers. However, the dates do indicate different interviews although two interviews took place on the same day.

¹⁴This is an excerpt taken from my field note observations recorded after having attended a studio arts program held at an art museum.

Appendix A

IRB Permission Forms



PO Box 112250
 Gainesville, FL 32611-2250
 352-392-0433 (Phone)
 352-392-9234 (Fax)
 irb2@ufl.edu

DATE: May 15, 2012

TO: Susan Striepe
 621 Post Oak Circle
 Brentwood, TN 37027

FROM: Ira S. Fischler, PhD, Chair *ISF*
 University of Florida
 Institutional Review Board 02

SUBJECT: Approval of Protocol #2012-U-0577

TITLE: How Can the Art Museum Become More Relevant to Teenagers?

SPONSOR: None

I am pleased to advise you that the University of Florida Institutional Review Board has recommended approval of this protocol. Based on its review, the UFIRB determined that this research presents no more than minimal risk to participants, and based on 45 CFR 46.117(c), An IRB may waive the requirement for the investigator to obtain a signed consent form for some or all subjects if it finds either: (1) *That the only record linking the subject and the research would be the consent document and the principal risk would be potential harm resulting from a breach of confidentiality. Each subject will be asked whether the subject wants documentation linking the subject with the research, and the subject's wishes will govern;* or (2) *That the research presents no more than minimal risk of harm to subjects and involves no procedures for which written consent is normally required outside of the research context.*

The IRB authorizes you to administer the informed consent process as specified in the protocol. If you wish to make any changes to this protocol, ***including the need to increase the number of participants authorized***, you must disclose your plans before you implement them so that the Board can assess their impact on your protocol. In addition, you must report to the Board any unexpected complications that affect your participants.

This approval is valid through **May 15, 2013**. If you have not completed the study by this date, please telephone our office (392-0433), and we will discuss the renewal process with you. **Additionally, should you complete the study before the expiration date, please submit the study closure report to our office.** The form can be located at http://irb.ufl.edu/irb02/Continuing_Review.html. It is important that you keep your Department Chair informed about the status of this research protocol.

ISF:dl

Dear Parent/Guardian,

I am a graduate student in Art Education at the University of Florida, conducting research on how art museums can become more relevant to teenagers. I work under the supervision of Dr. Craig Roland. The purpose of this study is to develop an understanding of how the art museum may become more relevant to teenagers. The results of the study may help art museum educators better understand teenagers, so that they can design programs that better meet the teenagers. These results may not directly help your child today, but may benefit future students. With your permission, I would like to ask your child to volunteer for this research.

I will observe the teenagers in the context of the art museum program. I will ask the teenagers for their opinions and perspectives on the art museum programs they are in or have been in the past and their opinions and perspectives on art museum programs in general. I will ask them to write a short description of their ideal art museum program. With your permission, your child will be audiotaped during the instructional period. The audiotape will be accessible only to the researcher for verification purposes. At the end of the study, the tape will be erased. Although participants will be asked to write their names on the questionnaires for matching purposes, their identities will be kept confidential to the extent provided by law. I will replace their names with code numbers. Results will only be reported in the form of group data. Participation or non-participation in this study will not affect the children's grades or placement in any programs.

You and your child have the right to withdraw consent for your child's participation at any time without consequence. There are no known risks or immediate benefits to the participants. No compensation is offered for participation. Group results of this study will be available in December upon request. If you have any questions about this research protocol, please contact me at (615) 371-5356 or my faculty supervisor, Dr. Roland, at (352) 392-8453. Questions or concerns about your child's rights as research participant may be directed to the IRB02 office, University of Florida, Box 112250, Gainesville, FL 32611, (352) 392-0433.

