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A Study of the Administrative Role of Directors of Education Departments in Non-School Cultural Organizations

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A STUDY OF THE ADMINISTRATIVE ROLE OF DIRECTORS OF EDUCATION DEPARTMENTS IN NON-SCHOOL CULTURAL ORGANIZATIONS

by

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The purposes of this dissertation are (1) to describe the administrative role and responsibilities of the directors of education departments in non-school cultural organizations; and (2) to provide current data on the educational services offered by non-school cultural organizations. For the purposes of this study, the term "non-school cultural organizations" includes museums, zoos, libraries, public gardens, institutions and associations for the performing arts, and ethnic and historical societies. The administrative role of the director of the education department is examined in terms of the theoretical model of administrative functions synthesized by Stephen J. Knezevich.

The review of the literature centers on the history of museum education in the United States; philosophical issues related to the educational mission of museums; the role and training of museum educators; funding of museums and museum education departments; and future trends in museum education.

The directors of education departments in thirty non-school cultural organizations which were identified through a demographic survey participated in a survey of their administrative roles and responsibilities. These directors were asked to respond to a list of fifty-five administrative tasks in terms of (1) whether the task was performed by the director of the education department, and (2) the importance of each

task to the role of the director of an education department in a non-school cultural organization. Nine organizations submitted extensive documentation describing the educational services offered to the general public. Eleven directors of education departments granted interviews in which such questions as the selection and use of volunteers in education departments, the types of research conducted by education departments, and the training and professional backgrounds of the directors of education departments in non-school cultural organizations were explored. Analysis of the responses to the administration of educational services survey was primarily in terms of Knezevich's second-order abstractions.

The findings and conclusions reported in this dissertation should help individual museum educators assess the particular circumstances and concerns of their situations. This dissertation should also help those individuals who are interested in entering the field of museum education to identify the responsibilities and issues attached to the role of the director of the education department in a non-school cultural organization. It is hoped that this dissertation will enable museum educators and educators in other settings to identify areas of mutual interest and concern so that they can work together to provide educational and cultural opportunities for many individuals and groups in the community.

DEDICATION

This study is dedicated to Richard Borman who gave me the idea for the topic. I have found it to be a most interesting field of research. This study is also dedicated to the many men and women who work so creatively and enthusiastically in the field of museum education.

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VITA

The author, Albertine Noble Burget, is the daughter of Newton Smith and Jane (Valentine) Noble. She was born on April 2, 1938, in Chicago, Illinois.

She received her elementary and secondary education in the public schools of Barrington, Illinois and was graduated from Barrington Consolidated High School in 1956. She received a Bachelor of Arts degree in history from Smith College, Northampton, Massachusetts, in 1960. After teaching for a number of years, she enrolled in the School of Education of Loyola University of Chicago and received a Master of Education degree in administration and supervision in 1975.

She has taught preschool and elementary grades in private schools on the East coast and in Chicago since 1963. She has also taught gifted children in the public schools in Flossmoor, Illinois.

In 1981 she participated in the founding of Chicago City Day School, a coeducational, independent elementary school in Chicago. Currently the author is the Director of Curriculum and Instruction and teacher of science and computers at Chicago City Day School. She is also an officer of the Loyola chapter of Phi Delta Kappa and is a member of several other professional associations.

TABLE OF CONTENTS

LIST OF TABLES

CONTENTS OF APPENDICES

CHAPTER I

INTRODUCTION

Education, understood as a broad concept distinct from but including schooling, takes place in a wide range of diverse settings in our society. Among these settings are schools, colleges, cultural institutions, human service agencies, business and industry, and recreational and leisure time organizations.

In a recent Phi Delta Kappa *Fastback*, Eugene W. Kelly, Jr. has identified a need to build a comprehensive system of communication and cooperation among the various agencies that provide educational services in our society.

> At present there is no systematic connection of education across diverse settings. Educating units operate independently of one another, frequently in ignorance of one another, and sometimes at cross-purposes. This lack of connectedness results in duplication, gaps, discontinuity, and their attendant costs. Perhaps even more important, disconnectedness in educational practice works against the achievement of major educational goals for all our citizens.[1]

He further points out that educators in each of the aforementioned educational settings tend to function separately and independently. Although many instances of interagency cooperation between schools and business/industry or between schools and cultural organizations can be mentioned, these are the exceptional rather than the commonplace mode of

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[1] Eugene W. Kelly, Jr., *Beyond Schooling: Education in a Broader Context*, (Bloomington, Indiana: Phi Delta Kappa Educational Foundation, 1982), p. 6.

carrying out major educational goals.[2] One recommendation that Kelly suggests is that the "increased direct professional contact between educators in different settings would be a step toward breaking down the insularity that develops in educating units in different settings."[3]

Statement of the Problem

Many non-school cultural organizations have established separate education departments. Education departments are commonly found in museums and zoos; symphony orchestras and opera companies often establish a department that provides educational services to the local schools and/or the general public. Libraries sometimes provide specific personnel to assist members in accomplishing research goals; often libraries have children's departments in which the staff and volunteers provide educational services. Dance and theatre companies sometimes provide schools for neophytes and apprentices in the professions related to dance and theatre. For the purposes of this study the term non-school cultural organizations includes museums, zoos, libraries, public gardens, institutions and associations for the performing arts, and ethnic and historical societies.

Educators in traditional school settings need to know what, exactly, the education departments in non-school cultural organizations do. What educational services do these education departments provide? Toward which audience(s) are the educational services of museums, zoos, etc.

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[2] Kelly, *Beyond Schooling*, p. 34.

[3] Kelly, *Beyond Schooling*, p. 42.

targeted? How can the educational activities of the schools and the non-school cultural organizations be better integrated?

Since the goals and objectives of an organization or department within an organization are, in part, determined by the leadership of that organization or department, the purpose of this study is to provide data on both the role and responsibilities of educational administrators in non-school cultural organizations and the educational services provided by the education departments of non-school cultural organizations. This study of administrative roles and responsibilities is based on the descriptive terms synthesized by Stephen J. Knezevich.[4] The analysis of the administrative functions investigated in this study reveals the extent to which these educational administrators participate in a universal process of administration.[5] This analysis of the administrative role and responsibilities of educational administrators in non-school cultural organizations can then be compared to the roles of educational administrators in school settings and/or in business/industry. This study provides educators in each setting with fuller knowledge of the educational services of non-school cultural organizations and the administrative role and responsibilties of the directors of the education departments in non-school cultural organizations. Fellow administrators who understand each other's roles, responsibilities, goals, and objectives can work together more effectively in identifying and achieving the major educational goals of our society. Specifically, these educa-

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[4] Stephen J. Knezevich, *Administration of Public Education*, third edition (New York: Harper & Row, 1975), pp. 33-36.

[5] Knezevich, *Administration of Public Education*, Chapter 2.

tional administrators will be better prepared to work cooperatively and collaboratively on educational goals of mutual concern. Ultimately the gaps, duplication, discontinuity, and conflicting activities to which Kelly refers can be reduced. The benefits include better delivery of a wide range of educational services to all members of our society and more efficient use of our society's financial, material, and human resources.

Theoretical Model

In reviewing the descriptive terms used by various writers on the functions of the administrator and the administrative process, Knezevich synthesized a dual classification of terms. This dual classification analyzes and describes administrative functions at two levels of abstraction from day-to-day operational activities.[6]

The first-order abstractions - planning, decision-making, executing or operating, and appraising - are higher level abstractions and are components of each of the second order functions.[7] At this higher level of abstraction the functions of the administrator are more common and universal regardless of the setting in which the administrator operates. Therefore, the role of the director of the education department in cultural organizations can be expected to include first-order administrative functions.

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[6] Knezevich, *Administration of Public Education*, pp. 33-36.

[7] Knezevich, *Administration of Public Education*, p. 34.

The second order of abstractions - goal-orienting, organizing, assembling and allocating resources, leadership, coordinating, controlling, and performing ceremonial functions - describes a lower level of abstraction. These abstractions describe administrative functions more concretely, in terms that are more easily observed in day-to-day operational activities. Among these descriptive terms "goal-orienting", "assembling and allocating resources", and "controlling" represent three distinct and separate administrative functions which are part of the administrative role. Questions for the Administration of Educational Services survey questionnaire and the interview guide used in this study are designed primarily to elicit information concerning these three administrative functions. This study focuses primarily on lower level second-order abstractions in order to provide a concrete, practical description of the educational administrator's role in non-school cultural organization settings.

In addition, there are questions in the survey concerning the executing or operating functions of the educational administrator in non-school cultural organizations. These questions provide further information concerning the extent to which the role of educational administrator has evolved from instructor/lecturer/guide to administrator/manager as the education departments in non-school cultural organizations have grown in both size and importance to the mission of the organization. Finally, it will be demonstrated that first-order abstractions - planning, decision-making, executing, and appraising functions - are components of second-order abstractions through the language used in the survey questionnaire to describe individual tasks.

Research Questions

One major question investigated by this dissertation is whether the role and responsibilities of the director of the education department in a non-school cultural organization has evolved from being an instructor and/or guide for the layman who visits the museum, zoo, or other non-school cultural organization to being the administrator of an education department within the non-school cultural organization.

A second major question is whether the director of the education department in non-school cultural organizations, being an administrator, carries out tasks and has responsibilities similar to the tasks and responsibilities of administrators in other settings. To investigate this question, the theoretical model of administrative functions synthesized by Knezevich was used as a basis on which the survey questionnaires and the interview guide were designed. Responses were analyzed in terms of Knezevich's model.

Three hypotheses concerning the relationship of certain demographic factors to the existence of education departments within non-school cultural organizations were also investigated in this dissertation. These hypotheses are:

1) As the average annual attendance by the public to the exhibits or performances of a non-school cultural organization increases, the likelihood that the organization will have an education department increases.
2) As the total annual budget of a non-school cultural organization increases, the tendency to maintain an education department within

the organization increases.

3) As the number of employees of a non-school cultural organization increases, the likelihood that some of these employees are education department staff increases.

The question of each non-school cultural organization's philosophic commitment to providing educational services for the general public was investigated through a question on the Demographic Data survey questionnaire and through documentary evidence provided by the non-school cultural organizations. Finally, the questions of what educational services are currently being provided by the non-school cultural organizations in the Chicago metropolitan area and which types of audiences are being served were investigated through a question on the Administration of Educational Services survey questionnaire and through documentary materials submitted by these non-school cultural organizations.

Definition of Terms

1. Goal-orienting is essentially "knowing where you want to go." The administrator must identify and specify goals and objectives for his department; he must have clear definitions of the institution's broad goals and purposes. Goal-orienting is the major component of the administrative function which other authors describe as "planning". It is future oriented and provides for: a) the need to identify and define emerging roles for the organization, and b) the need to relate the organization to various environmental systems.

