



“Emphasis in the SVDC program is on fostering learning, networking, and building leadership through an intensive experience designed to *Nurture the Nurturer.*”

Evaluating a Museum-Based Professional Learning Community as a Model for Art Education Leadership Development

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In alignment with the National Art Education Association’s (NAEA) 2015-2020 Strategic Vision, Enid Zimmerman conducted an evaluation of Summer Vision DC (SVDC), an NAEA-sponsored, museum-based art education professional learning community program. The purpose was twofold: to provide feedback to the leaders of the program (including Renee Sandell, program director), and to create a model for art education leadership programs in school and museum settings. Background information about the program is followed by a description of the evaluation design and research process, including a conceptual framework, data analyses, interpretations of an online survey and focus group meeting, and feedback from the program leaders. We conclude this study with explanations about the impact of the program and revisions and outcomes that were initiated to reinforce quality leadership in a professional learning community. We offer recommendations for further professional development using the SVDC leadership model for developing personal, collaborative, and public voice that can take place in diverse educational contexts.

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Cultivating art educators to become part of a professional community empowered to assume leadership roles in a variety of educational settings is a critical issue in contemporary art education practice. The National Art Education Association (NAEA)'s 2015–2020 Strategic Vision (NAEA, 2015-2020) supports art education teaching and learning by focusing on community, advocacy, learning, research and knowledge, and organizational vibrancy. This strategic vision challenges art educators to meet ethical and rigorous standards of excellence and to become empowered professionals who are influential and valuable to society through strengthening their own and their students' skills and knowledge while engaging in collaboration and shared leadership.

Background

With NAEA's vision statement indicated above, in 2014, the executive director of NAEA requested a 5-year evaluation of SummerVision DC (SVDC),¹ a professional development summer program NAEA has sponsored since 2010. Designed to connect members from six different NAEA divisions, SVDC focuses on learning experiences within a museum environment to create an evolving Professional Learning Community (PLC; Sandell, 2014). After nine cohorts over 5 years, NAEA sought, through a formalized external evaluation, to develop a leadership and evaluation model for

future professional learning communities within art education. The term *evaluation* is used here to examine programs or projects as whole systems to determine, by collected evidence, the effectiveness of the program and its impact on participants. The evaluation was formally titled: SummerVision DC Evaluation: Creating a Professional Learning Community (PLC) Leadership Model for the Field of Art Education. This external evaluation of the SVDC program was intended to identify outcomes and strengthen program processes and future outcomes so that the program might be adaptable and extended to other settings. The evaluation also was intended to set forth a collaborative PLC leadership model for educating practitioners to use and promote museum resources that can help advance professional development of educators (Breidenstein, Fahey, Glickman, & Hensley, 2012).

SVDC is designed to benefit participants in gaining first-hand knowledge about using museum resources for art teaching and learning. Maximizing the traditional summer break to gain new perspectives while becoming part of a creative and reflective professional learning community, for the five summers (2010-2014) considered for this study, SVDC participants engaged in multidisciplinary arts offerings by visiting a minimum of seven different museums in Washington, DC. These included: the National Gallery of Art, the Freer Gallery of Art and Arthur M. Sackler Gallery, The National Museum of the American Indian, the National Museum of Women in the Arts, The Phillips Collection, the Smithsonian American Art Museum, the National Portrait Gallery, the National Museum of African Art, the Hirshhorn Museum and Sculpture Garden, the Corcoran Gallery of Art, and the National

Building Museum. Learning experiences that connected SVDC participants as a community before, during, and after the program involved pre-experience group communication and post-experience formalized reunion sessions at state and national conferences as well as continued communication through an SVDC Facebook group page.

In the SVDC experience, educators used interdisciplinary pedagogical approaches and engaged in object-specific strategies to deepen engagement within teaching and gallery settings, through visual journaling, readings, hands-on learning, and behind-the-scenes examination of the museum as an artwork, all of which were designed to complement their museum experiences (Sandell & Henry, 2014, *in press*). Beginning with the first session established in 2010 and ending with the two sessions included in this study in 2014, nine 4-day sessions of SVDC were offered for up to 25 participants in each session, totaling 200 past participants. The latter included experienced visual arts and non-art educators who represented teaching levels from K-12 to higher education, arts and education organizations, and museums. There were 19 men and 181 women participants from urban and suburban communities and other regions throughout the United States. Half a dozen international participants came from countries outside of the US, including Mongolia, Switzerland, Egypt, the United Arab Emirates, Thailand, and Germany. The SVDC program has been offered since 2014, and single annual sessions have been offered in 2015, 2016, and 2017; another is planned for July 2018.