Susan Striepe

Approved by
University of Florida
Institutional Review Board 02
Protocol # 2012-U-0577
For Use Through 05-15-2013

[Older children]

Hello *[child's name]*. My name is Susan Striepe and I am a student at the University of Florida. I am trying to learn about how students think, learn, and behave in the museum. I will be working with several students at *[name of school or after-school program]*. If you decide to participate, you will be asked to do some writing and answering some questions about your feelings and opinions. We will spend about an hour and a half working in a group with other students and we will spend another half an hour writing individually. There are no known risks to participation, and most students actually enjoy writing and talking about their feelings and opinions. You do not have to be in this study if you don't want to and you can quit the study at any time. Other than the researchers, no one will know your answers, including your teachers, museum professionals or your classmates. If you don't like a question, you don't have to answer it and, if you ask, your answers will not be used in the study. I also want you to know that whatever you decide, this will not affect your class. Your [parent / guardian] said it would be OK for you to participate. Would you be willing to participate in this study?

Approved by
University of Florida
Institutional Review Board 02
Protocol # 2012-U-0577
For Use Through 05-15-2013

Dear Art Museum Teen Program Coordinator:

I am a graduate student at the University of Florida. As part of my thesis project I am interviewing art museum teen program coordinators, the purpose of which is to learn about teen-centered art museum programs. I am asking you to participate in this study so I can gain an understanding of the teen programs that are offered by your art museum. Interviewees will be asked to participate in an interview lasting no longer than 45 minutes. The schedule of questions is enclosed with this letter. You will not have to answer any question you do not wish to answer. Your interview will be conducted by phone or at your office after I have received a copy of this signed consent from you in the mail. With your permission I would like to audiotape this interview. Only I will have access to the tape, which I will personally transcribe, removing any identifiers during transcription. The tape will then be erased. Your identity will be kept confidential to the extent provided by law and your identity will not be revealed in the final manuscript.

There are no anticipated risks, compensation or other direct benefits to you as a participant in this interview. You are free to withdraw your consent to participate and may discontinue your participation in the interview at any time without consequence.

If you have any questions about this research protocol, please contact me at (615) 371-5356 or my faculty supervisor, Dr. Roland at (352) 392-8453. Questions or concerns about your rights as a research participant rights may be directed to the IRB02 office, University of Florida, Box 112250, Gainesville, FL 32611; (352) 392-0433.

Please sign and return this copy of the letter in the enclosed envelope. A second copy is provided for your records. By signing this letter, you give me permission to report your responses anonymously in the final manuscript to be submitted to my faculty supervisor as part of my course work.

Susan Striepe

I have read the procedure described above for the School Curriculum Interview assignment. I voluntarily agree to participate in the interview and I have received a copy of this description.

Signature of participant Date

I would like to receive a copy of the final "interview" manuscript submitted to the instructor. YES / NO

<p>Approved by University of Florida Institutional Review Board 02 Protocol # <u>2012-U-0577</u> For Use Through <u>05-15-2013</u></p>
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Appendix B

Table B1

Questions directed toward Program Coordinators

Examples of Questions
1. Which programs work the best? In what ways are they successful?
2. How long have the programs been running?
3. How relevant do you think the attrition/retention rate is to your program?
4. How much autonomy do the teenagers have? How do the teenagers respond?
5. How collaborative are the programs? How do the teenagers respond?
6. How would you describe the diversity within the program?
7. How much emphasis is there on leadership within the program?
8. What is the role of mentorship in the program? Is this important to the teens?
9. Do some teenagers get school credit for the programs?
10. Do some teenagers ask for references after having participated in the programs?
11. How focused is the program on art versus administration?
12. What role do you think teens socializing plays within the programs?
13. In social media or technology used within the program?
14. Why do you think teens come to participate in the programs?

Appendix C

Table C1

Questions directed toward Teenage Participants

Examples of Questions
1. Have you attended programs before?
2. What other programs have you attended?
3. What have you enjoyed the best in this program?
4. What other programs are you doing this summer?
5. Do you plan any of the activities?
6. Are you taking art classes at school?
7. How important is art to you? Are you planning on doing art as a career?
8. How has your view of art changed?
9. How has your view of art museums changed?
10. Has participating in these programs changed your career goals?