In this study, the directors of education departments are asked who

develops and defines the goals and objectives of their departments. Education department directors are asked with whom they work to determine the goals and objectives of their departments, and how the goals and objectives of the education department reflect perceived needs in the community or among specific target audiences. The directors are questioned about the extent of their involvement in the selection and planning of new exhibitions and the development of explanatory material and educational programs related to new exhibits.

2. Assembling and Allocating Resources is, according to Knezevich, a two-fold function. First, the administrator must assemble the resources; that is, he must gather all the human, financial, and material resources necessary to acheive the goals and objectives of the organization. Secondly, the administrator must determine how much of each resource will be allocated to each objective. This descriptive term includes many of the functions that other writers describe as "organizing," "staffing," and "budgeting".

In this study, participants are asked who determines the staffing needs of the education department, and who divides the tasks of the education department among the personnel. The term "personnel" includes both museum staff and volunteers. The participants in the study are asked how the education departments are funded, who develops both the department budget and the overall budget of the organization, and to what extent they, the directors of the education departments, are involved in raising funds and/or writing grant applications.

3. Controlling is an evaluative function. The administrator must determine how well the activities and products of his department are meeting the objectives. Further, he must analyze to what extent these objectives meet the needs of the community or carry out the goals of the organization. The controlling function provides needed input for future goal-orienting activities.

In this study, participants are asked what evaluative techniques or measurement tools are used to assess the effectiveness of the department's programs and publications. The administrators are asked who evaluates education department staff and volunteers, and how staff and volunteers are evaluated and guided to improve their effectiveness in meeting the goals of the organization.

4. Executing (operating) is, according to Knezevich, the actual performance of assigned responsibilities. There are certain day-by-day operational tasks that must be accomplished by the administrator to keep the enterprise going towards its stated goals and objectives.

This study does not seek to identify all the executing or operational tasks of the educational administrator in non-school cultural organizations. Rather, certain executing questions are asked on the administrative survey in order to clarify the extent to which the role of the director of the education department in non-school cultural organizations has evolved into an administrative position rather than the instructional/guiding functions which were originally a part of the role.

Specific Questions To Be Investigated

The following questions were considered in the development of the survey questionnaires and interviews on which this study is based. These same questions guided the collection of descriptive data published by the non-school cultural organizations and the education departments within them.

1. What kinds of activities, programs, and literature are developed and/or implemented by the education departments in non-school cultural organizations? Who is involved in identifying and specifying these activities?

2. How is the work divided among paid staff and volunteers? Who decides which personnel will do each kind of work?

3. How is the work financed? How adequate is the present level of funding? Who is involved in acquiring and allocating the necessary funds?

4. Who does each kind of work? Who hires, trains, supervises, and evaluates needed personnel?

5. What special techniques or skills are needed in working with volunteers? Which staff member works directly with the volunteers? Who selects volunteers? How are volunteers recruited and selected?

6. Who determines the time schedules and sequences of activities within the education department?

7. What measurement tools and techniques are used to determine the effectiveness of the education department's activities, services, and products? Who participates in this evaluation process?

This study provides a global view of the educational services provided by non-school cultural organizations in a specific metropolitan area. The study identifies the common characteristics of the role and responsibilities of the administrators of education departments in non-school cultural settings. Using the description of the educational programs in non-school cultural organizations and the description of administrative role and responsibilities of the education department director, educators in schools and in other cultural settings can then work together to better integrate the educational opportunities offered to the metropolitan community which they serve. Undesirable educational duplication can be reduced; gaps or weaknesses in educational services can be eliminated or improved upon if all the educational administrators of the community begin to plan educational services cooperatively.

Procedure

In order to obtain a global view of the educational services that are available within the given metropolitan area and to determine the common characteristics of the administrative roles and responsibilities of the directors of education departments in non-school cultural organizations, a survey approach to the research was used. Chicago was chosen as the metropolitan area on which this study is based for two reasons. First, there are, in Chicago, a large number of non-school cultural organizations with active and dynamic education departments. Therefore, the

opportunity for interagency educational cooperation and integration exists. Second, a metropolitan area, city and suburbs, is the largest possible geographical area within which educators in various settings (school and non-school) can hope to develop practical, integrated educational programs for the communities they serve.

All known cultural organizations within the metropolitan area were initially contacted through a mailed questionnaire to collect demographic data on the organizations and to determine whether or not each institution had established an education department as a part of the organizational structure. A second survey questionnaire was sent to every cultural organization that responded positively to the question of the existence of an education department within the institution. This second survey focused on the administrative role and responsibilities of the directors of these education departments.

Literature was systematically collected from nine major cultural organizations within the area and was requested from all other participants in the study. This literature provided data on both the organizational structure and the educational services of the participating cultural organizations.

Interviews were conducted with the directors of eleven education departments in non-school cultural organizations to further clarify the researcher's understanding of the role and responsibilities of these administrators and the educational services offered by their departments. Finally, the data were analyzed in terms of administrative theory as described by Knezevich and the concepts of museum education

learned through the review of related literature.

Limitations of the Study

1. The population of this study is limited to non-school cultural organizations in the Chicago metropolitan area. Major participants in the study were selected on the basis of the following criteria:

a) There is an established education department within the non-school cultural organization.

b) The director of the education department has a supervisory role in relation to other non-clerical staff members and/or volunteers.

2. This study describes current administrative roles and responsibilities in education departments in non-school cultural organizations as described by the incumbents. The study is limited by the accuracy, honesty, and completeness with which the participants responded to the mailed survey questionnaires and the interviews.

3. This study is further limited by the fact that the research is based on a population that voluntarily agreed to participate. The roles, responsibilities and perspectives of non-participants who otherwise qualified to be a part of the study cannot be surmised.

4. Finally, the study is limited as to the time and place in which it was conducted. Chicago in the mid-1980's may or may not be typical of other large metropolitan areas in terms of:

a) The numbers and types of non-school cultural organizations that provide educational services through education departments.

b) The kinds of educational services currently offered by these non-school cultural organizations.

c) The extent of standardization of the administrative roles and responsibilities of directors of education departments in non-school cultural organizations.

d) The extent of the development of interagency cooperation among non-school cultural organizations and other educational institutions.

Summary and Overview

The purpose of this study is to describe the roles and responsibilities of educational administrators in non-school cultural organization settings. The study focuses on the directors of education departments in museums, zoos, public gardens, libraries, performing arts organizations, and ethnic and historical societies. In addition this study provides data on the educational services that are currently provided by these non-school cultural organizations and the dreams of the directors for new educational services to be offered by the education departments in the near future (three to five years).

The study is organized into five chapters. Chapter I introduces the problem and the rationale on which the study is based. Chapter I also briefly describes the research design, the theoretical model, and the limitations of the study.

Chapter II presents a review of the literature related to the administration and organizational structure of museums with particular focus on the educational functions of museums. The review of related litera-

ture is divided into six sections: history of museum education, philosophical issues related to educational services, organization and management of museums, role and training of the museum educator, funding of museums, and future trends in museum education. Unfortunately no similar body of literature discussing other types of non-school cultural organizations was found. It is assumed that such non-school cultural organizations as zoos, public gardens, and others face similar problems and issues in attempting to provide educational services for the public. Therefore the background gained from the review of the literature concerning museums is cautiously applied to other types of non-school cultural organizations. It is recognized that the histories, philosophical perspectives, and traditions of each type of non-school cultural organization is probably unique, but current issues concerning educational services, the role and training of the educator who works within the organization, funding, and future trends in education may well be similar among all types of non-school cultural organizations.

Chapter III provides a description of the research procedures and analytical tools used in conducting the study.

Chapter IV presents, analyzes, and summarizes the data obtained through questionnaires, interviews, and literature and documents collected from the participants in the study.

Chapter V presents the conclusions and recommendations of the study based on an application of the review of the literature to the questions addressed in the study and the analysis of the questionnaires, the interview responses, and the collected documentation in terms of Kneze-

vich's theoretical model of administrative role and responsibilities.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

Introduction

A search through Dissertations Abstracts International, ERIC documents, and various journal indices revealed a wealth of material relating to museum education and the organization and management of museums. Unfortunately no similar material was found concerning zoos, public gardens, or other types of non-school cultural organizations. This chapter, therefore, is centered on the literature concerning museums.

The reader is cautioned in applying the principles and issues revealed through this literature search to such cultural organizations as zoos, public gardens, symphonies, and theatres. These organizations serve a public that has certain similarities to museums. For example, the audience comes to all of these non-school cultural organizations voluntarily (unlike the clients of public schools); and the audience is highly diverse in terms of age, race, formal education, socio-economic status, and extent and sophistication of interest. Also many of these other types on non-school cultural organizations have developed education departments to serve school groups and the general public. However, as Stephen E. Weil pointed out at the 1981 American Association of Museums Annual Meeting, it does not follow that zoos, public gardens, or other types of non-school cultural organizations also share the same

management concerns or organizational structures as museums.[1] Zoos and public gardens are much more subject to seasonal variance in the public's use of these facilities than museums are. Symphonies and theatres require different kinds of audience perception and participation from those needed by museum audiences. Nevertheless, a review of the literature relevant to museum education issues provides valuable insight into the working dynamics of a major portion of the population of this study.

This chapter is divided in six sections concerning museum education and museum management. These sections are (1) the history of education in museums in the United States, (2) philosophical issues related to the educational services of museums, (3) the organization and management of museums, (4) the role and training of museum educators, (5) funding of museums and museum education departments, and (6) future trends in museum education.

History of Museum Education

Museums are institutions whose major purposes are the collection, preservation, exhibition, and interpretation of objects valued by our society. These objects may be ancient or modern, natural phenomena or man-made creations, representative of American or other cultures, and may add social, intellectual, technological, and/or aesthetic understanding and meaning to our lives. It is the interpretation and use of these objects that gives them value. This interpretation depends on two major museum activities: scholarly research and educational programs

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[1] As quoted in Patricia Joan McDonnell, "Professional Development and Training in Museums," *Museum News* 60 (July/August 1982):39.

for the general public. Museum educators, who may also be curators and scholars, are primarily concerned with helping a wide range of audiences appreciate and learn from objects collected and preserved by connoisseurs and scholars.

The museum, as we know it today, originates in the nineteenth century. It has antecedents in the private collections of monarchs, popes, and other wealthy persons in Europe. These collections were opened to aristocrats and cogniscenti for admiration and study beginning early in the seventeenth century.[2] However, today's museum with its emphasis on providing education and inspiration to the general public has grown out of concerns that developed in the mid-nineteenth century.