SVDC's focus is on actively advancing visual literacy by linking critical and creative thinking skills and providing opportunities for participants to study multiple perspectives for engaging with works of art and artifacts. Program objectives include opportunities to explore layers of meaning, nurture interdisciplinary pedagogical approaches to studying works of art, and explore in object-specific strategies for deepening

engagement with works of art within gallery and other settings. Participants actively create visual journals and engage in interactive discussions of readings and hands-on learning activities that complement their experiences while studying works of art. SVDC's studio component utilizes Renee Sandell's (2013a) Marking & Mapping™ methodology as a form of creative expression for both novice and expert artists. Using provided art materials in a *Portable Studio* containing artist quality drawing materials, this visual notating process facilitates continuous markmaking throughout the program that offers participants opportunities to document learning experiences through daily artistic practice (Figure 1).

Emphasis in the SVDC program is on fostering learning, networking, and building leadership through an intensive experience designed to *Nurture the Nurturer*. The program content is guided by Carole Henry's book *The Museum Experience: The Discovery of Meaning* (2010), an introductory text about the role of art museums in facilitating interpretive experiences. Renee Sandell's (2006, 2009) Form+Theme+Context (FTC)™ methodology also directs participants in developing a balanced way of seeing for critical thinking and deeper learner engagement. As pre-program work, participants spend approximately three to five hours online familiarizing themselves with the museums they will visit using Sandell's FTC Palette for Decoding an Art Museum (Sandell, 2013b). FTC Palettes are designed as visual organizers that, by balancing formal, thematic, and contextual qualities, aid users in decoding and encoding learning content, including works of art, literature, and cultural institutions such as museums. Participants explore SVDC museums' websites while employing FTC Palettes to guide their research; they further investigate each museum itself as a work of art by noting its unique formal, thematic, and contextual qualities.

SVDC Evaluation

Gene I. Maeroff (1988) studied in-service teacher education programs and concluded



Figure 1. Portable Studio with SVDC visual journal.

that these programs have potential to break down isolation and build leadership networks among participants. He also found that these programs are most effective when they take place in intense summer sessions where participants can bond with one another and continue relationships with other participants after the programs have ended. Although annual assessments of the SVDC program had been quite positive, there had not been an external evaluation of the program that could provide additional feedback and begin to develop a

model for future art education professional development program assessments in museum environments. Since its inception in 2010, a consistent component of the program has been multiple means for evaluating outcomes of SVDC, such as annually collecting data on pre-program questionnaires and post-program assessment surveys from every SVDC participant. These assessments have provided the SVDC program director, Renee Sandell, and the SVDC lead interpreter, Carol Henry, with feedback about the program's

success and ways in which it might be improved; SVDC offerings have been revised accordingly.

Methodology: Program Evaluation and Related Research Literature

Program evaluation is a contemporary research methodology for art education described by Frances Thurber in the *Handbook of Research and Policy in Art Education* (2004). She expanded on categories and subcategories in Enid Zimmerman's (1997) conceptual model for art education research inquiry in which a spectrum of art education research methodologies is presented as appropriate for art education in areas of historical, descriptive, experimental, and philosophical research. Thurber (2004) added a category of theoretical inquiry/paradigm research to Zimmerman's model. She describes program evaluation as a subset of this newly added category in that "this method requires research skills similar to those of content analysis, but the difference is the researcher wants to know why certain educational communities understand reality in the ways that they do" (pp. 499-500). Furthermore, such analysis allows for a professional community to understand how values, behaviors, and circumstances influence what they do and how they do it, and that such research features effecting change as an outcome goal (Carroll, 1997).

For all phases of the SVDC evaluation, art educator Enid Zimmerman, who had previously conducted numerous evaluations of art education programs (Thurber & Zimmerman, 1997, 2002; Zimmerman, 1997, 2014) served as the external evaluator. In July 2014, as a participant who revealed her identity to all who were enrolled in a 4-day SVDC program, Zimmerman engaged in all activities. Thus, she experienced the SVDC program firsthand to gain insights into the program that would not have been possible if she had served only as a participant observer.