Appendix D

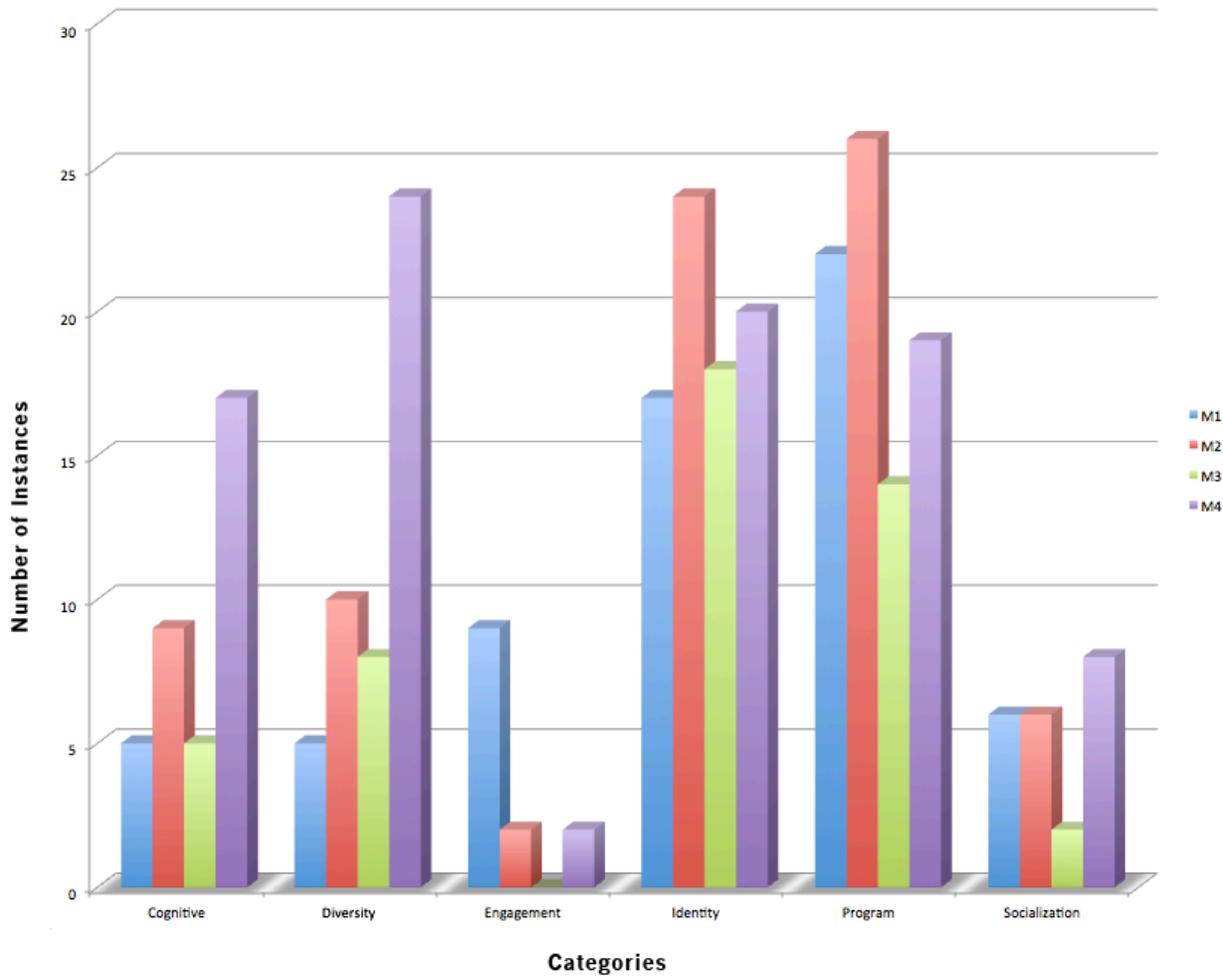


Figure 1. Interview comparisons. M1 to M4 = representing the four distinct interviews obtained from the four specific teenage program managers from four separate art museums.