In 1852, the Victoria and Albert Museum was founded in London. Its collection was concentrated in the decorative arts and crafts of earlier times "as sources of inspiration and instruction for the artists and craftsmen of the new industrial age."[3] Americans who visited the Great Exhibition of 1851 in London were appalled by the aesthetic quality of American manufactured goods as compared with the objects exhibited by the British and Continental European nations.[4]

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[2] Thomas Andrew Rhodes, "The Museum as a Learning Environment: A Model for the Analysis and Planning of Museum Education Programs" (unpublished Ph.D. dissertation, Memphis State University, 1978), p. 1.

[3] Council on Museums and Education in the Visual Arts, *The Art Museum as Educator: A Collection of Studies as Guides to Practice and Policy* ed. Barbara Y. Newsom and Adele Z. Silver (Berkeley: University of California Press, 1978), p. 14

[4] Theodore Lewis Low, "The Educational Philosophy and Practice of Art Museums in the United States" (unpublished Ph.D. dissertation, Columbia University, 1948), p. 17.

Early American museums had primarily been collections of natural resources, "stuffed animals and bugs". However, beginning in the 1870's new types of museums were founded in the United States. These museums were significantly influenced by the goals and purposes of the Victoria and Albert.[5] Among these museums are: The American Museum of Natural History (1869), Metropolitan Museum of Art (1870), Museum of Fine Arts, Boston (1870), Art Institute of Chicago (1879), Cincinnati Art Museum (1881), Milwaukee Public Museum (1883), Brooklyn Institute of Arts and Sciences (1890), and Field Museum of Natural History (1896). These museums were supported by either municipal funds, private endowments, or a combination of both.

According to their charters, among the goals of these museums was the expressed desire to educate the American public.[6] For example, the charter of the Metropolitan Museum of Art states

> for the purpose of establishing and maintaining in said city a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects to that end, of furnishing popular instruction (and recreation).

Similarly the charter of the Brooklyn Institute of Arts and Sciences reads, in part,

> The purposes of said corporation shall be the establishment and maintenance of museums and libraries of art and science, the encouragement of the study of the arts and sciences, and their application to the practical wants of man, the advancement of knowledge in science and art and in general to provide the means of popular

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[5] Newsom and Silver, *The Art Museum as Educator* p. 14.

[6] Grace Fisher Ramsey, "The Development, Methods, and Trends of Educational Work in Museums of the United States" (unpublished Ph.D. dissertation, New York University, 1938), p. 10.

instruction and enjoyment through its collections, libraries, and lectures.[7]

Museums have gradually expanded their role in the cultural life of people in this country. As of 1980 there were approximately 4600 non-profit museums in the United States.[8]

Educational work began in a practical way at the Buffalo Society of Natural Sciences where, in 1876, a public lecture series aimed at high school students and students in the upper grades was conducted. This lecture series was followed by increasing cooperation between the museum and the public schools until in 1905 daily instruction in science was provided by the Society in its classrooms. These classes were compulsory and were an integral part of the school curriculum. At nearly the same time, in 1877, the American Museum of Natural History in New York City with the cooperation of the Superintendent of schools, the Board of Education and the President of the normal college organized a program for teacher education. Lectures on the animals displayed in the exhibition galleries were given to teachers on Saturday mornings by the superintendent of museums, Albert S. Bickmore, for nearly thirty years.[9]

The Boston Museum of Fine Arts was the first museum to provide gallery talks and guided tours for visitors to the museum. In 1907 this

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[7] Low, "The Educational Philosophy and Practice of Art Museums," pp. 11 and 12.

[8] W. Vance Grant and Leo J. Ziden, *Digest of Education Statistics, 1980* (Washington, D.C.: National Center for Education Statistics, Department of Health, Education, and Welfare, May 1980), p. 218.

[9] Ramsey, "The Development, Methods, and Trends of Educational Work in Museums," pp. 14 and 18-20.

museum created the position of "docent" and made gallery instruction an official function of the museum. Similar positions of "museum instructor" were created at the American Museum of Natural History and the Metropolitan Museum of Art in 1907 and 1908 respectively. The purpose of the work of the docent was to help the visitor enjoy a work of art. The docent was not to provide formal instruction, but was to offer "such guidance as may be necessary together with an opportunity to talk over subjects exhibited with a competent student."[10]

Docentry is now a volunteer service in many museums. According to a 1971-72 National Endowment of the Arts study, volunteers make up over two-thirds of the total art museum work force. Of these, thirty per cent (30%) are working as docents in the education programs offered by museums. Most are used as guides for school groups. These docents may also visit classes in the schools before or after the museum tour, and docents may work alone or with the education staff of the museum to develop games or activities related to the exhibits.[11]

These volunteers are a valuable human resource for the museums. Volunteers provide significant manpower while saving salary costs. This permits the museum to expand the number and kind of services it can provide beyond that which its annual budget would allow. At the same time volunteers often are donors themselves and volunteers help organize, provide manpower for, and attract other interested persons to fund-rais-

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[10] Ramsey, "The Development, Methods, and Trends of Educational Work in Museums," pp. 21-22 and 39-41.

[11] Newsom and Silver, *The Art Museum as Educator*, pp. 242-243.

ing activities of the museum.[12]

During the first thirty years of the development of museums in the United States (until approximately 1900), museums necessarily concentrated their efforts on developing collections and on building facilities needed to store, preserve, and exhibit these collections.[13] Education, although it was a part of the original charters, was a comparatively minor activity. This was especially true in art museums where most educational efforts were vaguely related to exposing the masses to "the finer things of life" during their leisure time for relaxation, refreshment, and spiritual and moral uplifting. Very little of a practical nature was done to make these objects accessible or understandable to the common man.[14]

The second thirty years (1900-1930) were characterized by the professionalization of museum staffs. Museums began to publish bulletins, catalogues, and scholarly documents.[15] The American Association of Museums was founded in 1906. It provided a forum for museum professionals to meet and exchange ideas. This association began publishing its proceedings in 1911. Offices for the American Association of Museums were established in Washington, D. C. in 1923. Today it is an active associa-

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[12] Newsom and Silver, *The Art Museum as Educator* p. 243.

[13] Low, "The Educational Philosophy and Practice of Art Museums," p. 9 and Ramsey, "The Development, Methods, and Trends of Educational Work in Museums," p.245.

[14] Low, "The Educational Philosophy and Practice of Art Museums, " pp. 21-23.

[15] Low, "The Educational Philosophy and Practice of Art Museums," p. 29.

tion providing advocacy, consultation, journal articles, monographs and other publications to members. In 1973 museum educators sought greater representation within the association. The association has since been re-organized to try to meet some of the specific professional needs of museum educators.[16]

In art museums a major philosophical conflict developed about the ways in which an art museum should educate its public.[17] This conflict will be discussed in fuller detail in the philosophy section of this chapter. At this point it is important to note that even today the philosophical issues raised during this period have not been fully resolved.

Curators dominated art museum policies during the period from 1900-1930. The training of these professionals was usually in the fine arts departments of universities and primarily focused on art history. Like their colleagues who went on to become university professors, these specialists were scholars and were primarily interested in developing their own scholarly pursuits. The general public was tolerated in the galleries, but their needs were certainly not the primary concerns of the curators. As a result, only a narrow segment of the population, usually among the social and intellectual elite, sought use of the art museums during their leisure time.

Whatever its announced objects the museum was at first a pretty

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[16] Kenneth Starr, "A Perspective on Our Profession", *Museum News* 58 (May/June 1980):21-22.

[17] Low, "The Educational Philosophy and Practice of Art Museums," pp. 30-52.

> formidable institution. It offered privileges to the public, but these were, after all, privileges; it was not realized that the public would make next to no use of museum facilities unless they were as effectively advertised as dry goods or theatrical performances...In this respect the Metropolitan was very much like every other museum existing in the world. The ideal was primarily to preserve, secondarily to exhibit. Museums were for posterity - which meant, practically speaking, that they were for people who never had been born and never would be. A curator was exactly what the word implies. He was not by any chance a teacher.[18]

The Great Depression of the 1930's precipitated a major change in the orientation of museums, particularly art museums, toward the public. The usual sources of museum support, private benefactors, disappeared in the severe economic conditions. Furthermore, as economic conditions and tax structures changed, the size of private fortunes and consequently the number of private collectors and the size of private collections was reduced. As a result, there were fewer collections available to be donated or bequeathed to museums. Museum expenses increased as museums were more often required to buy new acquisitions.[19]

Museums had to look for new sources of income. Tax monies, corporate grants, admission fees, and annual membership fees became more important financial resources. Museums, of necessity, had to attract larger audiences. One way that museums could attract a wider public and thereby justify tax receipts and raise admissions and membership income was to make exhibits more attractive and more comprehensible to the "common man." Part of this responsibility came to rest on the museum educator.

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[18] Low, "The Educational Philosophy and Practice of Art Museums," pp. 44 and 61-62.

[19] Low, "The Educational Philosophy and Practice of Art Museums," p. 66.

It was the museum educator's job to help reorganize exhibits around ideas that would interest the general public. The museum educator needed to rewrite labels, so that labels were more than dry classification tools and offered interesting interpretative information to those who were uninitiated in the social, cultural, or intellectual value of the object. Similarly, the museum educator needed to work with the curators' monographs, the catalogues of exhibits, and other museum publications to make them of more general interest to the public.

Another factor which precipitated the museum's awareness of its educational responsibilities toward the public was World War II. Following the horrors of that war and with the threat of obliteration brought on by the Nuclear Age, museums of all types were affected by a sense of mission: the necessity to disseminate knowledge of human and aesthetic eternal values with the hope of reducing injustice, promoting democracy, and preventing nuclear holocaust.[20] The museum's role as an educational institution was given more serious attention than ever before.

The social upheavals of the 1960's produced another surge of demands that museums reach a wider public with their educational services. One of those social changes was the movement of white population groups out of central cities and the increase of non-white populations within city limits. Between 1960 and 1970, 644,000 white people left the major cities. Non-white populations in cities increased by 3.8 million. During this period also public consciousness of the cultural heritages of Amer-

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[20] Low, "The Educational Philosophy and Practice of Art Museums," pp. 174-175.

icans from non-European nations was raised. The public awareness programs associated with the Supreme Court decision on school desegregation in 1954 and the Civil Rights Act of 1964 were in part responsible for the new appreciation of ethnic cultural contributions that developed at this time. Community arts centers and theatre groups, storefront galleries and "street" festivals proliferated throughout the nation's cities. Many of these groups received funds from the National Endowment for the Arts which added a new program, Expansion Arts, in 1970

> to help the growing numbers of professionally directed community arts groups with activities involving ethnic and rural minorities whose cultures had been inadequately supported in the past.[21]

Museums were also encouraged by funding from the National Endowment for the Arts and the National Endowment for the Humanities to expand their community focus to include the poor and minority populations. Many museums took this opportunity to form alliances with community arts organizations and outreach programs. The Anacostia Neighborhood Museum in Washington, D.C. and the Museums Collaborative, Inc. in New York are examples of such alliances.[22] The Philadelphia Museum of Art, the Baltimore Museum and the Whitney Museum of American Art, among others, have established extension branches in other sections of their cities. Many museums have developed mobile units and traveling programs.[23]

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[21] Newsom and Silver, *The Art Museum as Educator* pp. 121-122 and 178.