Based on a decade of research about leadership in art education, Thurber and Zimmerman (1997, 2002) created a leadership model to

develop in-service teachers' personal, collaborative, and public voices. This Development of Voice in an In-Service Education Model has been used in a variety of contexts that support building reflection and empowerment through interactions among groups of people working toward common goals (Thurber & Zimmerman, 1997, 2002) (Figure 2).

This model provides a structural outline for encouraging teachers to be reflective practitioners through cooperation, collaboration, equity, and support among all members of a community of teachers. In the Thurber and Zimmerman model, *personal voice/reflective practice* (solo voice) depicts how educators might experience personal voice and empowerment when they become reflective practitioners who feel validated when they are valued for their personal and professional experiences as educators. A process of creating a *collaborative voice/collaborative practice* (voices in a chorus) with peers and in-service program leaders provides opportunities for each empowered, in-service educator to speak and exchange ideas with other empowered educators. A *public voice* (voice as a change agent) becomes possible when educators become agents for change rather than targets of change in a shifting educational reform environment. Public voice efforts might include assuming leadership of regional or national organizations, publishing innovative research, exhibiting artwork, or organizing community art experiences. This model served as a framework to help evaluate how SVDC participants in a PLC develop their personal, collaborative, and public voices. It also served as a structure to determine how, after attending SVDC, they sought to empower others through their pedagogical and leadership initiatives. A successful outcome of SVDC would present evidence that a community of art educators, formed during the program, consider themselves part of a PLC who use museum resources as important agencies for art teaching and learning. After attending SVDC, these

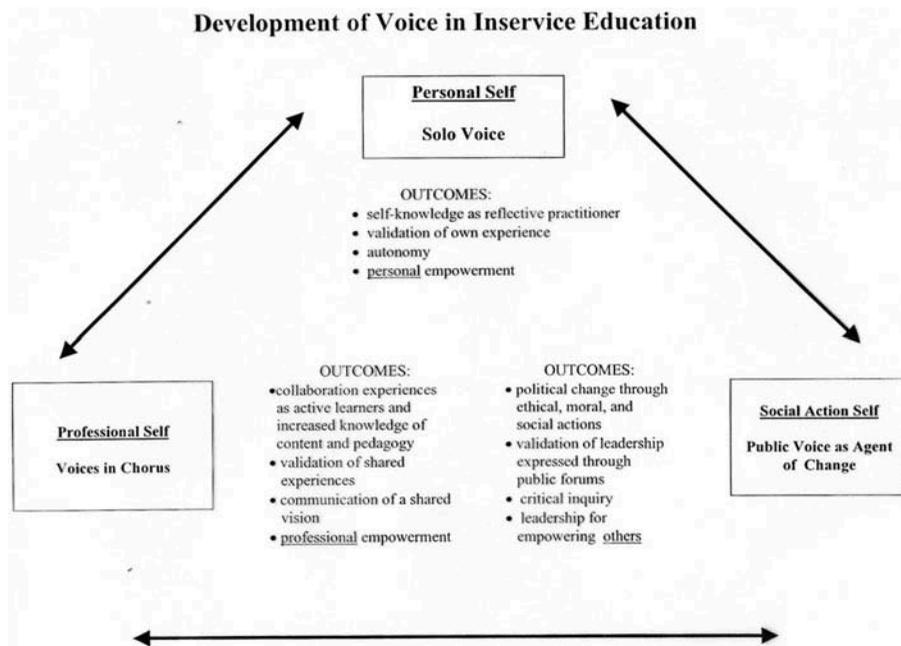


Figure 2. Thurber/Zimmerman Development of Voice in an In-service Education Model.

art educators would assume leadership positions and feel empowered to collaborate with others in their local communities and beyond. Another fruitful outcome would be if the SVDC leadership evaluation model would appear to have potential to support using similar museum resources and strategies in other educational settings.

Research Questions

The research questions designed for both the survey and the focus group session of this evaluation emphasized SVDC participants' leadership and empowerment, specifically if or how they developed their personal, collaborative, and social action professional voices. The questions were:

- (1) What personal and professional leadership and empowerment initiatives have SVDC participants taken after attending SVDC?

- (2) What leadership and empowerment initiatives have SVDC participants taken to collaborate with others in their local school, museum, community, or other settings after attending SVDC?
- (3) What leadership and empowerment activities have the SVDC participants taken in public arenas beyond their local setting?
- (4) In what ways do SVDC participants consider themselves part of an evolving SVDC PLC that supports using museum resources as a means of enhancing art teaching and learning experiences?