Appendix E

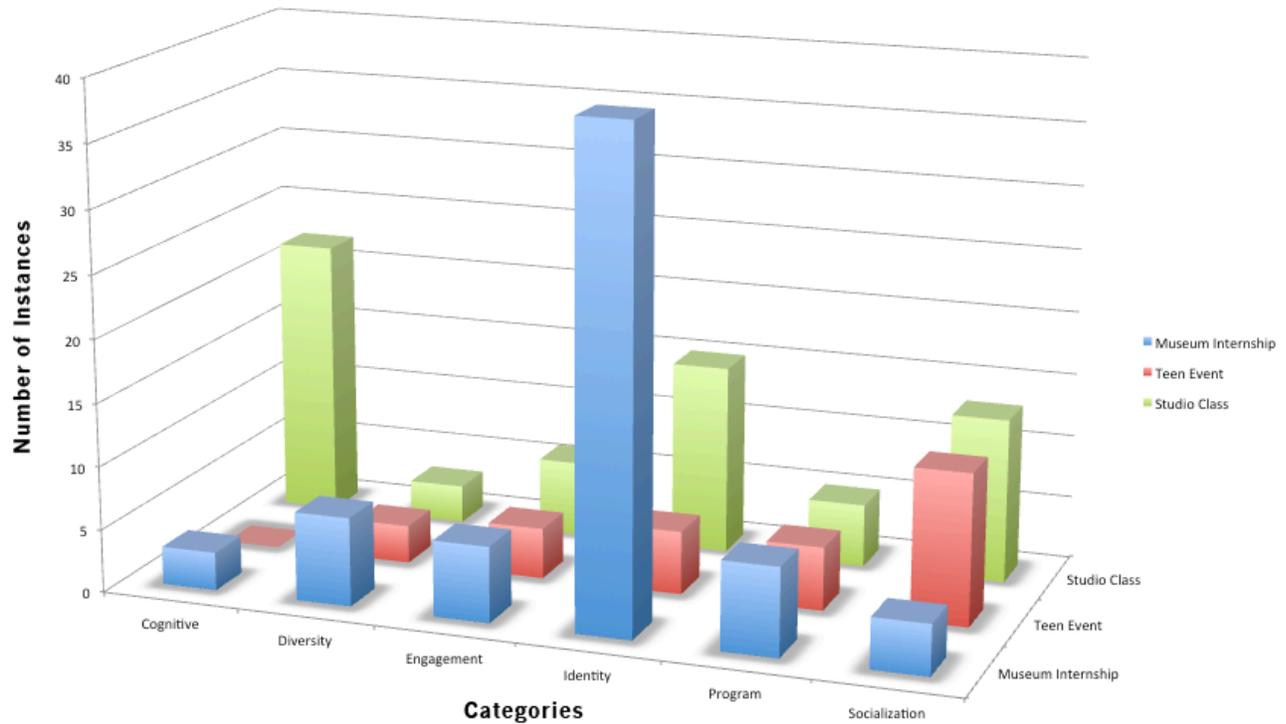


Figure 2. Comparisons of field observations. Museum Internship = a program for teenagers that explores the occupational aspects of art museum professionals in a constructivist manner (students curate their own show); Teen Event = a social event hosted by the teen council of the art museum that gives the visiting teenagers an opportunity to experience the artwork and the art museum in an indirect way and the teen council a real life learning experience; Studio Class = classes that expose students to contemporary artists and art making practices that may ultimately assist the students in building their portfolios.