[22] Newsom and Silver, *The Art Museum as Educator* pp. 119, 182-190, and 220-237.

[23] Newsom and Silver, *The Art Museum as Educator* pp. 144-164 and 338-397.

Current emphasis on serving underserved audiences focuses primarily on meeting the needs of the handicapped and the elderly.[24] Some of these programs involve collaboration with other community agencies such as hospitals and nursing homes; some are outreach programs; others bring special audiences into the main museum. All of these programs exemplify the expanded role of the museum educator. Again this educator must ascertain the needs and interests of special subgroups within the public, develop programs of interest to them, and use and interpret objects from the museum's collections appropriately. A review of *Museum News*, the American Association of Museums journal, for the period 1980-1983 reveals numerous articles aimed at helping the museum educator recognize, understand, and serve the needs of an ever expanding, ever more diverse public.

Philosophical Issues Related to Educational Services

Natural history, science and technology, and history museums were providers of educational services early in their histories. As noted in the previous section of this chapter, the Buffalo Society of Natural Sciences established a lecture course for students in 1876. Schools were encouraged to bring groups of students to the museum from 1878 onward and, beginning in 1879, the Society prepared travelling collections for loan to the schools. The Davenport Academy of Natural Sciences in Davenport, Iowa, the American Museum of Natural History in New

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[24] Marion Olson, "Programming and 504," *Museum News* 59 (January/February 1981):9-16; Ildiko Heffernan and Sandra Schnee, "Art Museums and Older Adults," *Museum News* 59 (March/April 1981):30-35; Joan C. Madden and Judith White, "Joining Forces: Reaching Out to Special Audiences," *Museum News* 60 (March/April 1982):38-41.

York City, the Field Museum of Natural History in Chicago, and the Brooklyn Children's Museum in Brooklyn, New York, are also cited for their pioneering efforts in providing educational services to children.[25]

In 1913, Paul M. Rea, then United States Commissioner of Education, described the various types of educational services offered by museums up to that time. He attributed the phenomenal development of museums (600 were in operation across the nation at the time of his report) to the educational functions of those institutions. Rea's reports through 1916 continue to provide information about museums and their educational services. Of the 600 museums then in existence 50% were devoted to natural science, 25% to history, 10% to art, and the remaining 15% to various miscellaneous and special subjects. Fifty-nine museums, almost 10%, were known to be engaged in organized educational work.[26]

Grace Fisher Ramsey, who, during the years 1935-1938, conducted personal interviews and mailed questionnaires to two hundred museums for her dissertation, "The Development, Methods, and Trends of Educational Work in Museums of the United States", wrote that the following reasons were given for the implementation of educational programs in museums:

1. Desire on the part of the museum officials to increase the service of the institution to the community by making the museum

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[25] Ramsey, "The Development, Methods, and Trends of Educational Work in Museums," pp. 14-21 and p. 25; Francis Clair Gale, "The Junior Museum and Its Program for the Education of Children" (unpublished Ph.D. dissertation, Stanford University,1957), pp. 1-3.

[26] Ramsey, "The Development, Methods, and Trends of Educational Work in Museums," p. 26 and 27.

and its collections of greater use.

2. In fulfillment of the main purpose of the museum - education.
3. Belief that the museum should be a vital center of education in the community.
4. To assist education in the schools by visual aids.
5. To offer cultural advantages to the citizens of the city and its community.
6. To educate the masses.
7. To increase interest in natural history and art appreciation.
8. In response to requests from the public schools for materials to use.
9. To increase attendance directly and indirectly.
10. Curator felt that an active educational program would stimulate the staff in its contacts with the public and give suggestions for further development of the museum.
11. Curator saw a definite need for such educational work in the city and believed that only through educational work can a museum become important in the life of its community.
12. Curator anxious to give tangible service to the taxpayers.[27]

A recent statement of philosophy concerning the educational role of museums was made by Frank Oppenheimer, founder of the Exploratorium in San Francisco. At the time of his acceptance of the American Association of Museums' Distinguished Service Award in 1982, Oppenheimer said, in part:

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[27] Ramsey, "The Development, Methods, and Trends of Educational Work in Museums," p. 24.

> Although all museums are based on props, most museums, especially science centers, are basically museums of ideas. What we communicate in science centers are ways of thinking about nature and technology... The thing that surprises me is the distinction that is made between culture and transmitting culture through education. Museums are thought of as cultural institutions and not as educational institutions. But I do not see any essential difference between the two descriptions. To me, the whole point of education is to transmit culture, and museums can play an increasingly important role in this process. Therefore, they are basically educational institutions.[28]

Putting his philosophy into practice, Oppenheimer has organized the Exploratorium without a separate education division; the entire museum is "education."[29]

Unlike other types of museums, art museums have experienced considerable difficulty in defining their educational mission. In part this is due to the nature of the material that the art museums exhibit. Art is a visual expression of an individual's emotional, spiritual, social, political, or intellectual responses to his culture. As such, it may be interpreted in terms of its place in the history of a culture (history), its visual form and effect (art appreciation), its place in the development of art forms and technologies (art history), or its expression of eternal human truths and questions (religion, philosophy, or psychology) among other alternatives. Because the visual arts occupy a relatively minor and isolated position in the "Anglo-American" culture we live in, art museums have experienced considerable conflict in deciding what to teach about art, how to teach it, and whether the art education offered

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[28] Acceptance speech contained within the article by Kenneth Starr, "Exploration and Culture: Oppenheimer Receives Distinguished Service Award." *Museum News* 61 (November/December 1982):39.

[29] Starr, "Exploration and Culture", p. 38.

by museums should supplement or replace the art education offered through other organizations.[30]

These conflicts about the focus of educational services appropriate to the activities of art museums began early in the history of art museums in the United States. At first (the period from 1870-1900) art objects were perceived as having the power to ennoble the spirit of the common man and of being useful as a source of inspiration for the design of manufactured objects. Putting this philosophy into action involved the founding of museums with associated art schools such as the Pennsylvania Museum and School of Industrial Art and the Art Institute of Chicago. As for improving the moral and spiritual lives of the masses, implementation of this philosophy was minimal. The Boston Museum of Fine Arts expressed the belief that it was necessary only to provide admission-free access to the public two days per week.[31] Other museums practiced similarly restrictive policies toward the general public.[32]

During the period 1900-1930 three main educational philosophy patterns developed among art museum professionals. The first of these, the aesthetic philosophy, was ardently expressed by Benjamin I. Gilman, Secretary of the Boston Museum of Fine Arts and Matthews S. Prichard, Vice President of the same institution. The perspective of these men was

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[30] Newsom and Silver, *The Art Museum as Educator* p. 21-26.

[31] Low, "The Educational Philosophy and Practice of Art Museums," pp. 13-19 and 23.

[32] Steven Duane Thrasher, "The Marketing Concept in Museums: A Study of Administrative Orientatations in Cultural Institutions" (unpublished Ph.D. dissertation, Northwestern University, 1973), pp. 4-5.

that an art museum should contain

> only objects which reflect, clearly or dimly, the beauty and magnificence to which life has attained in past times...the aim of a museum is to establish and maintain in the community a high standard of aesthetic taste.[33]

Gilman and Prichard argued that an art museum was not an educational institution and that to use objects of fine art for educational purposes was to degrade them. Morris Gray, President of the Boston Museum of Fine Arts, was another proponent of this philosophy. He wrote in the 1921 annual report of the Boston Museum:

> The value of art lies not in the knowledge of prices, of schools, of history, or of technique. These may add intellectual interest, or they may, indeed, detract through a diversion to things of relatively little importance. The value of art lies in the appreciation of beauty that brings happiness and exaltation to the heart of man.[34]

Proponents of this philosophical stance tend to believe that art "speaks for itself" and to focus their attention on designing attractive displays of the museum's collection.

John Cotton Dana, founder of the Newark Museum Association, expressed an antithetical philosophical position concerning the educational role of museums. He wrote in 1917 that "A museum is an educational institution, set up and kept in motion that it may help the members of its community to become happier, wiser and more effective."[35] Dana believed that a museum should grow out of and develop in response to recognized

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[33] Low, "The Educational Philosophy and Practice of Art Museums," p. 32.

[34] Low, "The Educational Philosophy and Practice of Art Museums," p. 37.

[35] Low, "The Educational Philosophy and Practice of Art Museums," p. 41.

needs of the community. He urged museum professionals to conduct community studies and needs assessment surveys. Dana advocated the acquisition and development of simple objects, reproductions and models to be used for educational purposes rather than the collection of rare and expensive original pieces. He criticized the growing viewpoint among museum professionals of his time that the museum collection was a resource primarily for scholarly research and that the museum should provide scholars with rare objects to study, comfortable surroundings, and adequate financial support for carrying out that research.[36] In his words and in his actions as founder and leader of the Newark Museum, Dana implemented his philosophy. Thus, in 1948, Theodore Low could write:

> The Newark Museum today is a shining example of how much can be accomplished with simple material in arousing interest and in educating all types of people. In fact, the Newark Museum is one of the few which are consistently judged on the basis of what they do rather than of what they have.[37]

These two extreme philosophical positions were both expressions of minority opinions at the time they were promulgated. The dominant educational philosophy among art museum policy makers was expressed by the actions and leadership of people like Robert W. de Forest and Henry W. Kent at the Metropolitan Museum in New York and Charles L. Hutchinson at the Art Institute of Chicago. In these institutions and most others there was a gradual increase of emphasis on educational work. Collect-

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[36] Low, "The Educational Philosophy and Practice of Art Museums," pp. 40-44.

[37] Low, "The Educational Philosophy and Practice of Art Museums," p. 46.

ing was considered a primary and unique function which museums fulfilled in the name of public interest, but service to the community through exhibition and scholarship was becoming increasingly important.

> Museums appreciate as never before the great educational possibilities of the Museum, and are endeavoring through it to diffuse information about Art and to develop a just appreciation of Art among the masses. The introduction of the educational feature into the administration of our Museums is the most significant fact in the progress of Fine Arts in recent years.[38]

These words were part of the address given by Charles L. Hutchinson at the opening ceremonies for the Cleveland Museum of Art in 1916.