Evaluation Design

Phase One of the SVDC program evaluation research design was initiated as an online survey, created by the evaluator, and sent to all 200 educators who participated in one or more of nine SVDC sessions held between 2010 and 2014. The survey, sent by NAEA, was introduced

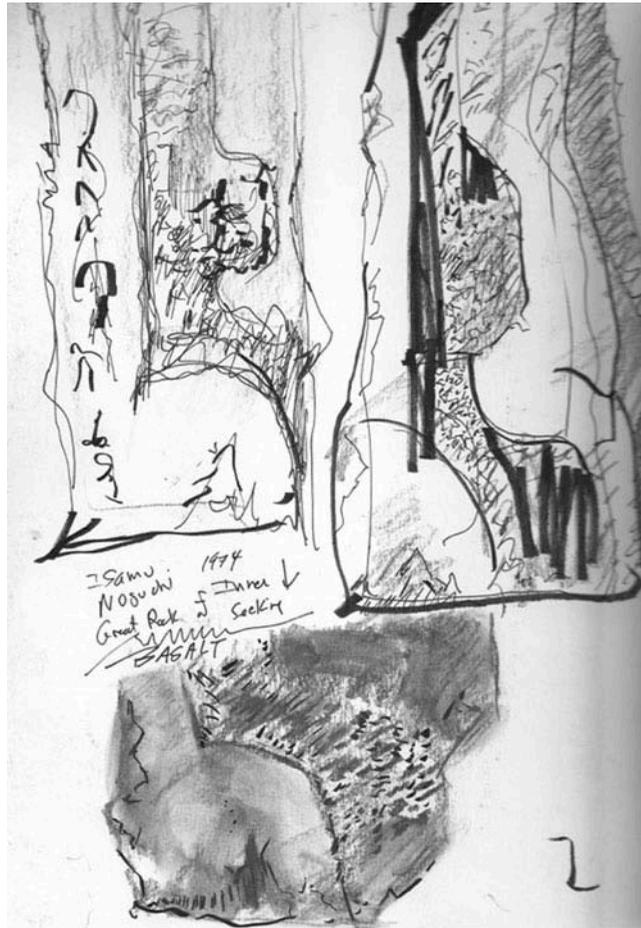


Figure 5. Zimmerman's journal page exploring Noguchi's sculpture.

art teachers representing a wide range of grade levels and number of years of teaching. They came from all over the US, including one who had traveled from Hawaii. The general questions posed included: What did you learn? What are you doing now? How did what you learned influence what you are doing now? What changes are integral to your teaching, artmaking, art viewing, and in your personal life? Responses to questions

posed at this focus group meeting were categorized according to the Thurber/Zimmerman Voices Model. The first category addressed solo voice and professional development with a focus on change in teaching practices after attending SVDC. The second was collaborative voice and pedagogical projects in their schools, and the third was public voice and pedagogical initiatives in their communities.



Figure 6. SVDC group collaborates on a design thinking activity.

Solo voice and professional development

Eighteen of the focus group participants spoke about how they used their experiences and techniques to make changes in their classroom practices. Five referenced using the FTC Palette for looking at and talking about art. These teachers remarked that their high school students, distance learners, and student teachers enjoyed learning FTC techniques; and

one past SVDC participant explained: "So now [the students] are automatically thinking when they look at a piece of art... and are making connections to their lives."

The past participants' own visual journaling exercises and keeping notes in their sketchbooks inspired five respondents to express how these experiences, "revived the art in me," "made me think of myself much more as an artist," and "gave me an artist's



Figure 7. Focus group meeting at the NAEA convention.

voice I did not have before." Using community resources to enhance art learning, one teacher of a college level elementary art methods class recalled: "In my country, Thailand, I... took college students to look at many historic buildings and temples... they had to find all the information on the walk... They could not use the phone. They had to use their 'big eyes.'" Three SVDC participants extended their professional art educator status by entering doctoral programs. One said: "I'm in a doctoral program now... It was from going to SVDC I gained confidence to do it."

