To the Graduate Council:

I am submitting herewith a thesis written by Judith Dierkes entitled "A Descriptive Study of the Educational Programs in the Museums in the State of Tennessee." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Art Education.

John W. Robertson

John Robertson, Major Professor

We have read this thesis
and recommend its acceptance:

Accepted for the Council:

L. Evans Roth

Vice Chancellor
Graduate Studies and Research

B

A DESCRIPTIVE STUDY OF THE EDUCATIONAL PROGRAMS IN THE MUSEUMS IN THE STATE OF TENNESSEE

A Thesis

Presented for the

Master of Science

Degree

The University of Tennessee, Knoxville

Judith Dierkes

March 1981

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DEDICATION

This study is dedicated to a man who realized all of his dreams in his lifetime. He believed that each person must develop his/her individual talents to the best of his/her ability. The success of one's endeavors is in direct proportion to the efforts of the pursuit. This man encouraged me to change my desire into a reality. I have dedicated this study to my father, Gene Dierkes. My respect for my father is exceeded only by my love for him.

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This study was designed and implemented by the author in hopes of a scholarly end product. The result involved many people who added much to the quality of the study. I would like to acknowledge the efforts of Dr. John Robertson and Dr. Per Johansen in the Art Education Department and Dr. John Ray in the Curriculum and Instruction Department. Each provided invaluable suggestions as well as encouragement. Without the generous response from museum professionals, the study would have been incomplete. Their response was greatly appreciated.

I would also like to thank my family and friends for their understanding and continual support.

ABSTRACT

By definition a museum must preserve, collect and display. The educational function of a museum was first emphasized in the United States in the 1930's and resulted in government support. The purpose of this study was to describe the types of organized museum educational programs in the state of Tennessee. The findings can serve as a guide for teachers as well as provide a community resource guide to the educational opportunities in museums in the state.

The initial data search involved information obtained from The 1980 Official Museum Directory about the activities in the museums in Tennessee. The 67 museums, sponsoring activities other than exhibition and/or self-guided tours, became the initial population of the study. A chart was made to illustrate which museums sponsored these activities: guided tours, lectures, "formally organized educational programs," films, docent programs, festivals, clubs/workshops, school loan service, TV programs, concerts. The majority of museums had guided tours and lectures. Only 19% offered docent training while 78% had guided tours. The occurrence of "formally organized educational programs" was significant. The museums with this kind of activity became a subgroup of the initial population.

Questionnaires were used to secure specific data, pertaining to organized educational programs, from the subgroup. The population of the subgroup was 24 museums. Eighty-three percent of the subgroup responded to the questionnaire. A table was designed to illustrate the totals and percentages of museums and programs categorized according to

program focus, audience, evaluation, educators, funding and continuation. Generalizations and specifics were given for each category. Conclusions were made based on the findings of the initial population and the sub-group.

The type of museum indicated the educational focus of the programs offered, with historical culture as the highest priority. The main educational function of the museums in the state is to teach school children about the museums' collection. Very few programs were designed for the handicapped and no single program was designed for the elderly. Museum staff and volunteers teach most programs. Most programs were evaluated by the number of participants.

The author would like to recommend that museum educators design more programs to meet the needs of special audiences such as the handicapped and the elderly. The education of volunteers, who teach programs, needs more emphasis. Finally, the author suggests a need for a Teacher's Resource Guide to the Educational Programs in the Museums in Tennessee. A resource guide could foster a new relationship between the museums and schools. The schools in the state facing budget cutbacks should incorporate museums into their learning environment. Both museums and schools would benefit from this bond.

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CHAPTER I

INTRODUCTION

> The museum, unlike other educational systems, can rely on authentic objects, not words, as the chief educational tool (Caston, 1980, p. 21).

The museum is a unique learning center because of the objects it preserves and displays. For this reason alone, a museum visit is an educational experience. The quality and quantity of educational functions, beyond the individual's looking at objects, varies with each museum. These variations are largely dependent on variables such as the purpose and function of the museum as well as the facilities and funding available. This study describes the quality and quantity of the educational programs in Tennessee's museums that are planned beyond the simple display function of the museum.

Statement of the Problem

The purpose of this study was to identify and describe the organized educational programs in museums in the state of Tennessee. Museum programs included: guided tours, lectures, concerts, films, docent programs, festivals, clubs/workshops, school loan service, TV programs, and "formally organized educational programs."* The study focused on the "formally organized educational programs" to answer these questions:

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*A category listed in The Official Museum Directory.

1. Does the type of museum indicate the educational focus of the museum's programs?
2. What audiences are served by the museum programs?
3. Who is the educator in the museum?
4. Do museum educators state objectives for the programs?
5. How do museums evaluate the educational programs?
6. How are the programs funded?

Rationale

This study was designed to identify the types of museum educational programming in the state of Tennessee. The findings can serve as a guide for teachers as well as provide a community resource guide to the educational opportunities within the state. Since education is under the jurisdiction of the state, a statewide study of the educational function of the museums might foster a more active relationship between the state and museums.

Assumptions and Delimitations of the Study

The following assumptions were used in this study:

1. The information in The 1980 Official Museum Directory used to identify participants in the study is correct.
2. Educational programs are basic to the function of a museum.
3. The questionnaires, used to elicit information, were answered honestly.

This study is limited to the museums listed in the 1980 edition of The Official Museum Directory within the state of Tennessee.

Certain museums by nature are only concerned with publication and preservation. These museums are excluded from the study. This study included only the museums that have at least one of the following:

1. Guided tours
2. Lectures
3. "Formally organized educational programs"
4. Films
5. Docent programs
6. Festivals
7. Clubs/workshops
8. School loan service
9. TV programs
10. Concerts

Procedure

Source of data. The initial data search involved information obtained from The 1980 Official Museum Directory about the activities in the museums in Tennessee. From the 78 museums listed, this study involved the 67 museums that had at least one of the following:

1. Guided tours
2. Lectures
3. "Formally organized educational programs"
4. Films
5. Docent programs
6. Festivals
7. Clubs/workshops

8. School loan service
9. TV programs
10. Concerts

These 67 museums became the initial population of the study. A chart was made to illustrate the activities of each museum. It provided an overview of the kinds and frequencies of programs (see Appendix 2). Percentages were calculated for each activity in order to determine which programs were predominant. The occurrence of "formally organized educational programs" was significant. The museums with "formally organized educational programs" became a subgroup of the initial population. Questionnaires were used in order to secure specific data, pertaining to organized educational programs, from the subgroup.