Appendix F

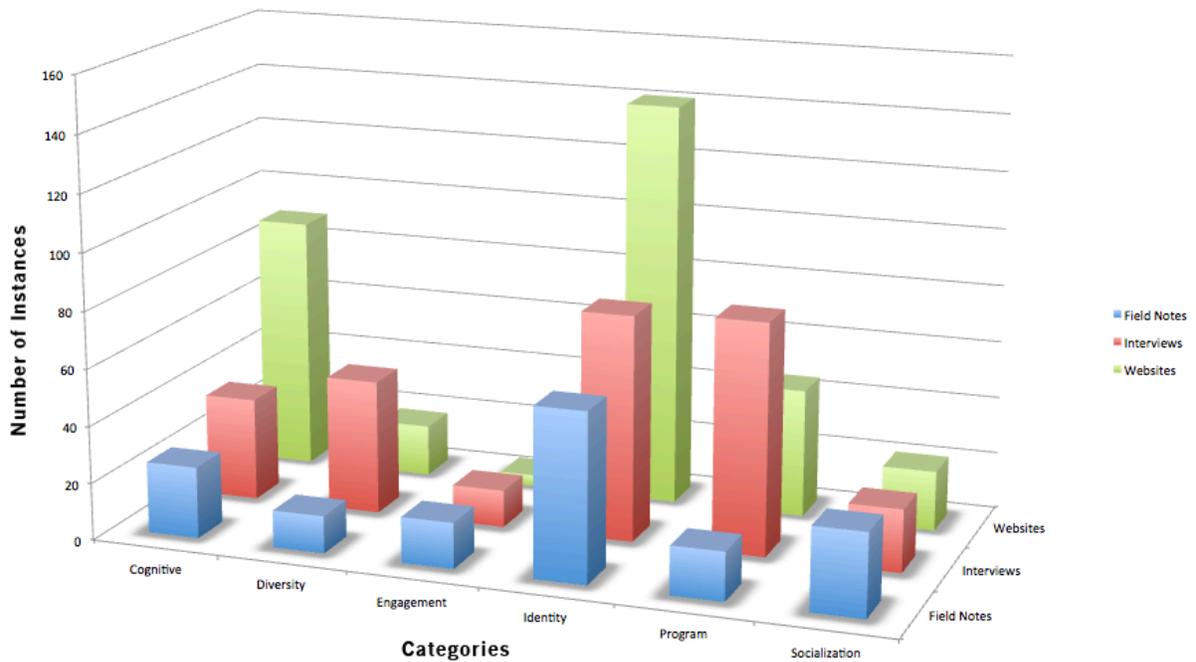


Figure 3. Three sources of comparison. This is a clustered column chart representing the number of instances a factor within each category occurred in comparison to the three different sources from which the data was collected. Websites = data taken from eighteen different American art museum websites that specifically offered teen programs; Field Notes = data taken from written observations based on-site visits to three different types of art museum teen programs; and Interviews = data derived from the transcripts of four audio recorded interviews with four teenage program managers from four different art museums.