Collaborative voice and pedagogical initiatives in their schools

Five people in the focus group mentioned that after having attended SVDC, they had worked with other teachers in their schools to create new culturally

integrated art units and lessons. One elementary level art teacher reported: "I collaborate with the social studies teacher... The students cannot wait to show her their art assignment... and share their sketchbooks with the other teachers too." Several focus group participants mentioned that they had used social communication, especially e-mail, to keep in contact with SVDC participants who had been in their summer session. Three commented that they would like to have more contact with former SVDC participants who might not have been in their session but with whom they had enjoyed taking at the focus group session.

Public voice and pedagogical initiatives in their communities

Three art teachers in the focus group reported that they had worked with other teachers in their schools, school districts, and communities. One

explained that she had taught a workshop for all 17 other art teachers in her school district. Another was a new art teacher at her school, and she had exhibited work by all 600 students, when traditionally, only 50 students had had their work exhibited. In addition, she explained: "I wanted the parents to be involved in the annual art exhibit so I put out a lot of art materials. . . . I had questions so the parents and other children could answer the questions, post notes. . . and create art. We got a really nice write-up about the art exhibit in the local newspaper."

Limitations of the Study

There are several limitations to this study, the most obvious being the small number of respondents to the survey. Although the number is acceptable for research purposes, more respondents would have added a more representational database. To encourage respondents to submit, NAEA might have proactively sent out one or more reminders to complete the survey. In the future, it will be important to monitor the survey delivery and response process more carefully as the survey due date approaches. The 23 SVDC survey respondents and the 15 who participated in the focus group meeting were likely highly motivated groups and might not represent most past participants; however, they offered insights about what was successful and what might be changed in future SVDC programs.

Additionally, the survey could have been designed to collect more demographic information about the participants, such as their school setting (urban, suburban, or rural), the state in which they teach, and their gender and race, so that responses might have provided a more in-depth understanding of the respondents' backgrounds and educational settings. Also, it should be kept in mind that those who attended SVDC either had school/district funding or could self-fund their SVDC participation. They also represented a certain demographic of art educators who are mainly White women from middle-class backgrounds with over a decade of teaching experience. At the focus group

session, SVDC participants appeared to fit this demographic profile as well.

Results of the Online Survey and Focus Group Meeting

SVDC was designed to help art educators gain firsthand knowledge about using the museum as an educational resource, linking studio experience with critical response, and documenting their learning processes visually. Those who responded to the survey and participated in the focus group session, as evidenced by quotes from their responses, are a group of developing leaders who, through their solo, collaborative, and public voices, advocated for the use of museums as resources for enhancing visual art learning and performance for their students. Those who were involved in developing their solo voices indicated that as a result of attending SVDC, they were actively engaged in pedagogical initiatives; administered art and museum related opportunities for students, peers, and employees; reported being inspired in their own artmaking activities; and attended studio and museum programs after attending SVDC. In the focus group, three participants reported that they were in doctoral programs as a direct result of having participated in SVDC. These engagements, reported by past SVDC participants, reflect the personal self, solo voice in the Thurber/Zimmerman Voices Model (Appendix), which includes self-knowledge, validation of one's own experiences, autonomy, and personnel empowerment.

Further, respondents reported having maintained contact with others in their SVDC PLC. They reported that SVDC had created a community of educators that they lacked in their own schools and organizations, which they greatly valued, and which continued after the SVDC program had ended. PLC communities also were formed in schools and school districts. These experiences reflect collaboration, validation of their shared experiences and visions, and professional empowerment as found in the collaborative voice of the

Thurber/Zimmerman Voices Model. Some participants offered accounts of the positive effect of attending SVDC; exhibiting their artwork; publishing about their art education pedagogical practices and advocacy; and presenting at local, district, state, and national venues about their personal, pedagogical, and leadership initiatives. These activities reflect the Thurber/Zimmerman Voices Model in terms of social action and public voice as agents of change through leadership expressed in public forums through empowering others.

Based on evidence gathered from the survey and focus group meeting responses, the SVDC program was successful. Beyond meeting its content goals, SVDC helped build a PLC that extended beyond the participants' initial SVDC experience. In addition, based on outcomes of the SVDC evaluation, we had anticipated that a model for evaluation that could be used in other museum settings and that had similar goals and populations of participants might emerge. Indeed, respondents reported that they had formed PLC communities in their local schools, school districts, communities, and beyond. They explained that SVDC created a community of educators that they had lacked in their own schools and organizations, and they greatly valued this benefit.