Treatment of data. The population of the subgroup consisted of the 28 museums that had "formally organized educational programs." Two of the larger museums were added to this group because one had a children's resource center and the other had studio classes. Further information was secured from this stratified sample of 30 through a questionnaire. (Appendix 3 is a copy of the questionnaire, and the museums involved in the questionnaire are listed in Appendix 4.) The questionnaire was pre-tested by three individuals in the museum field and/or the education field. Revisions were made to the questionnaire based on the pre-test evaluation. The questionnaires were mailed to the directors of the museums. A second mailing and phone calls were used to secure as many responses as possible.

Some museums did not qualify, while others faced closings or elimination of the education department. The final population of the subgroup was reduced to 24. Each museum had the opportunity to describe three programs. The number of programs each described varied. A chart was constructed to show the variables of the different programs (Appendix 6). Percentages were found for each variable, according to the number of museums and according to the number of programs.

General statements were made with the nominal data obtained from the questionnaire. The information revealed the patterns and trends present in the museums in the state. Specific examples were used to illustrate the subjective areas of the responses. The author used the observational approach in evaluating the essay and comment sections of the questionnaire. Conclusions and recommendations were stated based on the responses to the questionnaire, as well as the data secured from the initial population.

Definition of terms. "Formally organized educational program," when used in this study, refers to a listing in The Official Museum Directory and for that reason will be designated by quotation marks.

The following abbreviations were used in this study:

1. UNESCO--United Nations Educational, Scientific and Cultural Organization
2. ICOM--International Council of Museums
3. AAM--American Association of Museums

Organization of the Study

Chapter I identifies the problem, purpose and importance of the study. The assumptions and delimitations are stated. The procedure is outlined. Chapter II reviews the related literature. Chapter III describes the procedure in handling the collected data. Chapter IV summarizes the findings of the research.

CHAPTER II

REVIEW OF LITERATURE

Historical Function

By definition, a museum is an institution that collects, preserves and displays objects. Collection originated with an individual accumulating and storing the essentials: food, clothing and weapons. Later objects were collected as a demonstration of personal wealth and prestige. As personal collections grew, the owners began to make the objects available to a wider public. Natural history and archaeological items were added to museum collections with the formation of intellectual societies. The Industrial Revolution introduced the trend towards science and technology museums. The Period House and Birthplace Museum came into being with the growing interest in domestic interiors of a particular person or period (Allan, 1960).

Museums in America were affected by the economic and social changes in the 1930's. During the period between the two wars, the educational function of a museum was emphasized and resulted in government support. In the next two decades, museum workers displayed their collections in a historical format, and the main goal was to display cultural history. With the social program in the early sixties, museum educators felt the need to go out and reach all segments of the community with their collections (Newsom & Silver, 1978).

The concept of a museum's function is changing once again. A long succession of international exhibitions has changed the

relationships between the museums and the public. More and more, especially in America, the public museums have a unique community importance (Hudson, 1977).

Inevitably the educational purpose of the museum has been linked with the school program.

> The very nature of a museum, its unstructured quality, holds out promise for the future of education. Perhaps universities of the future will have to design themselves to be a little more like museums, a theater of interrogation, based on a substructure of relevance, the roots naked and exposed to view (Wittlin, 1970).

The idea that the museum is a unique learning environment can be found in much of the current literature on education in museums. The museum is not an extension of the schools. Marcouse (1973) suggests that the education in a museum should use the visual open-ended approach to learning as opposed to the conceptual approach to education. Chase (1975) looks at the education in a museum from another angle. He sees the museum as an environment for individual interaction. Museum educators could guide each child to experience the museum in relation to his or her own individual needs.

Areas of Education

The area of educational stimulation a museum offers largely depends on the collection of that museum. Harrison (1960) states that "every museum must have its own emphasis" (p. 92) developed from its collections and in terms of people's needs and interests. Harrison warns "although we are working with things, we must remember that we are working for people" (p. 92).

A surge of interest in science, technology and industry developed in India in the late 50's. Subramanian (1973) helped in the

development of a science museum in Deli "to spread the knowledge of science and technology among the population" (p. 60) of India. The museum was designed as a learning center. The planetarium offers education for children during the day and for adults at night.

The approach of teaching in a science museum according to Whitman (1978) should be process-oriented, allowing the observer to make his or her own discoveries into the principles of nature. Whitman quotes Michael Templeton, executive director of the Association of Science-Technology Centers, in reference to the approach to teaching in a science museum. The nature of education to Templeton "is more through ideas and through phenomena than it is through objects . . ." while in an art museum "the heritage is mostly (but not entirely) resident in the product of artists" (p. 44).

Traditionalists suggest the primary function of an art museum is to exhibit the works of art and let them speak for themselves, contending that increased activities are distracting to the individual visitor. Others in the field see educational programs as essential to the development of a greater understanding of the visual qualities of society (Newsom & Silver, 1978).

A history museum or historic site preserves objects relevant to a certain time period. York and Johnson (1974) included 12 historic sites and museums in their resource guide for the career awareness program for children in New Jersey. A look at the past can foster an appreciation of modern methods of production according to York and Johnson.

Education for Specific Groups

"The museum programs scheduled by the largest number of museums are those conducted for groups of school children visiting the museum" (Museum USA, 1974, p. 37). Progressive educational views support the concept that learning can take place out of school as well as in school. Harrison (1970) provides a guide to the practical use of museum visits in the school program. The guided tour is by far the most common educational program for the school children. Condit (1973) describes the growth of educational programs in children's museums as well as adult museums. The innovative programs at museums are a result of many influences including: the trend toward less-structured educational environments, decentralization, technological advances, and the need for new sources of income.

Zetterberg (1969) is concerned with the education of adults in the museums. He lists seven unique aspects of adult education and suggests that adult education is so different from the education of children that the museum should separate their educational division into one for children and one for adults. With our rapidly changing culture, currently adults need perhaps more education than children from the museum. Like Zetterberg, Bruen (1975) thinks the museum is a more logical place for adult education than in the schools.

Museums are involved in undergraduate as well as graduate education. Programs range from staff art history lectures to a firsthand experience of museum operation through an internship. "The benefit of involving undergraduate students in museum experiences is that they coincide with the methods of the teacher training programs in colleges and universities" (Lacey & Agar, 1980, p. 53). Like Lacey

and Agar, Proctor (1973) wants to introduce museum education at the teacher training level. The teacher or leader and the museum guide must work together in the areas of children and adult education. Bruen (1975) encourages museums to seek formal program accreditation in order to secure financial aid.