Most of the curators on art museum staffs during this period were educated in the fine arts departments of major universities, especially Harvard. Unlike Dana and Gilman these curators recognised the historic value of rare and costly works of art. The educational perspective that these professionals tended to offer to the public was that of an art historian. The museums' increased production of published material of all types, from learned treatises to post cards, is evidence of the educational services offered to the public by the museums of this period.[39]

The public began to take an increasing interest in all forms of art during this period, and American artists' works were beginning to be appreciated. Many leaders of the American social and intellectual scene visited art museums to learn from the exhibits and the docents the significance of the old masters.[40]

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[38] Low, "The Educational Philosophy and Practice of Art Museums," p. 51.

[39] Low, "The Educational Philosophy and Practice of Art Museums," pp. 44 and 60.

As mentioned earlier in the history section of this chapter, the Great Depression of the 1930's and World War II had a profound effect on the museums. A new educational philosophy, of which Theodore Low, author of *The Museum as a Social Instrument*, 1942, and "The Educational Philosophy and Practice of Art Museums in the United States," 1948, became a major proponent, emerged. This philosophy took the position that the primary function of the museum was educational and that all other functions were subsidiary. Furthermore, works of art began to be viewed as historical facts which should be used to study the human and social concerns of each culture and each epoque in history. From this study mankind could become enlightened about the eternal truths, values, and conditions of human existence.[41]

Thus Philip N. Youtz, Director of the Brooklyn Museum, wrote:

> We cannot study art without studying society, which produces art and in turn is produced by it. Art is meaningless without its social setting.

At another time a few years later Youtz wrote:

> The best therapy for the pathological condition of our time which has separated art and life, thereby demoralizing art and impoverishing life, is a new kind of art education which will stress the vital social connection of art. We must not think of objects of art as isolated examples but as integral parts of the whole culture pattern in which we find these objects...
>
> Aesthetic appreciation must always be a by-product of an abundant life. When it becomes a sole aim, it leads to an erotic, unwholesome attitude toward the most beautiful achievement of society. We must learn to live with art and not make an idol of it...[42]

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[40] Low, "The Educational Philosophy and Practice of Art Museums," p. 60.

[41] Low, "The Educational Philosophy and Practice of Art Museums," p. 69.

Francis Henry Taylor, Director of the Metropolitan Museum, shared Youtz's philosophy on the meaning of art and how it should be used to help the general public interpret the meaning of their lives. Taylor wrote in criticism of the scholarly work of his predecessors:

> Instead of trying to interpret our contents, we have deliberately high-hatted him {the man in the street} and called it scholarship. We have established a jargon of purity and arbitrary definition, employing words of common parlance such as "form", "color", "design" in an esoteric sense that makes him feel awkward when he realizes that he has no idea what we are talking about.[43]

To correct this misuse of art and art education, Taylor wrote:

> During many thousands of years it is possible to see not merely how man lived but what he thought; how he generated his intellectual power and how he used it; and what were the political and economic consequences of his thinking. For in the collections of a great museum such as ours is spread out on a single panoramic canvas a compression of history based upon a series of authentic documents revealing what each artist of a given period saw with his own eyes.[44]

For Taylor an appropriate use of the art collections in museums was to arrange exhibits and educational documents in terms of the "culture history ideal." The culture history ideal expressed the belief that art museums should emphasize the social and cultural significance expressed by the works of art they display. This significance should be explained in terms of the historical context in which the piece of art was created. For Taylor this context for art exhibits justified the existence

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[42] Low, "The Educational Philosophy and Practice of Art Museums," pp. 76 and 77.

[43] Low, "The Educational Philosophy and Practice of Art Museums," p. 78.

[44] Low, "The Educational Philosophy and Practice of Art Museums," p. 79.

of the art museum as a public institution.[45]

Today, as in the past, there are many perspectives about the role of the art museum as an educator. However, it is now generally accepted that the art museum does have an educational role to play. In the mid-1970's an extensive qualitative study entitled *The Art Museum as Educator* was sponsored by the Council on Museums and Education in the Visual Arts. This book deals with the art museum in its relationship to the individual visitors; to the community through outreach programs and programs designed for special audiences; to community arts centers and other social agencies; to schools, school children and school teachers; to universities; and to professional artists. The book presents case studies and reports examples of ways in which art museums have attempted to serve each of these constituencies. In addition, this book discusses the role of the museum volunteer; opportunities for training in museum education; the need for and examples of museum educators cooperating with each other and with other educational and social service professionals such as teachers, school administrators, university professors, and neighborhood organizers.

From this study it is clear that art museums today are trying to provide a wide variety of educational services to a diverse public. There are school tours of the galleries; lecture series; gallery talks; films and video programs both linked to exhibits and prepared to be used independently; programs for special audiences such as the elderly, the hand-

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[45] Low, "The Educational Philosophy and Practice of Art Museums," pp. 94 and 79.

icapped or gifted schoolchildren; studio art activities; demonstrations of techniques by professional artists; courses for credit in conjunction with universities; and special courses for volunteers. Some of these programs stress art history; some stress art appreciation; some focus on art as it relates to other academic disciplines or human concerns.

The culture history ideal of Youtz, Taylor, and Low has been transmuted by the public demands in the 1960's for relevance. As a result, programs for students are often integrated with other curricular studies. One example is the Focus and Perception program for seventh and eighth graders at the Art Institute of Chicago. This program links paintings and sculptures in the Art Institute's collection to ideas and themes from the students' literature classes.[46] Adult education programs are often related to concerns in the adult life cycle, such as marriage, the birth of children, parenting, death, and variations in contemporary lifestyles.[47]

In summary, the philosophical commitment of museums toward an educational role has changed considerably in the century since museums were beginning to be founded in large numbers throughout the United States. Art museums in particular have come a long way from simply opening their doors to the general public for strictly limited time periods. Art museums now offer extensive educational services and continue to search for ways to make the visual arts a more meaningful and integral part of

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[46] Newsom and Silver, *The Art Museum as Educator* p. 310-312.

[47] Newsom and Silver *The Art Museum as Educator* p. 83-86 and Nina Jensen. "Children, Teenagers and Adults in Museums: A Developmental Perspective." *Museum News* 60(May/June 1982): p. 29.

the lives of most Americans.

Organization and Management of Museums

In 1974, Barbara Jacobsen Allen wrote a dissertation on the organization and administration of the art museum. This study discusses the efficacy of a bureaucratic mode of administration for an art museum. Further, this dissertation examines the operation of six art museums in New York City to determine whether bureaucratic or professional forms of management dominate their operational procedures. Many of the conclusions and descriptions given in this dissertation appear to apply to other types of museums as well.

The art museum is classified by Allen as a service organization that meets the cultural needs of society. As such it is closely associated with such other service organizations as schools, colleges, and libraries which meet the educational needs of society. All of these organizations are described as nonproductive, that is, they do not manufacture a product. Also they are described as nonroutine, that is, the services they render must be adjusted to meet the needs of society. These organizations are categorical opposites of economic organizations such as commercial businesses and industries.[48]

A basic hypothesis of Allen's dissertation is that both external conditions and internal characteristics of the organization affect its management structure. The external conditions that are considered in

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[48] Barbara J. Allen, "Organization and Administration in Formal Organization: The Art Museum" (unpublished Ph.D. dissertation, New York University, 1974), pp. 1 and 9.

Allen's study are: (1) intermuseum competition, (2) the economic dependence of the institution, and (3) the institution's relationship with the public. Internal characteristics that are examined are: (1) the goals of the organizations, (2) the implications of the private nonprofit status of the art museum, (3) the complexity and extent of formalization of the museum's functions, and (4) the impact of personal influence on its mode of operating.[49]

In describing a prototype of an art museum and comparing it with a typical economic organization, Allen notes that the art museum provides a nebulously defined cultural experience; is relatively uninterested in operating efficiency; cannot evaluate its efficiency in terms of profit; is economically dependent on funds generated from outside the organization; and is privately owned by the Board of Trustees.[50] One of the implications of this description of the art museum as an organization that provides nebulously defined cultural experiences is that the goal-oriented activities of the art museum are nonroutine. Each decision is made under unique conditions and, whereas precedent and professional expertise may inform the decision, the decision-making process requires creative thinking and professional judgement.

Another implication relates to the issue of operational efficiency. Operational efficiency in economic organizations is measured in terms of some form of cost accounting. Art museums, on the other hand, are often

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[49] Allen, "Organization and Administration in Formal Organization," p. 11.

[50] Allen, "Organization and Administration in Formal Organization," pp. 11, 83-84, 122, 126, and 186.

guided by other values such as the collection and preservation of one-of-a-kind objects and service to the widest possible number and variety of audiences.

A third implication concerns the nonprofit status of art museums. Because an art museum is a nonprofit service organization, profit, one of the most obvious and common evaluative tools in economic organizations, is irrelevant. Art museum effectiveness must be evaluated by other types of measurement.

A fourth implication derives from the fact that an art museum is an economically dependent organization. An art museum is an economically dependent organization because its functions (collection, preservation, exhibition, research, and education) are not primarily income producing activities. As an economically dependent organization, the art museum is highly dependent on the good will and fund-raising capabilities of the Board of Trustees. Also it is subject to the political whims of government taxing bodies and both government and private grant-giving agencies.

Finally, there is a legal implication which derives from the fact that an art museum is owned privately by the trustees. The trustees delegate the responsibility for overseeing, maintaining, and using the collection to the museum's director and the staff. However the board is not legally accountable in its decisions to any governmental agency or group of the public such as shareholders or taxpayers. In theory, therefore, the decisions of the Board of Trustees can be quite independent of "the public interest." There is no legal body other than the

Board of Trustees that is the spokesman of the public interest in determining the museum's policies or activities.

After reviewing the sociological literature dealing with alternative forms of managemant for organizations, Allen compares and contrasts the bureaucratic mode with the professional mode of administration. In summary she states that the bureaucratic organization is characterized by:

1. Legal authority which depends on impersonal compliance, i.e. positional deference.
2. Obedience to rules that is assured by official sanctions.
3. Most rules are formal, i.e. absolute, a priori, rational, proscriptive, written, specified, heteronomous, and enduring.
4. Administration is formal and impersonal. The person adjusts to the position.

A professional organization, on the other hand, is characterized by:

1. Rational authority with compliance by respect, i.e. deference to expertise.
2. Obedience to rules that depends on moral commitment.
3. Most rules are relative, a posteriori, traditional, prescriptive, professional norms which are understood, guidelines, autonomous, and expedient.
4. Administration is functional and personal. The position is adjusted to the person.[51]

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[51] Allen, "Organization and Administration in Formal Organization," p. 39.