Suggested Changes for SVDC

We wanted to learn from the survey how participants' values, behaviors, and circumstances affected the changes they made after having attended SVDC. Evidence from the survey and focus group analysis and interpretation indicates that SVDC participants experienced affirmative changes, and in some cases transformational experiences, through developing their personal, collaborative, and public voices to become empowered leaders in their local communities and beyond. These are "learner/leaders," as one respondent termed them, who can, with support, continue to be advocates for art and museum education

programs and influence many others as well. Survey and focus group respondents offered suggestions for program changes. Recommendations included placing greater emphasis in the SVDC program on developing leadership strategies and abilities to encourage participants to actively be prepared, after being nurtured and supported at SVDC, to become leaders and make changes in art education not only in their schools, but also in their communities and beyond, including museums as well as state and national conferences. One suggestion was to find more ways to keep the SVDC PLC vibrant because past SVDC participants lost daily connection with the PLC community that was nurtured during their stay in Washington, DC. With regard to changes in program logistics, respondents suggested providing opportunities for group meals as well as housing in the same hotel.

Both groups of responders indicated that using sketchbooks, visual journaling, and creating their own artwork were highly valued as outcomes of having attended SVDC. Another suggestion for change included creating an online gallery of continuing artwork and an opportunity to blog as ways of keeping in contact. Another suggestion was for NAEA to offer a webinar moderated by the program director as another means of continuing the SVDC experience over time. Several expressed an interest in attending sessions in museums located in areas other than Washington, DC, and one recommended a session designed for past participants to help establish a PLC of SVDC alumni interested in bringing their experiences to higher level of accomplishment (Figure 8).

Additionally, a participant recommended that awards or other forms of SVDC recognition could be given at the NAEA National Convention to those who have evidenced accomplished leadership initiatives in their own lives, in working with others, or in public settings.



Figure 8. New Eyes Map—Zimmerman’s final visual meditation about her SVDC experience.

Program Revisions and Impact Since the 2014 SVDC Evaluation

The SVDC Program Evaluation, by an outside evaluator employing an online survey, a focus group meeting, and feedback from the program director and lead interpreter was invaluable for future planning of SVDC, now having completed its eighth year, and having served 13 cohorts for a total of 292 participants. Since the inception of the program in 2010, all post-SVDC immediate assessment surveys have received high response rates (at an average of 60%). As a result, program revisions, along with changes in museum exhibitions and museum educator personnel, have helped the SVDC program evolve in a positive manner. Two immediate program changes implemented in 2015, which were planned before the SVDC Evaluation, helped reinforce the need for modifications similar to those reflected in the SVDC participants’ responses to the survey and in the

focus group. These included NAEA’s arranging for a block of rooms at a Washington, DC, hotel to facilitate SVDC 2015 group housing. Additionally, the 2015 session offered a one-time, 4-day pilot SummerVision program in June 2015 at Crystal Bridges Museum of American Art. The latter event, housed at a single museum, provided an in-depth opportunity to use FTC to make interdisciplinary connections between art, architecture, and nature.² The proliferation of new NAEA summer institutes starting in the summer of 2015 meant that SVDC could from that year forward be offered only once per summer because there were more professional development options available to potential participants.

Since 2016, SVDC has included a minimum of eight instead of seven museum visits. To facilitate an evening exploration of The Phillips Collection, SVDC now gathers at a nearby restaurant for communal dining

and socializing that helps bond the SVDC PLC. A new goal for the program is to provide financial support for SVDC participants, especially those who could not easily afford to attend otherwise. For example, in 2016, an art education faculty member at Boston University initiated a scholarship for an outstanding graduate student to attend the SVDC program. This represents a new precedent for making SVDC more accessible to NAEA members, especially early professionals, resulting in plans to seek other funding sources.

In 2015, an outcome of the SVDC program was that NAEA created and implemented its School for Art Leaders (SAL) to support art educators in the professional development of their leadership skills and abilities.³ SAL is similar to SVDC as it is a multiday, intensive summer program compatible with the goals of the *NAEA Strategic Vision 2015–2020*. It uses a revised and updated version of the Thurber/Zimmerman leadership model, The Empowerment Leadership Model for Art Education (designed by Zimmerman), and has

as an objective building a model for developing a community of creative and collaborative art educator leaders. After 4 years of program evaluation, SAL anticipates establishing a leadership development model that can be adapted and extended to other settings.