Museum Evaluation Techniques

As Condit (1973) suggests, at least one of the reasons museums are involved in innovative educational programming lies in the areas of funding. Currently, state budgets are being cut drastically in the area of higher education. Collins (1980) reports of the Texas governor who vetoed the budgets of seven state-supported university museums. The museums were not considered educational institutions because they did not offer courses. Museum directors will need to evaluate the programs they offer in order to justify their educational worth. Screven (1974) notes that "there is serious question concerning the extent to which many public museums, as currently constituted, actually perform such functions" (p. 9).

Ripley (1970), Marcouse (1973) and Chase (1975) note the unique, visual and individual quality of museum education, but neglect to include how these aspects of education can be evaluated. Since much of education in the museum is of a different nature than in the schools, then the analysis used by the school systems is not appropriate for museums.

"Unless one appraises the quality of the content and learning activity that constitute the curriculum, one has no basis for determining whether it is worth being taught" (Eisner, 1979, p. 176).

Eisner suggests "educational criticism" as a successful way to evaluate intangible effects of an educational program. New modes must be employed in order to assess new forms of education. Eisner considers the use of film, photographs and observational techniques as examples of educational criticism. Screven (1974) illustrates Eisner's suggestions of new forms of evaluation and communication. He describes how museums use audio and punchboard studies, portable response devices, public access teaching machines, programmed interactive exhibits and computers to evaluate exhibit effectiveness and visitor comprehension.

Berry (1979) describes how the Dallas Museum of Fine Arts and the Winston School developed the utilization of peer teaching into the museum program after an evaluation of a pilot group of peer teachers. The pilot group was found to have an increased self-image after the tour, and the students behaved better in their classmate conducted sessions. Berry notes the utilization of peer teaching has been successful in other museums as well as in schools. Berry cites peer teaching as one of the valuable tools in solving a problem area in museum education: how to satisfy special audience needs.

The Children's Museum in Indianapolis grew so rapidly that an evaluation was needed to assess the museum's impact so that strengths could be built up and weaknesses improved. The evaluation by Wolf and Tymitz involved a two year study. The first year was devoted to the departments stating goals, then understanding and clarifying the goals, and finally the individual staff wrote objectives related to the department goals. The second year was devoted to evaluating the

programs developed in the first year. Wolf employed a naturalistic evaluation. Otto (1979) explains:

> Evaluation is naturalistic if it focuses more directly on current spontaneous activities, behaviors and expressions rather than on a narrow set of prespecified objectives . . . (p. 40).

Future of Education in Museums

Whitman (1978) interviewed five directors asking their opinions of what museums of the 21st century will be like. One director, Oppenheimer, thinks that the classroom kind of education will disappear, "and that when people say 'public education' they'll mean a kind of concerted effort, an interlocking effort by television, libraries, museums, schools, and maybe even parks" (p. 50). Another director, Laetsch, thinks "the theme park concept will drive out a lot of museums" and "the big natural history museums will go back to being what they really want to be anyhow, research institutions" (p. 49).

Two closely related agencies, UNESCO and ICOM, are concerned with museums at an international level. Hudson (1977) sees the ICOM meeting in 1971 as a turning point in museum history. This meeting changed the role and purpose of the museum. The key to the new approach to the museum is integration. "Museology which does not draw its nourishment from as wide a range of disciplines as possible will quickly wither and die away" (p. 16). The cooperation between nations in the area of museums "illustrates a deep concern with the leveling up of education," according to Wittlin (1970, p. 197). The international agencies are involved in the endeavor to keep citizens around the world and their governments aware of the potential

contributions of museums. These agencies hold conferences and seminars and contribute to publications. They have also taken considerable interest in the use of new scientific techniques.

Eisner (1979) and Screven (1974) pointed out the use of new technology for evaluation in museums. The international museum agencies have been instrumental in establishing laboratories for the development of new scientific approaches to preservation, restoration and identification (Whittlin, 1970).

> Recent advances in "instructional design" and "communications technology" raise important new possibilities for utilizing the vast resources of public museums and art galleries as alternative sources for productive learning and educational enrichment (Screven, 1974, p. 10).

Education is a widely discussed subject in museum literature. Organizations as well as individual museums are continually expanding the horizons in the areas of presentation, program planning/funding, and program evaluation. The professionals in the museum field realize their responsibility to share successful and unsuccessful endeavors with others in the field. A variety of resource material is available in books and magazines. Many museum publications also contain valuable information concerning educational programs. The future of education in museums will reflect the ideas and trends presented in current literature.

CHAPTER III

PRESENTATION OF DATA

Initial Population

The purpose of this study was to describe the organized educational programs in museums in the state of Tennessee. All the museums had to be investigated in order to discover what programs existed. The initial data search involved information obtained from The 1980 Official Museum Directory concerning the activities in the museums. Seventy-eight museums were listed in the directory in the state of Tennessee. From this population, 67 museums were found to have activities other than exhibition and/or self-guided tours. The initial population of this study consisted of these 67 museums (listed in Appendix 1). The 10 major activities listed in the directory became the primary variables of the study. They are:

1. Guided tours
2. Lectures
3. "Formally organized educational programs"
4. Films
5. Docent programs
6. Festivals
7. Clubs/workshops
8. School loan service
9. TV programs
10. Concerts

A chart was devised to illustrate each museum and the kinds of activities it sponsored (Appendix 2). The percentages in Table 1 were calculated from this chart.

TABLE 1

PERCENTAGES OF THE INITIAL POPULATION SPONSORING EACH ACTIVITY

Activities	Percent
Guided Tours	78
Lectures	60
Formally Organized Educational Programs	43
Films	42
Docent	19
Festivals	12
Clubs/Workshops	10
School Loan Service	8
TV Programs	7
Concerts	6

Every museum in the initial population had permanent or temporary exhibitions. By definition a museum must preserve, collect and display. The majority of museums had guided tours and lectures. A significant percentage also had films. The subject and content of the films was not pursued by the author and, therefore, cannot be evaluated. Only 19% offered docent training programs while 78% had guided tours. Self-guided tours were not included in the total number of guided tours. This fact leads one to question who delivers the guided tours. This question is pursued later in the study.