Allen notes that an organization may contain elements of both bureaucratic and professional forms of managemant. That is, bureaucractic and professional characteristics of administration may be found in an organization independent of one another and at varying degrees of implementation.[52]

In examining the operations and policies of the six art museums that participated in her study, Allen found that the museums consciously avoid intermuseum competition in the acquisition of objects for collection. In this regard competition is viewed as counterproductive since it would tend to drive the price of a given work of art beyond the budgets of all but the most wealthy museums. In order to avoid such competition each museum in a given city has become somewhat specialized in its collection focus and holds an effective monopoly in its specialties. Competition for benefactors or members does exist to some extent, but such competition is generally subtle and covert.[53] Each museum must strive to attract large supporting audiences, but these audiences (members in particular) tend to be interested in a wide range of museum specialties. The members of one museum are likely to be interested in becoming members of other museums as well.[54] In short, museums find that they have more to gain by being sensitive to the needs and interests of the public and by seeking to avoid alienation of any individuals or

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[52] Allen, "Organization and Administration in Formal Organization," p. 25 and 27.

[53] Allen, "Organization and Administration in Formal Organization," pp. 74-82 and 112.

[54] Wendy Fisher in a speech at the Chicago Area Museum Educators meeting in October 1983 at the Museum of Science and Industry.

groups than by open competition for the public's attention.[55]

As noted earlier in this chapter, art museums have changed over the years in their orientation toward service to the public. However, certain problems may develop as an outgrowth of increased effort to reach and serve "the common man." One of these problems is that excess attention to social relevance in arranging exhibits may tempt museums to be overly subject to public fads or whims. Collections of contemporary art may be particularly affected by current fashion. Art museums retain a responsibility to guide exhibit topics and acquisition policies in order to promote long term aesthetic values and to demonstrate leadership in the development of popular taste.[56]

Another problem may develop when professional artists seek to enter the decision-making process within museums. Some artists and others believe that artists can provide meaningful guidance to trustees and curators of art museums in the development of the museums' collections and exhibitions. Other artists perceive this role for artists as a self-serving conflict of interest.[57]

Allen suggests that because art museums are economically dependent and, given the diffuse nature of their major sources of income, must be highly aware of public desires, the managers of a museum must exercise

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[55] Allen, "Organization and Administration in Formal Organization," p. 85.

[56] Allen, "Organization and Administration in Formal Organization," p. 104 and 110.

[57] Newsom and Silver, *The Art Museum as Educator* pp. 570-571.

judgement, creative thinking, professional expertise, and discretion as they determine long range policies and current programs. The art museum provides a nonessential service to a diverse and fickle public. That public's association with the museum is often short term and nonrecurring. The museum must be innovative and experimental in meeting the demands of its audience in order to attract and maintain the audience's interest. At the same time, the art museum must remain independent enough of public whim to guide and maintain the aesthetic standards of the society. In short, it must be an institution that is responsive and flexible, but, at the same time, is authoritative and stable as an institution. These conditions do not favor a bureaucratic form of management.[58]

The goal-oriented tasks of an art museum are primarily collecting works of art, arranging exhibits, conducting scholarly research, and planning appropriate educational programs. These tasks require creative, nonrepetitive, nonroutine, and unpredictable decisions. These decisions are guided by financial feasibility and tradition but, in the final analysis, most goal-oriented decisions are made under unique conditions. Furthermore, art-related matters are subjective and devoid of consistent and persistent valuative standards. Decisions about art and art museum activities involve interpretation and are subject to changes in society's tastes and aesthetic values. These decisions are usually guided by professional judgement, but each component of the museum's community (trustees, curators, artists, and interested members of the

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[58] Allen, "Organization and Administration in Formal Organization," pp. 114-115.

general public) believes itself to be capable of making valid decisions.[59] Again these conditions do not favor a bureaucratic form of management.

The professionals (the director and curators) who work within the museum are highly trained specialists. The training and personal attributes of these individuals tends to make them independent thinkers capable of and desirous of a wide range of responsibilities and decision-making powers.[60] These persons work more effectively without bureaucratic structures and controls. The nature of their work requires a high degree of autonomy and creative problem-solving ability. Also these persons are guided, normally, by widely shared professional values, a spirit of cooperation with each other, and a high personal commitment to the goals of the institution. Under these internal conditions a strong bureaucratic structure could easily be detrimental rather than beneficial.[61]

Allen concludes that an art museum is not a highly bureaucratic organization. Rather it is characterized by collegial cooperation and decision-making based on compromise and consensus in committees of professional equals.[62] The art museum is, by Allen's definition, a profes-

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[59] Allen, "Organization and Administration in Formal Organization," pp. 118-119, 120, and 171-173.

[60] Allen, "Organization and Administration in Formal Organization," pp. 145-147 and 175.

[61] Allen, "Organization and Administration in Formal Organization," p. 175.

[62] Allen, "Organization and Administration in Formal Organization," p. 175.

sional organization.

The actual structure of a museum appears to be typified by the following form. The Board of Trustees owns the museum and its collection in the public interest. The trustees hold fiduciary power and are often major contributors to the museum. As such, the trustees often participate in decisions regarding the operations of the museum, and the Board approves or disapproves the recommendations of the director and his staff.[63] Boards of Trustees meet regularly, usually once a month, to carry out their responsibilities. Executive committees are formed to implement on-going projects.

The size of museum boards varies considerably. In Allen's study the size of the boards of the six art museums she investigated ranged from nine to thirty-nine members. Trustees of museums are normally socially or professionally prominent members of their cities. Trustees are selected for their interest in the museum, their expert knowledge of management or other relevant skills, and especially their fund-raising or donation-giving capabilities. The Board of Trustees is usually self-perpetuating, that is nomination and appointment to the board comes from recommendations made within the current membership of the board. These boards maintain themselves without the supervision of public stockholders, popular election, or governmental agencies.[64] Thus these boards have the potential for and in the past have occasionally operated

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[63] Allen, "Organization and Administration in Formal Organization," pp. 171-172.

[64] Allen, "Organization and Administration in Formal Organization," p. 126-130.

much like private clubs of the socially and economically elite. Collections, exhibition policies, and other museum activities have been designed according to the interests of the Board and the friends of the individual trustees rather than being guided by informed consideration of the needs and interests of the community at large. Given the circumstances of financial crisis which presently pervade the museum world and of public demands for more and better services from the museums, this misuse of the power of the Board of Trustees of a museum is far more unlikely in contemporary museum management than has been the case in certain previous periods of museum history.[65]

The Board of Trustees of a museum appoints the director of the museum and delegates to him the necessary authority to guide the day-to-day operations of the museum. Directors have usually been educated in the humanities and have worked as curators.[66] Such training is generally considered preferable to administrative training since it enables the director to understand the needs and viewpoints of the curatorial staff. The director is responsible for the coordination and communication of all the activities of the museum. Only the director has both professional expertise and positional authority to guide the many operations of the institution. His leadership influences the direction the museum will take in pursuing its goals and purposes.

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[65] Allen, "Organization and Administration in Formal Organization," pp. 192-201.

[66] Allen, "Organization and Administration in Formal Organization," p. 158 and Gale, "The Junior Museum and its Program for the Education of Children," p. 92.

Typically, below the director, the museum is organized in two divisions: the curatorial division and the business administration division. The curatorial division is responsible for the collection, preservation, exhibition, research, and education functions of the museum. The business administration division is responsible for all other matters such as budget, employee benefits, labor negotiations, purchasing, operation of public services, security, maintenance, and clerical tasks.[67] Each division of the museum is customarily divided into departments according to specialty or function. Thus departments may have such titles as Decorative Arts, Oriental Art, Membership, or Education. Each of these departments is managed by a curator or department head who may or may not have other professional staff working with him depending, in part, on the size of the institution.

Ordinarily, the curatorial staff dominates the decisions of the museum that relate to policy and program.[68] The main body that coordinates the activities of the curatorial division is the staff executive committee which is made up of museum officers. This committee meets regularly to discuss alternative courses of action, suggestions from individual employees, and to recommend changes in museum activities. These recommendations are then forwarded by the director to the Board of Trustees. Within and among their departments the curatorial staff also plans specific programs or projects using ad hoc committees for coordi-

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[67] Allen, "Organization and Administration in Formal Organization," p. 151.

[68] Allen, "Organization and Administration in Formal Organization," p. 154.

nation and decision-making.[69]

Under conditions of financial constraint the power of the business administration division increases due to its control of the budget.[70] Nevertheless, the business administration division functions as a service to the primary goals of the museum. As Sherman E. Lee, retiring director of the Cleveland Museum of Art, was able to say in a recent interview,

> An art museum is not the same kind of institution as a corporation. I don't think many business assumptions are valid for the art museum. We must not think of it in terms of a balance sheet (even though we try to be in the black each year and usually succeed). I think many museums have been put in financial jeopardy and have been mismanaged by the misappropriation of business principles.[71]

Similarly Stephen E. Weil, deputy director of the Hershorn Museum and Sculpture Garden, Smithsonian Institution, in discussing planning and decision-making methodology for museum managers was able to say:

> a museum cannot have as its goal "to operate in the black" or "to break even." Money is a resource, not a goal. While fiscal probity is a necessary precondition to a museum's survival, it is no measure of its success toward achieving its actual general and particular museological goals. A museum may operate with a constantly balanced budget and still, by its failure to generate programs commensurate with its goals, be an inadequate museum.[72]

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[69] Allen, "Organization and Administration in Formal Organization," pp. 160 and 161.

[70] Allen, "Organization and Administration in Formal Organization," p. 155.

[71] Pamela M. Banks and David W. Ewing, "A More Certain and Precise Perimeter: An Interview with Sherman E. Lee," *Museum News* 61(June 1983):78.

[72] Stephen E. Weil, "MGR: (Methods/Goals/Resources) A Conspectus of Museum Management," *Museum News* 60(July/August 1982):26.

A modification of this organizational structure is mentioned in an article about museum planning. The museum under discussion is managed by two co-equal directors: one for program and the other for administrative functions. According to this article, the dual directorship system is becoming increasingly popular in museums.[73]

Another variation of the organizational structure of the museum maintains a single director at the top of the organizational chart. However the rest of the museum staff is divided into three divisions: curatorial, business-administrative, and planning and development. Fund-raising, membership, volunteer coordinator, women's board staff, and public relations are departments within the planning and development division. The education and exhibition departments are maintained within the curatorial division.[74]

The department of education within the curatorial division of the museum is a relatively new element in museum management although philosophical statements of purpose alluded to education as a main purpose of the museum when many of the major museums were founded in the nineteenth century. The museum educator has been described as an indistinct character in the organization of the professional staff of the museum. There are, at this time, no required, professionally defined standards for the position. Many varieties of academic preparation and previous experience are acceptable. Until recently the museum educator has often

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[73] Patrick Ela, "One Museum's Planning Experience," *Museum News* 58(July/August 1980):35 & 36.