Appendix G

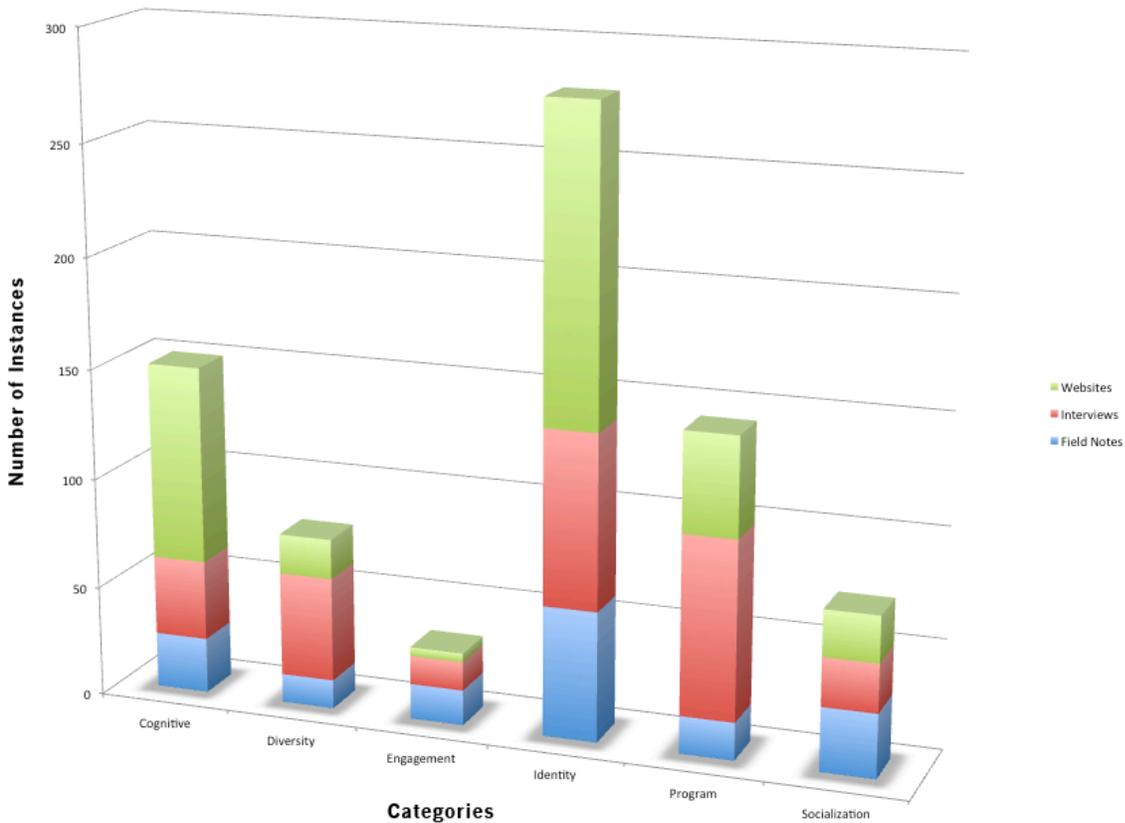


Figure 4. Triangulation. This is a stacked column chart representing the number of instances a factor within each category is mentioned in the data. The categories can be defined as follows: Cognitive = refers to forms of cognitive development and the multiple ways and types of learning that take place in art museums; Diversity = refers to instances that largely relate to the way demographics interplay with program management; Engagement = refers to the immersion, intensity, and commitment witnessed in the teenagers; Identity = a complex array of qualities that link teenagers' self-perception both within themselves and in relation to others, including role playing and career exploration. It also includes the program managers' mentorship of the teenagers; Program = refers to issues that affect the art museum program like collaboration, marketing, funding, self-reflection, exclusivity, and selective processes; and Socialization = refers to instances that reflect the teenagers engaged in various forms of social behavior.