Subgroup

In analyzing Table 1, the category "formally organized educational programs" had a substantial percentage (42%) and yet the category was vague by definition. The 28 museums that had "formally organized educational programs" were selected as a subgroup of the initial population. Two of the large museums were added to the group because one had a children's resource center and the other had studio classes. Further information was secured from this stratified sample through a questionnaire. (Appendix 2 is a copy of the questionnaire, and the museums involved in the questionnaire are listed in Appendix 3.)

The population of the subgroup was reduced to 24 by the end of the study. Some museums did not qualify, while others faced closings or elimination of the education department. (Appendix 4 is a list of the respondents.) Eighty-three percent of the museums that qualified responded to the questionnaire.

The author designed the questionnaire to answer these questions stated in the problem:

1. Does the type of museum indicate the focus of the museums' programs?
2. What audiences are served by the museum programs?
3. Who is the educator in the museum?
4. Do museum educators state objectives for the programs?
5. How do museums evaluate the educational programs?
6. How are the programs funded?

The questionnaire was pre-tested by three individuals in the museum field and/or the education field. Revisions were made to the

questionnaire based on the pre-test evaluation. The questionnaires were mailed to the directors of the museums. A second mailing and phone calls were used to secure as many responses as possible.

Appendix 6 is a summary of the data collected from the responses to the questionnaire. The reader can use the chart as a guide to more detailed information on a specific museum or a specific program. The information in Appendix 6 was transferred into percentages. Each museum had the opportunity to describe three programs. Since the number of programs varied with each museum, percentages according to the number of museums as well as the number of programs are found in Table 2.

The areas of program focus, audience, evaluation, and funding had substantial percentages in the "other" categories. Additional categories were included in the findings in the area of audience, evaluation and funding. The handicapped and the general public became significant audiences. Some educators used group reaction in their evaluation. The general operations budget was the source of some funding, while other museums charged fees for particular programs.

Program focus. The distribution of kinds of museums in the study is as follows: History 50%, Art 30%, Science 15%, Culture 5%. Sixty-five percent of the museums had history programs. Fifty percent of the museums had art programs. Science programs were held in 25% of the museums. A significant percentage of respondents chose the "other" section in the questionnaire, yet no single response constituted a major percentage of the answers. The answers varied

TABLE 2

THE TOTALS AND PERCENTAGES OF MUSEUMS AND PROGRAMS CATEGORIZED ACCORDING TO PROGRAM FOCUS, AUDIENCE, EVALUATION, EDUCATORS FUNDING AND CONTINUATION

	Museums		Programs	
	Total	Percent	Total	Percent
Program Focus				
Art	11	55	21	44
Culture	9	45	20	42
General	8	40	15	31
History	13	65	28	58
Science	5	25	11	23
Other	6	30	10	21
Audience				
Pre-school	13	65	24	50
Grade school (1-8)	19	95	40	83
High school (9-12)	18	90	35	71
Undergraduate	15	75	25	51
Graduate	12	60	22	46
Adult	16	80	29	60
Elderly	14	70	25	52
Handicapped	3	15	5	10
General public	2	10	3	6
Other	2	10	4	8
Educators				
Museum staff	14	70	33	69
Paid professional	6	30	6	13
Volunteer	16	80	31	65
Evaluation				
Number of participants	13	65	27	56
Questionnaire	6	30	10	21
Audience response	4	20	8	17
Other	2	10	4	8
Funding				
Education budget	11	55	21	44
Grant	4	20	6	13
Fees	3	15	3	6
Operations budget	2	10	3	6
Other	7	35	16	33
Continuation				
Yes	17	85	37	77
No	2	10	2	4
Don't know	2	10	4	8
	n=20		n=48	

dramatically. Many museums had very specific subjects such as: environmental education, architecture, or Choctaw culture.

A few museums focused on current concepts of educational programming. One program titled ABC (Arts and the Basic Curriculum) is an excellent example of a trend to use art as a vehicle to teach the basic curriculum. Classroom teachers become involved in the museum experience. The focus of this program is using the museum and art as resource and involvement in all facets of curriculum. Another program in another museum is called Resource Center. This program makes materials available for use in the classroom. The materials are written as well as authentic artifacts dealing with ecology and science.

A program entitled Art Scene was designed to incorporate work and learning experience. The program is a volunteer organization for high school youth. The participants experience the workings of a museum. They learn museum conservation and fundraising. Each year the organization sponsors a juried art competition. The Art Scene group even designs tours for other teenagers.

Audience. Ninety-five percent of the museums in the study directed programs towards grade school children, while 90% had programs for high school students. Noteworthy is the high percentages in all the audience categories. At least one program was outlined for pre-school, undergraduate, graduate and adult groups. There was not a single one geared to the elderly. Older people were never mentioned in the 48 programs.

The handicapped audience was added to the study after a significant percentage of respondents indicated that their programs reached the handicapped public. Fifteen percent of the museums had a program for the handicapped. Ten percent of the programs were designed to include the handicapped. Specifically, only two museums offer special classes. One program involved a nature trail designed to accommodate persons who have special physical needs. With the help of a grant, another museum offers five lessons in their planetarium for deaf children. Most museums in the 15% were prepared to guide the exceptional visitors through the collection.

Some museums had an educational program for a single specific audience, while others had the general public in mind. There was one museum in which all the programs described were for sixth graders. The program with the largest audience was a TV spot called "Walrus Tales." It is designed to inform and entertain an estimated audience of 200,000 per day with artifacts, animals and Memphis history.

Educators. From the percentages, it is evident volunteers as well as museum staff make up the majority of the educators in museums. Most employ the talents of the staff in conjunction with volunteers. Although, if there was only one kind of educator, it was the volunteer. Generally the volunteer leads the program under the direction of the staff. Very few museums employed the paid professional.

One museum stated there was no volunteer docent group. A program in this museum called "Annual Choctaw Powwow" employs

Choctaws to carry out the program. An admission fee and concessions aid the budgeting of the program. The guided tours are given by the staff and a few Indians, who are employed for that purpose.

Museums strive to educate their special audience, which is future museum personnel. Two museums sponsor Junior Curator organizations. These groups allow high school students to get a hands-on education of the museum experience. Another museum has organized an archeological dig with the aid of a grant. This museum will train volunteers to conduct the dig. Another museum educator saw the Docent Training Program in the museum as an additional educational responsibility of each museum.

Certain programs dictate the employment of paid professionals. A program in which fees are charged usually had educators who were paid. Specifically paid educators taught the studio and workshop classes.