[74] Thrasher, "The Marketing Concept in Museums," p. 129.

been a volunteer who has moved into a paid position.[75] While some observers are critical of this lack of professional standards or accreditation for the position, others argue that it is a strength. At a conference of art museum educators held in Cleveland in November 1971, the participants concluded:

> The absence of criteria for the training of Museum Educators should not be seen as reflecting a lack of professional standards. The range of abilities and talents and training required in the museum education field is comparable to that found in the formal education in the humanities ranging from primary school teaching to graduate level instruction.[76]

Nevertheless, as a specialty within the museum staff structure, the museum education department and the museum educator in the past have not enjoyed the same professional status as curators of other departments. These specialists need broader interpretive skills than the scholarly curators. Due to less intensive professional training in the collection specialties of the museum, museum educators have been considered less expert and less necessary members of the staff.[77] However, as the importance of the educational function of the museum increases, the value of a professional museum educator is increasingly being recognized by museum managers.[78]

Current recommendations by Rhodes, Newsom, and others are that museum

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[75] Rhodes, "The Museum as a Learning Environment," p. 55.

[76] Newsom and Silver, *The Art Museum as Educator* p. 605.

[77] Low, "The Educational Philosophy and Practice of Art Museums," pp. 125-127.

[78] Barbara Y. Newsom, "A Decade of Uncertainty for Museum Educators," *Museum News* 58(May/June 1980):46 & 47.

educators be co-equal partners with curators and exhibit designers in planning and implementing specific projects and programs.[79] Ideally, the museum educator would bring to the planning of an exhibit and supporting museum programs the ability to communicate with the general public and a firm grasp of pedagogy. The objective of the museum educator would be to participate in the planning of an exhibit so that the outcome is an exhibit format that unifies the object, the aesthetic experience, and the intellectual interpretation for the layman viewer.[80]

In summary, this section has described examples of the organizational structure of the museum. The museum has been described as a professional organization with relatively weak bureaucratic elements in its operational procedures. It is managed by committee recommendations and coordination with widely decentralized autonomy given to individual departments. Under normal circumstances the recommendations of the curatorial staff dominate the decision-making and goal-orienting processes of the museum. Ultimate responsibility for fiscal and legal decisions resides with the Board of Trustees. The director is the chief executive officer of the organization. The department of education is a department within the curatorial division. As the importance of the educational function of the museum is increasingly recognized, the education department can be expected to become, if it is not now, an equal partner in the planning activities of the museum with the exhibition department and the curators of the particular disciplines.

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[79] Rhodes, "The Museum as a Learning Environment," p. 56 and Newsom, "A Decade of Uncertainty for Museum Educators" p. 46 & 47.

[80] Rhodes, "The Museum as a Learning Environment," p. 57.

Role and Training of the Museum Educator

In the "early days" of museum education the museum educator was usually a curator or curator-administrator who took an interest in interpreting objects in the exhibition halls for schoolchildren, teachers, and other visitors to the museum. He was

> a scholarly gentleman of versatile talents administering the organization, keeping peace among the trustees and the city council, cultivating possible patrons, thinking up new types of exhibits and new releases for the papers. Now and then he may find time for a little personal lecturing or for an occasional learned article.[81]

By 1938 the following qualifications were considered desirable in a museum educator:

1. Should have a college degree.
2. Prior teaching experience considered valuable but not always required.
3. Should be a person of "real culture and good training."
4. Should have broad vision.
5. Should have an unusual amount of initiative.
6. Should have the ablilty to think clearly and express himself accurately in an entertaining and inspiring manner.
7. Must be dynamic enough to arouse both interest and thought among the visitors to the museum.
8. Must be able to teach persons of varying ages, interests, and intellectual abilities.
9. Must be quick to sense the special needs of each group and alert to realize to full possibilities of the situation.

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[81] Ramsey, "The Development, Methods, and Trends of Educational Work in Museums," p. 246.

10. Must be able to see the educational values in museum exhibits and to adapt these possibilities to the needs and interests of different groups.
11. Must stimulate careful observations and idea development in the recipients of his services.
12. Must be a source of inspiration and encouragement to school teachers and students of special ability.[82]

Creativity in planning new programs, in identifying meaningful themes to link objects with each other and with the outside world, and in trying new presentation methods was and still is a major desirable attribute in a good museum educator.

Forty years later, in 1978, Thomas Rhodes identified similar skills and personal qualifications needed by a museum educator. In addition Rhodes points out that the museum educator, unlike a classroom teacher, must be able to develop an educational program that can communicate effectively in an isolated experience, i.e. the museum educator often must design instructional experiences without the support and guidance of well-defined scope and sequence charts furnished by textbook publishers or school district curriculum guides.[83] This responsibility is particularly applicable to museum educators who work in large metropolitan centers where students are likely to come to the museum from a wide range of city and suburban public school districts and private and parochial schools. Each of these school systems is likely to have specific

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[82] Ramsey, "The Development, Methods, and Trends of Educational Work in Museums," p. 247-248.

[83] Rhodes, "The Museum as a Learning Environment," p. 58.

curricular goals and objectives. One way for the museum educator to provide meaningful educational experiences for this diverse school population is to identify common threads among these curricula and to match these common elements to the concepts and ideas that can be taught or reinforced using objects in the museum's collection. Alternatively the museum educator can design effective educational programs using the museum's collection, let the school personnel know about the program, provide pre-visit and post-visit suggestions for activities and discussions, and leave the responsibility for fitting the museum's program into the school's curriculum to the teachers and school administrators. In either case the museum educator must be a highly creative educational planner.

Rhodes, Newsom, and Silver urge that museum educators develop open communication lines with educators in other organizations, especially schools.[84]

> If the art museum is to become an integral member of the educational society - not just a supplement or a complement, an expendable add-on - its staff members must become partners with others at work in that community. And as long as museums invest themselves so heavily in the education of the young, they must consider themselves close allies of the school teachers to whom society has given primary charge for its children. That alliance requires of museum educators, specifically, certain responsibilities toward teachers.[85]

These authors suggest that museum educators visit schools and classrooms to learn about the concerns teachers have in taking their students to the museum and to observe the constraints (student discipline, curricular demands, field trip costs, etc.) that often prevent teachers and

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[84] Rhodes, "The Museum as a Learning Environment," pp. 61-62.

[85] Newsom and Silver, *The Art Museum as Educator* p. 469.

school administrators from taking full advantage of what the museum offers. Also, these authors suggest that museum educators initiate planning workshops so that teachers, school administrators, and university professors can collaborate in the planning of teacher in-service and pre-service training in the use of museums as educational resources.[86]

Another way in which the museum educator's creative skills are tapped can be recognized when one realizes the museum educator's responsibility for providing meaningful interpretation of the museum's collection and temporary exhibits to audiences of all ages, diverse interests, and many levels and qualities of formal education. Again the challenge for the museum educator is to develop a program that can communicate effectively in a short-term, isolated experience.

Museum educators are also responsible for evaluating the educational effectiveness of the programs they design and for using these evaluations to improve future instructional planning.[87] A review of the last five years of *Museum News*, the professional journal published by the American Association of Museums, revealed several articles suggesting strategies for more effective evaluation and use of evaluative data in the educational programs offered by museums.[88]

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[86] Rhodes, "The Museum as a Learning Environment," p. 62 and Newsom and Silver, *The Art Museum as Educator* pp. 469-470.

[87] Rhodes, "The Museum as a Learning Environment," p. 59.

[88] See Robert L. Wolf, "A Naturalistic View of Evaluation," *Museum News* 58(July/August 1980):39-45; Minda Borun and Maryanne Miller, "To Label or Not to Label?" *Museum News* 58(March/April 1980):64-67; Judy Otto, "Learning about 'Neat Stuff': One Approch to Evaluation,"

As museum education departments have grown, it has been increasingly necessary that the director of the education department have the ability to select staff and to guide education department personnel in developing the instructional design and interpretion of the exhibits.[89] Thus there is an indication in the literature that the museum educator has not only planning, teaching, and evaluative responsibilities, but supervisory responsibilities as well.

The United States Department of Labor, Employment and Training Administration, published a booklet in 1980 entitled *Career Opportunities in Art Museums, Zoos, and Other Interesting Places*. It lists and describes three jobs related to education in museums: education director, educational resource coordinator, and teacher. Synonomous titles for education directors include curator of education, director - educational department, educational program coordinator, environmental education specialist.

The occupational statement describing the position of education director states that he:

1. Plans, develops, and administers the educational program of a museum, zoo, or similar institution.
2. Confers with administrative personnel to decide on the scope of the program to be offered.
3. Prepares schedules of classes and rough drafts of course content to determine the number and background of instructors

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Museum News 58(November/December 1979):38-45.

[89] Rhodes, "The Museum as a Learning Environment," p. 58.

needed.

4. Interviews, hires, trains, and evaluates the work performance of the education department staff.
5. Contacts and arranges for the services of guest lecturers from academic institutions, industry, and other establishments to augment the education staff in the presentation of classes.
6. Assists instructors in the preparation of course descriptions and informational materials for publicity or distribution to class members.
7. Prepares the budget for education programs, and directs the maintenance of records of expenditures, receipts, and public and school participation in programs.
8. Works with other staff members to plan and present lecture series, film programs, field trips, and other special activities.
9. May teach classes.
10. May speak before school and community groups and appear on radio or television to promote the institution's programs.
11. May coordinate the institution's educational activities with those {leaders} of other area organizations to make greater use of resources.
12. May train volunteers to assist in the presentation of classes or tours.
13. May develop and submit program and activity grant proposals and applications and implement programs funded as a result of suc-

cessful applications.[90]

This document clearly indicates that the directors of education departments in museums and similar institutions have administrative responsibilities.

As noted earlier, the preparation of persons for positions as museum education professionals has been highly varied. Many observers see this diversity as a strength noting that the education department of a major art museum needs the professional expertise and multiple perspectives of art educators, writers, art historians, trained teachers, artists, community arts people, and others. Parallel statements could be made concerning the needs of education departments in other types of non-school cultural organizations. These observers fear that a single-channeled preparation program for museum educators would result in a loss of creativity and flexibility in designing museum educational programs. Furthermore these observers fear that training programs which focused on pedagogy would sacrifice content knowledge (museology and academic background, for example) in favor of learning theory and teaching strategies.[91]

In his study of junior and children's museums, Gale found that the majority of education department directors had college majors in science, natural history, fine and applied arts. The majority of these

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[90] U. S. Department of Labor, Employment and Training Administration, *Career Opportunities in Art Museums, Zoos, and Other Interesting Places* (Washington, D.C.: U. S. Government Printing Office, 1980) pp. 64-65.