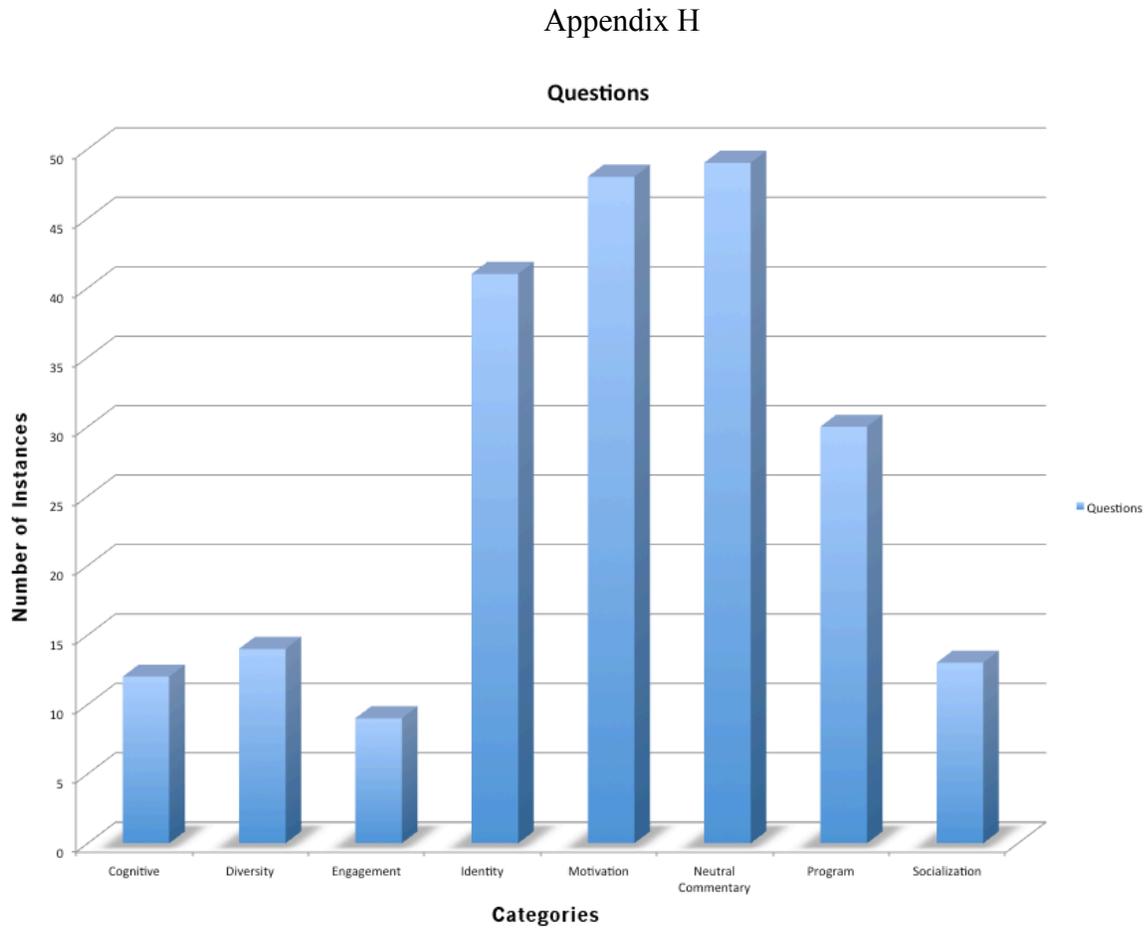


Figure 5. Question categories. The question categories are the same as mentioned in Appendix D with the addition of motivation and neutral commentary. Motivation = questions that were framed in a way that pursued answers as to what appealed to teenagers about the programs; and Neutral Commentary = remarks made by the researcher that were structured to encourage further elaboration on behalf of the interviewee.

Appendix I

Table I1

Category frequency ranking

Ranking	Questions	Interviews	Websites	Field Notes
#1	Identity	Program	Identity	Identity
#2	Program	Identity	Cognitive	Socialization
#3	Diversity	Diversity	Program	Cognitive
#4	Socialization	Cognitive	Socialization	Program
#5	Cognitive	Socialization	Diversity	Engagement
#6	Engagement	Engagement	Engagement	Diversity

Note. This table lists the frequency with which categories were cited. #1 = the most frequently cited; and #6 = least frequently cited; Questions = the categories that emerged when the questions from the interviews were coded; Interviews = the categories that emerged from the interviews; Websites = the categories that emerged from the websites; and Field Notes = the categories that emerged from the field notes.

Biographical Sketch

Susan Striepe was born in East London, South Africa. She received a BA in Art History and Russian from the University of the Witwatersrand in Johannesburg, South Africa and a BFA in Graphic Design from the Watkins College of Art, Design, and Film in Nashville, Tennessee. She completed her MA in Art Education at the University of Florida.