An example of educating teachers in the use of museums was SEP (Sensory Education Program). It is a three part program beginning with a museum volunteer going into the classroom. Next the students visit the museum with their teachers. Finally the students, with the aid of the teacher, contract with the museum to investigate different aspects of the collections. The program has specific Learning Objectives as well as six Teacher Responsibilities.

Objectives. The majority of the museums stated objectives for their programs. No percentages were figured since each objective varied greatly in quality and quantity. To illustrate the variety,

the objectives that follow are taken directly from the responses on the questionnaires.

1. To give an understanding, appreciation and to instill an awareness of their relation to their environment.
2. To use the museum as a basis for development of literary skills and personal enrichment through verbal, visual and kinesthetic experience.
3. To demonstrate the Civil War garrison life.
4. To present a mock time warp . . . reflect the English/Irish customs of earlier settlers of Memphis.
5. To bring the children into the museum to have a knowledge of what a museum is.
6. To open the windows of the past, present and future.
7. To introduce involvement learning.
8. To achieve a better, more personal understanding of pioneer heritage.
9. To reach portions of the public which might not be able to physically visit the museum--meet the needs of their disabilities.

And finally, one educator stated the objective. And then allowing for accurate evaluation, stated the result of the program.

10. To increase the level of environmental awareness in each participant resulting in the development of attitudes of concern and respect for the environment.

Evaluation. Many museums state specific objectives and yet evaluate the success of the program strictly on the basis of the

number of participants. Clearly the number of attendants still has first priority in determining the worth of a program. Fifty-six percent of the programs were evaluated at least partially by a head count. A little less than one third of the museums use questionnaires in order to determine the success of a program. The category of audience response was added to the initial findings due to a significant percent of respondents commenting on this technique of evaluation.

Audience response is an observational technique of educational criticism. Subjective evaluation has merit in consideration of successful museum programming. Letters from viewers, questions and comments from visitors, and public notice greatly enhanced the educator's ability to evaluate the amount of learning taking place.

Evaluation is a timely subject. Continually educational institutions are subjected to accountability criticisms. Museums must also face the public and prove their educational worth. A variety of aspects of evaluation are represented in the study. One museum will conduct interviews with the guests at the site of the dig. Another museum conducted a year long evaluation of the education department and developed new programs. The program was funded by a grant from the Tennessee Arts Council. One educator had a unique idea about evaluation: "A true evaluation of the program is its ability to continue."

Funding. A little over half the museums relied on the education budget for program support. Twenty percent used grants for funding, but only 13% of the total number programs were funded by a

grant. Museums that used grants faced discontinuation of the program when the grant ran out. Fifteen percent charged fees. Ten percent had an operations budget and no education budget.

Continuation. A great percentage of the programs in the study will continue to be offered. Two museums were anticipating budget cutbacks. One museum was eliminating a folk festival event because of "too many similar programs at the same time." A number of museums had traditional programs that have extended over many years.

Summary

Three facts gleaned from the initial data search became relevant to the information collected from the subgroup. The majority of the museums in the initial population offer guided tours and lectures. The finding is consistent with a nationwide study completed in 1974. Seventy-eight percent of the museums organized guided tours, while only 19% offered a docent training program. Volunteer museum guides are generally referred to as docents. The low percentage of docent training became relevant to later findings. Forty-three percent had "formally organized educational programs." Since the percentage was significant and the category vague, the author selected the museums offering these programs as the subgroup of the initial population.

The subgroup was asked to outline as many as three programs offered by the museum. Questionnaires were used to find data to answer the questions stated in the problem. The quantifiable variables of the questionnaire were: program focus, audience,

educators, evaluation, funding, and continuation. Some information contained in the questionnaire remained unquantifiable yet was important to the study. The program objectives were included in the findings because of the descriptive nature of the study.

The two charts in the Appendixes (Appendix 2 and Appendix 6) contain the specific data about each individual museum in the initial population and the subgroup. The reader can use these to find information about a particular museum or a certain category such as program focus. The findings of the study were derived from the charts. Conclusions were made based on the findings of the initial population and the subgroup.

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

Generally the type of museum indicated the educational focus of the programs offered. By definition museums educate the public about their collections. The kind of museum with the largest percentage was the History Museum (50%). Sixty-five percent of all museums had history programs. The second largest type of museum was the Art Museum (30%). Fifty-five percent of all museums offered art education. History museums and programs had the highest percentages. Opportunities to view historical culture is very important to Tennesseans.

Ninety-five percent of the museums directed programs toward grade school children, while 90% offered programs for high school students. These data are consistent with a study done in 1974 which stated that the majority of museum programs are geared to school children. These facts reveal museums in the subgroup are following a current trend to link the educational purpose of a museum with the school program (Whittlin, 1970). The guided tour is the most common educational program for school children (Harrison, 1970). Since the highest percentage of the initial population has guided tours and the largest number of programs in the subgroup are designed for school children, then the main educational function of the museums in the state is to teach school children about the museums' collection. The ABC program and the Resource Center are two examples of museums and schools working together.

Many respondents checked all the audience categories. Their programs were geared to these groups. Only two programs were created for the handicapped, and no single program was designed for the elderly. Most museums in the state serve a wide variety of audiences with a general education program. If a specific group was highlighted, then it was school children in grades 1-12.

From the initial population it is difficult to discern who the educators are in the museums. Since 78% offered guided tours and only 19% organized docent training programs, then someone other than docents gave most of the guided tours. The subgroup data revealed the majority of the museums used staff as well as volunteers to teach their programs. Usually the staff organizes and designs the programs, while the volunteers carry it out. Eighty percent of the subgroup secured volunteers to teach the program yet only 19% of the initial population trained docents. The training of museum volunteer educators in the state is not generally organized as an education program.

Museum educators state objectives for their educational programs. Only a few museums did not have objectives for their programs. Sixty-five percent of the museums evaluate the success of a program by the number of participants. Most of the programs in the subgroup were evaluated by the number of participants. Most of the programs outlined in the study were evaluated by the number of participants rather than by the completion of the stated objectives of the program.

A little over half the museums have an education budget to fund their programs. Very few (13%) of the programs of the subgroup are funded by a grant. Programs that were funded by grants faced

discontinuation after the grant ended. Long term programming is usually funded through the education budget.