Based on the study of the processes and outcomes of the survey and the focus group meeting, we concluded that SVDC has potential to impact other collaborative and professional development/leadership programs that can positively transform art teaching and learning in a variety of museum-related programs. The process of taking information provided by the SVDC participants and putting some of their suggestions into practice has already had a positive impact on the SVDC program as these participants become leaders who continue to develop their personal, collaborative, and public voices. The evaluation processes and outcomes might also be exemplars for using systematic procedures for evaluating other collaborative, professional leadership programs that take place in similar settings and that serve professional art educator populations.

ACKNOWLEDGMENTS

Photos were taken by the director and evaluator of the SVDC program. All 200 participants of the SVDC program signed a release agreeing to have their artwork and photographs used in any future publications. The artwork is by the evaluator (Figures 5 and 8) and the faces in the photographs have been masked to ensure anonymity as a practice in this type of research.

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ENDNOTES

- ¹ Renee Sandell initiated and named, designed, developed, directed, and delivered this program for NAEA since 2010.
- ² This pilot was not continued due to the museum's commitment to its own local programs and initiatives.
- ³ SVDC Program Director Renee Sandell served as a SAL planning consultant and program guide for the first SAL program in 2015. From 2015 through 2019, Enid Zimmerman and Robert Sabol serve as SAL program co-evaluators.



Appendix. NAEA SummerVision DC (SVDC) 2010-2014 Program Survey

1. Information about your SVDC participation and professional position:

Which summer(s) did you attend SVDC? (check all that apply)

2010 2011 2012 2013 2014 ____

Are you an (check one)

Are you an (check one) art teacher

museum educator

classroom teacher

administrator

practicing artist

practicing artist art historian

practicing artist art historian other (please explain) _____

What position did you hold when you first attended SVDC? _____

Number of years ____

What is your current position? _____

Number of years ____

2. With regard to your teaching, what pedagogical initiatives have you taken as result of attending SVDC? (check all those that apply)

included museum field trips, museum resources, websites etc., and other

SVDC activities and resources in your professional practice

SVDC activities and resources in your professional practice integrated art with other subjects

SVDC activities and resources in your professional practice integrated art with other subjects adapted differentiated curricula and/or learning materials or activities

SVDC activities and resources in your professional practice integrated art with other subjects adapted differentiated curricula and/or learning materials or activities taught, coordinated or administered other opportunities for students, peers, or employees that were influenced by participating in SVDC activities

SVDC activities and resources in your professional practice integrated art with other subjects adapted differentiated curricula and/or learning materials or activities taught, coordinated or administered other opportunities for students, peers, or employees that were influenced by participating in SVDC activities other: _____

Describe briefly those initiatives which you feel have made an important difference in your teaching practice as well as your professional growth _____

3. In what ways do you feel that the SVDC program has empowered you to further engage in professional activities, to assume leadership roles, to be viewed as achieving personal success, and to be considered part of the evolving SVDC professional community? (check all those that apply)

attended other studio art or museum programs

participated in group or solo art exhibits

participated in group or solo art exhibits wrote articles, reports, or other writings in newspapers, magazines, journals, district publications, on-line, etc.

participated in group or solo art exhibits wrote articles, reports, or other writings in newspapers, magazines, journals, district publications, on-line, etc presented at a state art education conferences and/or at an NAEA national convention

___ participated in group or solo art exhibits wrote articles, reports, or other writings in newspapers, magazines, journals, district publications, on-line, etc presented at a state art education conferences and/ or at an NAEA national convention presented in other venues locally, nationally, or internationally with different organizations

___ participated in group or solo art exhibits wrote articles, reports, or other writings in newspapers, magazines, journals, district publications, on-line, etc presented at a state art education conferences and/ or at an NAEA national convention presented in other venues locally, nationally, or internationally with different organizationsmaintained collegial contact (through Facebook, e-mail, regular mail, NAEA convention SVDC reunions etc.) with SVDC participants, museum educators, or program administrators

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___ applied for and /or received any fellowships, grants, or additional funding

___ other: _____

Describe briefly those professional activities just checked that you think are most important and as a result of attending SVDC empowered you to become a leader, achieve personal success, and become part of the SVDC learning community?

4. Please share additional comments or suggestions concerning NAEA SummerVision DC and its lasting impact in helping you develop personally and professionally and to advance the field of art education.