The author would like to make several recommendations based on the conclusions. Museums should consider designing more programs to meet the needs of special audiences such as the handicapped and the elderly. Since museums rely heavily on volunteers to teach the programs, the education of volunteers needs more emphasis in the total educational function of a museum. Educational evaluation must go beyond a simple head count. Observing responses of the participants in relation to the stated objectives of the program is an excellent evaluation technique for the museums' educational setting. Finally, the author suggests a need for a Teacher's Resource Guide to the Educational Programs in the Museums in Tennessee. The museums in the state design most of their programs for school aged children. The opportunities for learning in this unique environment--The Museum--are abundant yet the information is not always available to the teachers. A resource guide could foster a new relationship between museums and schools. The schools in the state facing budget cutbacks should incorporate museums into their learning environment. Both museums and schools would benefit from this bond.

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APPENDIXES

APPENDIX 1

INITIAL POPULATION

1. American Association for State and Local History.
2. American Museum of Science and Energy
3. Ancestral Home of James Knox Polk
4. Andrew Johnson National Historic Site
5. Association for the Preservation of Tennessee Antiquities
6. Baptist Museum of Dargan-Carver Library
7. Blount Mansion
8. Brooks Memorial Art Gallery
9. Carl Van Vechten Gallery of Fine Arts, Fisk University
10. Carrol Reece Museum
11. Carter House APTA
12. Chattanooga Nature Center
13. C. H. Nash Museum at Chucalissa
14. Cohen Memorial Museum of Art
15. Confederate Memorial Hall "Bleak House"
16. Country Music Hall of Fame and Museum
17. Craigfront 1798-1802
18. "Crescent Bend" Armstrong-Lockett House
19. Crockett Tavern Museum
20. Cumberland Museum
21. David Crockett Cabin
22. Disciples of Christ Historical Society
23. Dixon Gallery and Gardens
24. Dulin Gallery of Art
25. E. H. Little Gallery
26. Elizabeth Slocumb Gallery
27. Estelle Carmack Bandy Children's Museum
28. Fine Arts Gallery, University of the South
29. Fort Donelson National Military Park
30. Fort Loudoun Association
31. Franklin County Old Jail Museum
32. Frank H. McClung Museum
33. Governor John Sevier Farm Home
34. Harris Swift, Museum of Religious and Ceremonial Arts
35. Historic Landmarks Association
36. Historic Nashville, Inc.
37. Houston Antique Museum
38. Hunter Museum of Art
39. Kingsport Fine Arts Center
40. Ladies Hermitage Association
41. Lincoln Memorial University
42. Magevney House
43. Margaret Fort Trahern Gallery
44. Memphis Academy of Arts
45. Memphis Pink Palace Museum
46. Nashville Parthenon
47. Netherland Inn Association
48. Oaklands
49. Public Library of Nashville and Davidson County
50. PT Boats, Inc.

51. Ramsey House
52. Rocky Mount
53. Rugby Restoration Association
54. Shiloh National Military Park and Cemetery
55. Stones River National Battlefield
56. Students' Museum, Inc.
57. Sugarlands Visitor Center
58. Tennessee Botanical Gardens and Fine Arts Center
59. Tennessee Historical Society
60. Tennessee Valley Railroad and Museum, Inc.
61. Tipton-Haynes Living Historical Farm
62. Traveller's Rest Museum House
63. University Gallery, University of Tennessee at Chattanooga
64. University of Tennessee Aboretum
65. Upper Room Chapel Devotional Library and Museum
66. Vanderbilt University Gallery
67. Watkins Institute

APPENDIX 2

ACTIVITIES SPONSORED BY THE 67 MUSEUMS IN TENNESSEE

		Guided Tours	Lectures	Organized Ed. Programs	Films	Docent Programs	Festivals	Clubs/Workshops	School Loan Service	TV Programs	Concerts
1.	American Association for State and Local History		*	*	*			*			
2.	American Museum of Science and Energy		*		*			*			
3.	Ancestral Home of James Knox Polk	*									
4.	Andrew Johnson National Historic Site	*							*		
5.	Association for the Preservation of Tennessee Antiquities	*	*	*	*						
6.	Baptist Museum of Dargan-Carver Library	*									
7.	Blount Mansion	*		*		*					
8.	Brooks Memorial Art Gallery	*	*	*	*	*			*		
9.	Carl Van Vechten Gallery of Fine Arts, Fisk University	*	*	*	*						
10.	Carrol Reece Museum	*	*		*						
11.	Carter House APTA	*									
12.	Chattanooga Nature Center	*	*	*	*	*		*	*		
13.	C. H. Nash Museum at Chucalissa	*		*							
14.	Cohen Memorial Museum of Art			*							
15.	Confederate Memorial Hall "Bleak House"	*									
16.	Country Music Hall of Fame and Museum	*			*						
17.	Craigfront 1798-1802	*	*	*							
18.	"Crescent Bend" Armstrong-Lockett House	*	*								
19.	Crockett Tavern Museum	*									
20.	Cumberland Museum		*	*	*			*			
21.	David Crockett Cabin	*									
22.	Disciples of Christ Historical Society	*	*								
23.	Dixon Gallery and Gardens	*	*	*	*	*					*
24.	Dulin Gallery of Art	*	*	*		*	*		*		*
25.	E. H. Little Gallery	*	*	*	*						
26.	Elizabeth Slocumb Gallery	*	*								
27.	Estelle Carmack Bandy Children's Museum	*	*		*						
28.	Fine Arts Gallery (Gallery of Fine Art)/ University of the South	*	*	*	*						
29.	Fort Donelson National Military Park		*	*	*						
30.	Fort Loudoun Association				*						
31.	Franklin County Old Jail Museum	*					*				
32.	Frank H. McClung Museum	*									
33.	Governor John Sevier Farm Home	*		*							

		Guided Tours	Lectures	Organized Ed. Programs	Films	Docent Programs	Festivals	Clubs/Workshops	School Loan Service	TV Programs	Concerts
34.	Harris Swift, Museum of Religious and Ceremonial Arts	*	*								
35.	Historic Landmarks Association	*	*	*	*				*		
36.	Historic Nashville, Inc.		*	*							
37.	Houston Antique Museum	*	*	*	*	*				*	
38.	Hunter Museum of Art	*	*	*	*	*		*			
39.	Kingsport Fine Arts Center	*	*	*	*		*			*	*
40.	Ladies Hermitage Association		*			*					
41.	Lincoln Memorial University	*									
42.	Magevney House	*		*		*					
43.	Margaret Fort Trahern Gallery			*							
44.	Memphis Academy of Arts	*	*	*	*		*				
45.	Memphis Pink Palace Museum			*	*	*		*	*	*	
46.	Nashville Parthenon	*	*				*				
47.	Netherland Inn Association	*	*				*			*	
48.	Oaklands	*	*			*	*				
49.	Public Library of Nashville and Davidson County	*									
50.	PT Boats, Inc.		*		*						
51.	Ramsey House	*	*								
52.	Rocky Mount	*									*
53.	Rugby Restoration Association	*	*								
54.	Shiloh National Military Park and Cemetery	*	*		*						
55.	Stones River National Battlefield		*	*	*						
56.	Students' Museum, Inc.	*	*	*	*			*		*	
57.	Sugarlands Visitor Center				*						
58.	Tennessee Botanical Gardens and Fine Arts Center	*	*	*	*	*					
59.	Tennessee Historical Society	*									
60.	Tennessee Valley Railroad and Museum, Inc.	*	*				*				
61.	Tipton-Haynes Living Historical Farm	*									
62.	Traveller's Rest Museum House	*			*	*					
63.	University Gallery, University of Tennessee at Chattanooga		*								
64.	University of Tennessee Arboretum	*									
65.	Upper Room Chapel Devotional Library and Museum	*									
66.	Vanderbilt University Gallery	*	*								
67.	Watkins Institute		*	*							
	TOTALS	52	40	29	28	13	8	7	6	5	4

APPENDIX 3

QUESTIONNAIRE

THE UNIVERSITY OF TENNESSEE
Knoxville 37916
College of Education

Department of
Art and Music Education

Dear Director/Curator:

What are the educational opportunities in the museums in Tennessee?

I am conducting a study of the educational programs in Tennessee's museums as part of my graduate work at The University of Tennessee. I am gathering information from 30 museums in the state. Because of the innovative educational involvement of your staff, your museum was selected to be in this part of my study.

The information collected will not only be used in this thesis but also it will be compiled into a Teacher's Guide to the Educational Use of the Museums in Tennessee. Therefore, it is important that all museums selected respond in order to obtain a complete picture of the educational opportunities across the State. This information, once compiled, can give each museum director information on what other museums in the state are doing.

The questionnaire enclosed is designed to outline specific educational programs in your museum. If you feel you are not the appropriate person to answer this questionnaire, feel free to pass it on to the proper respondent.

A self-addressed, stamped envelope is enclosed for the return of the questionnaire. Please return the questionnaire by August 4th. If you would like an abstract of my thesis, please indicate it on the instruction page of the questionnaire. Thank you for your cooperation. I certainly appreciate your time and effort.

Cordially Yours,

Judith Dierkes

JD:mjc
Enclosures

QUESTIONNAIRE

INSTRUCTIONS:

This questionnaire is designed to collect information concerning three specific educational programs your museum offers or has offered. I am interested in the innovative programs unique to your museum. These may include: guided tours, lectures, films, docent programs, festivals, clubs/workshops, school loan service, TV programs or concerts.

Three identical forms are attached. Use one per program. If your museum has more than three programs, choose the three most successful programs. These programs can include outreach activities that take place outside the museum.

Please circle the appropriate answers for the multiple choice questions. More than one answer may be circled if applicable. Please be brief when answering the fill-in questions. Use only the space provided. Feel free to use the comment sections to further explain the program.

Attached is a self-addressed, stamped envelope. Please return the questionnaire, including this page, in the envelope provided by AUGUST 14th. Your prompt reply will be greatly appreciated. Thank you for your participation.

NAME OF MUSEUM_____

POSITION OF RESPONDENT_____

I would like an abstract of your study. (Circle) YES NO

PLEASE RETURN THIS SHEET WITH THE QUESTIONNAIRE.

TITLE OF THE PROGRAM

_____

PROGRAM FOCUS: A. art, B. culture, C. general, D. history, E. science, F. other_____
Comments if any:_____
_____

AUDIENCE: A. preschool, B. grade school (1-8), C. high school (9-10), D. undergraduate, E. graduate, F. adult, G. elderly, H. other_____
(CIRCLE ALL THAT ARE APPLICABLE)

DURATION:_____hours per week for _____ weeks.
Comments if any:_____
_____
_____

OBJECTIVES:

MATERIALS:

ACTIVITIES:

EVALUATION: A. number of participants, B. questionnaire, C. other _____
Comments if any:_____
_____
_____

The educators who teach the program are: A. museum staff, B. paid professional, C. volunteer
Comments if any:_____

The program is funded by: A. educational budget, B. grant, C. other _____

Will this program continue to be offered? A. yes, B. no, C. don't know
Comments if any:_____

APPENDIX 4

SUBGROUP INVOLVED IN THE QUESTIONNAIRE

1. American Association for State and Local History
5. Association for the Preservation of Tennessee Antiquities
7. Blount Mansion
8. Brooks Memorial Art Gallery
9. Carl Van Vechten Gallery of Fine Arts, Fisk University
12. Chattanooga Nature Center
13. C. H. Nash Museum at Chucalissa
14. Cohen Memorial Museum of Art
17. Craigfront 1798-1802
20. Cumberland Museum
23. Dixon Gallery and Gardens
24. Dulin Gallery of Art
25. E. H. Little Gallery
28. (Fine Arts Gallery)/Gallery of Fine Art, University of the South
29. Fort Donelson National Military Park
33. Governor John Sevier Farm Home
35. Historic Landmarks Association
36. Historic Nashville, Inc.
37. Houston Antique Museum
38. Hunter Museum of Art
39. Kingsport Fine Arts Center
42. Magevney House
43. Margaret Fort Trahern Gallery
44. Memphis Academy of Arts
45. Memphis Pink Palace Museum
55. Stones River Battlefield
56. Students' Museum, Inc.
58. Tennessee Botanical Gardens and Fine Arts Center
60. Tennessee Valley Railroad and Museum, Inc.
67. Watkins Institute

APPENDIX 5

SUBGROUP THAT RESPONDED TO THE QUESTIONNAIRE

7. Blount Mansion
8. Brooks Memorial Art Gallery
12. Chattanooga Nature Center
13. C. H. Nash Museum at Chucalissa
17. Craigfront 1798-1802
20. Cumberland Museum
23. Dixon Gallery and Gardens
24. Dulin Gallery of Art
28. (Fine Arts Gallery)/Gallery of Fine Art, University of the South
29. Fort Donelson National Military Park
33. Governor John Sevier Farm Home
35. Historic Landmarks Association
36. Historic Nashville, Inc., Silver Dollar Saloon
37. Houston Antique Museum
38. Hunter Museum of Art
42. Magevney House
45. Memphis Pink Palace Museum
55. Stones River Battlefield
56. Students' Museum, Inc.
67. Watkins Institute

APPENDIX 6

RESOURCE GUIDE TO THE EDUCATIONAL PROGRAMS IN THE MUSEUMS IN TENNESSEE

	A	1	2	3	4	5	6	B	1	2	3	4	5	6	7	8	9	D	C	1	2	3	4	D	1	2	3	E	1	2	3	4	5	F	1	2	3
	Program Focus	Art	Culture	General	History	Science	Other	Audience	Preschool	Grade School (1-8)	High School (9-12)	Undergraduate	Graduate	Adult	Elderly	Handicapped	General Public	Other	Evaluation	Number of Participants	Questionnaire	Response from Participants	Other	Educators	Museum Staff	Paid Professional	Volunteer	Source of Funding	Education Budget	Grant	Fees	Operations Budget	Other	Continuation	Yes	No	Don't Know
BLOUNT MANSION																																					
Program 1					*					*	*	*	*	*											*		*		*					*			
BROOKS MEMORIAL ART GALLERY																																					
Program 1		*								*										*	*				*		*							*		
2		*					*			*										*	*				*		*							*		
3		*					*			*										*	*				*		*							*		
CHATTANOOGA NATURE CENTER																																					
Program 1						*	*		*	*	*	*		*	*	*				*					*		*							*	*	*
2						*	*		*	*	*										*				*		*									
3				*						*	*			*							*				*		*									
C.H. NASH MUSEUM AT CHUCALISSA																																					
Program 1			*						*	*	*	*	*	*	*					*					*		*							*		
2			*							*	*	*	*	*	*					*					*		*							*		
3			*							*	*	*	*	*	*					*					*		*							*		
CRAIGFRONT 1789-1802																																					
Program 1					*				*	*	*	*	*	*	*																			*		
CUMBERLAND MUSEUM																																					
Program 1			*		*	*				*	*	*	*	*	*	*				*					*									*		
2						*			*	*						*																			*		
3			*		*	*				*	*					*									*									*		

	A Program Focus							B Audience										C Evaluation					D Educators				E Source of Funding					F Continuation			
	1	2	3	4	5	6		1	2	3	4	5	6	7	8	9	10	1	2	3	4		1	2	3		1	2	3	4	5		1	2	3
DIXON GALLERY AND GARDENS																																			
Program 1		*											*					*							*		*						*		
2		*						*	*	*								*							*		*						*		
DULIN GALLERY OF ART																																			
Program 1		*							*									*	*				*	*	*		*								*
2		*			*				*									*							*		*						*		
FORT DONELSON NATIONAL MILITARY																																			
PARK																																			
Program 1				*				*	*	*	*	*	*	*				*		*			*		*		*								*
2				*				*	*	*	*	*	*	*				*		*			*		*		*								*
3				*				*	*	*	*	*	*	*				*		*			*		*		*								*
GALLERY OF FINE ART,																																			
UNIVERSITY OF THE SOUTH																																			
Program 1	*								*	*	*		*	*											*		*						*		
GOVERNOR JOHN SEVIER FARM HOME																																			
Program 1		*		*				*	*	*	*	*	*	*							*		*					*							
2	*	*		*				*	*	*	*	*	*	*							*		*		*					*					
3			*	*		*		*	*	*	*	*	*	*							*		*		*					*					
HISTORIC LANDMARKS ASSOCIATION																																			
Program 1		*		*				*	*	*			*					*							*					*					
2	*	*		*				*	*	*	*	*	*	*				*							*					*					
3	*			*					*									*							*					*					
HISTORIC NASHVILLE, INC.																																			
Program 1						*				*	*	*	*	*				*							*					*		*			
2				*		*				*	*	*	*	*				*							*		*					*			
3				*		*			*	*	*	*	*	*				*		*				*	*			*							*	

	A Program Focus							B Audience										C Evaluation					D Educators			E Source of Funding					F Continuation			
	1	2	3	4	5	6		1	2	3	4	5	6	7	8	9	10	1	2	3	4	1	2	3	1	2	3	4	5	1	2	3
HOUSTON ANTIQUE MUSEUM																																
Program 1	*	*	*	*						*	*	*	*	*									*	*		*					*		
2	*	*	*	*				*	*	*	*	*	*	*	*								*	*		*					*		
3	*	*	*	*													*						*	*		*					*		
HUNTER MUSEUM OF ART																																
Program 1	*								*										*				*	*		*					*		
2	*								*									*					*	*		*		*			*		
3	*									*									*				*	*						*	*		
MAGEVNEY HOUSE																																
Program 1		*	*	*		*			*														*	*						*	*		
2		*	*	*				*	*	*	*	*	*	*		*							*	*						*	*		
3		*	*	*				*	*	*	*	*	*	*		*							*	*						*	*		
MEMPHIS PINK PALACE MUSEUM																																
Program 1		*	*	*	*			*	*	*	*	*	*	*						*			*			*				*	*		
2		*	*	*	*					*										*			*			*					*		
STONES RIVER BATTLEFIELD																																
Program 1					*			*	*	*	*	*	*	*			*			*			*							*	*		
2	*	*	*	*	*	*		*	*	*	*	*							*	*	*		*							*	*		
STUDENTS' MUSEUM																																
Program 1	*	*	*	*	*			*	*	*									*				*		*				*			*		
2	*	*	*	*	*			*	*										*				*			*	*						
3					*			*	*	*	*	*	*	*	*				*				*			*					*		
WATKINS INSTITUTE																																
Program 1	*									*			*	*										*							*		

VITA

The author is a native of Memphis, Tennessee. She is 26 years old. Following her graduation from St. Agnes Academy, she attended The University of Tennessee, Knoxville, where her studies centered primarily around painting and screen printing. She graduated in 1976, having earned her Bachelor's degree in Fine Arts within three years.

Upon completion of this degree, she returned to Memphis where she went to work for a textile printing business. While employed, she entered a training program at Brooks Memorial Art Gallery to prepare her to serve as a docent. This volunteer work and studies at Dixon Gallery and Gardens initiated her interest in museum education.

The author has received her Master of Science degree in Art Education with an emphasis on museum education. To help fulfill the requirements for her degree, she was engaged to plan and execute museum programs by both the Dulin Gallery of Art and the Students' Museum in Knoxville. The author is currently employed by Bike Athletic, a Knoxville textile printing company, as assistant art director.