[91] Newsom and Silver, *The Art Museum as Educator* p. 605.

educational directors did not have teaching credentials or classroom teaching experience although they had received some training in teaching methods. Only a minority of these educational directors had received training in museum work. Most of these educational directors had previous experience in camp counselling, working with Audubon societies, conservation organizations, astronomical societies, field trips and field work, and working with youth groups.[92]

Most authors agree that museum educators would be better prepared for effective professional work if they received further professional training. Rhodes urged museum educators to participate in professional workshops and conferences for museum educators and to maintain contact with developments in learning theory and pedagogy.[93] *The Art Museum as Educator* reviews six programs of training for museum educators. Three of these programs include university coursework; all of the programs provide internship experience in museums.[94] During the past five years *Museum News* has published three articles concerning museum studies programs.[95]

The U. S. Department of Labor booklet, *Career Opportunities in Art*

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[92] Gale, "The Junior Museum and its Program for the Education of Children," pp. 140-141.

[93] Rhodes, "The Museum as a Learning Environment," pp. 59-60.

[94] Newsom and Silver, *The Art Museum as Educator* pp. 600-656.

[95] See "Criteria for Examining Professional Museum Studies Programs," *Museum News* 61(June 1983):70+; Patricia Joan McDonnell, "Professional Development and Training in Museums," *Museum News* 60(July/August 1982):36-47; "Museum Studies: Statement on Preparation for Professional Museum Careers" *Museum News* 57(November/December 1978):19-26.

Museums, Zoos, and Other Interesting Places, notes that the educational requirements for the position of education director vary from an advanced degree in a field related to the institution's areas of specialization to a bachelor's degree in education, museum work, or an appropriate art, science, or history field. Further, this document notes that most employers prefer to hire people with experience in teaching or academic administration. Other valuable work experience includes community service or public relations work for nonprofit institutions.[96]

According to the U. S. Department of Labor, training for museum work is available through 256 programs offered by colleges, universities, and museums in the United States. Eleven programs give bachelors' degrees; twenty programs lead to advanced degrees; many programs give certificates of achievement or associate degrees in museum work. Most programs are single, elective courses offered at the undergraduate level. Museum studies courses may offer general coverage of all aspects of the field or may specialize in such topics as art, science, history, museum administration, exhibit design and installation, museum education, registration methods, conservation, collection and research methods, museology (the profession of museum organization, equipment, and management), or museography (museum methods of classification and display). As was recognized in the case studies reported by *The Art Museum as Educator*, the Department of Labor booklet observes that many of the degree programs are cooperative efforts by universities and museums which provide

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[96] U. S. Department of Labor, *Career Opportunities in Art Museums, Zoos, and Other Interesting Places* p. 65.

both formal classroom studies and on-the-job training.[97]

It is clear from this review of the literature that museum educators are becoming more professional as museums become more aware of their educational responsibilities to their communities. Furthermore, the roles in museum education departments are beginning to be differentiated with the education director carrying administrative and supervisory responsibilities. According to the U. S. Department of Labor, almost every museum, zoo, planetarium, and botanical garden offers some sort of educational program. The large majority of these institutions employ education department directors.[98]

Funding of Museums

Originally most museums were funded by individuals or small groups of patrons. These benefactors provided gifts of collections of objects for exhibit, study, or resale and gifts of money for operating expenses and endowment funds. Since the Great Depression of the 1930's, the number of these patrons and the size of their donations has been considerably reduced.[99] Nevertheless private sector donations continue and are being encouraged by the Reagan administration.[100] A recent example of major

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[97] U. S. Department of Labor, *Career Opportunities in Art Museums, Zoos, and Other Interesting Places* p. 29.

[98] U. S. Department of Labor, *Career Opportunities in Art Museums, Zoos, and Other Interesting Places* p. 65.

[99] Low, "The Educational Philosophy and Practice of Art Museums," p. 66-67.

[100] Ruth Dean, "Cultural Programs Under Reagan: A Look at Midterm," *Museum News* 61(April 1983):29.

donation by private individuals was the announcement by the Art Institute of Chicago that over three million dollars had been donated by several prominent Chicagoans to endow four curatorial chairs.[101]

Some endowment funds have been specifically designated to provide for at least part of the educational services rendered by museums. Notable among these endowments is the N. W. Harris Fund at the Field Museum in Chicago and the donations by Ellen Scripps and Felix Warburg to the San Diego Natural History Museum and the American Museum of Natural History in New York respectively. Other major private sources of funding specifically for educational work include the Rockefeller Foundation, the Carnegie Corporation, Kiwanis clubs, the Junior League, women's clubs, and garden clubs. Local school boards and parent-teacher associations have also provided financial support for the educational work in museums.[102]

As museums have increased their activities and in response to declines in private giving and economic inflation, museums have developed a variety of ways to earn income. Among the sources of earned income are admission fees, fees for classes, lectures, field trips, films, etc., and sales in the museum store and the museum restaurant. Earned income and private donation constitute the largest sources of income for most museums.[103]

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[101] Sid Smith and Michael Arndt, "Art Institute Gets Three Million in Gifts," *Chicago Tribune*, Wednesday, March 28, 1984, section 1,p. 7.

[102] Ramsey, "The Development, Methods, and Trends of Educational Work in Museums" p. 271 and Gale, "The Junior Museum and Its Program for the Education of Children" p. 56.

Museums have also benefited financially from other sources which, while not consisting of income, have helped to reduce expenditures at the same time that services have been expanded. The Museum of Fine Arts, Boston, estimates that it saves more than $100,000 per year in salaries as a result of volunteer work in the museum.[104] During the Depression the federal government assigned some of the WPA (Work Project Administration) workers to museums.[105] More recently workers have been available to museums through CETA (Comprehensive Employment and Training Act), NYC (Neighborhood Youth Corps), and VRA (Veterans' Reinstatement Act).[106]

Government support for museums prior to the 1960's consisted primarily of state and local tax contributions. Chicago, for example, has a city museum and aquarium tax and the State of Illinois has given funds to museums located on public lands.[107] Through the National Trust for Historic Preservation and the National Science Foundation the federal government gives grants to museums for special projects.[108]

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[103] Allen, "Organization and Administration in Formal Organization" p. 83.

[104] Newsom and Silver, *The Art Museum as Educator* p. 243.

[105] Ramsey, "The Development, Methods,and Trends of Educational Work in Museums," p. 271.

[106] U. S. Department of Labor, *Career Opportunities in Art Museums, Zoos, and Other Interesting Places* p. 6.

[107] "The Uses of Adversity," *Museum News* 61(February 1983):29-30.

[108] U. S. Department of Labor, *Career Opportunities in Art Museums, Zoos, and Other Interesting Places* p. 5.

The National Endowment for the Humanities, the National Endowment for the Arts, and the Institute of Museum Services are all federal agencies formed in the 1960's and 70's to support, among other things, the activities of museums. The NEH and NEA make grants to museums for specific purposes such as the interpretation of collection objects, the training of personnel, certain kinds of research, publications, cataloguing, installation of special exhibits, and permanent collections. The IMS gives funds to museums for general operating expenses.[109] During the Nixon and Carter administrations the contributions of these federal agencies to museums reached their peaks. The Reagan administration has called for 50% decreases in the appropriations for these agencies. Congress has not followed through with the total amounts of these cuts, but reduced budgets and more careful spending are to be expected in the foreseeable future for these agencies.[110]

In 1982, the Museums Collaborative in New York monitored the effects of economic recession and reduced government spending. This survey of fifty museums selected at random from the American Association of Museum's Official Museum Directory indicates that 52% of the museums reported cuts in funds from state and local governments or from the private sector by the end of 1982. These museums reported the following declines in income:

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[109] U. S. Department of Labor, *Career Opportunities in Art Museums, Zoos, and Other Interesting Places* p. 5-6.

[110] Dean, "Cultural Programs Under Reagan: A Look at Midterm," pp. 28-33.

Earned income	-28%
Federal support	-24%
State support	-24%
Local support	- 8%
Private support	-16%

The recession and changes in federal revenue sharing to the states have forced states to absorb increased costs for social services. Cultural institutions have often suffered cutbacks in state level support as funds were needed for health and social welfare services.[111]

Forecasters predict that economic conditions will not improve substantially during the 1980's and 1990's.[112] Therefore museums are searching for ways to extend their services while facing the realities of tight financial conditions. Recent articles in *Museum News* suggest devising new methods of increasing earned income, new fund-raising efforts, advocacy for government support, and efforts to provide services in collaboration with other community agencies.[113]

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[111] Susan Bertram, "Hard Times," *Museum News* 61(February 1983):20-22.

[112] Mary Ellen Munley, "Looking Ahead," *Museum News* 61(August 1983):66.

[113] See *Museum News* 61(February, June, and August 1983); *Museum News* 59(July/August 1981); *Museum News* 58(May/June 1980).

Future Trends in Museum Education

In late 1981 the American Association of Museums established the Commission on Museums for a New Century to conduct futures research and to analyse the impact of various forecasts on museums. The final report of this commission was published in the fall of 1984. A number of its leading premises and some of the implications of its research were published in *Museum News* in August 1983.[114]

One of the observations of futures research is that American society is moving from a machine-oriented system to an idea- and information-centered system.[115] Studies of demographic trends indicate that American society is getting older. Birthrates have fallen, life expectancy has increased, and the baby boom generation of the late 1940's and 1950's is reaching middle age. Also the number of non-white Americans is growing, especially in city populations.[116]

Social values also are changing. Americans are seeking self-fulfillment in new ways, conspicuous consumption is no longer widely admired. Americans are demanding more meaningful work and more and better educational opportunities.

> Part-time adult education is the fastest growing type of education today and education is the single most commonplace adult discretionary activity outside of the home.[117]

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[114] Ellen Cochran Hicks, "In Pursuit of the Future: A report from the Commission on Museums for a New Century" *Museum News* 61(August 1983):61.

[115] Hicks, "In Pursuit of the Future:" p. 61.

[116] Munley, "Looking Ahead." p. 67.

Unlike other American educational institutions, museums still enjoy the public confidence[118] and, partly as a result of "blockbuster" exhibits during the 1970's, museums are more popular than ever as educational institutions.[119] All of these facts point to a future of expanded educational opportunities for museum education departments, particularly in the areas of adult education and services to special adult audiences such as senior citizens and members of non-white ethnic groups.

One effect of this opportunity for museums to enter the educational mainstream of American society has been a significant change in museum staffing needs. In an article for *Museum News* in 1980 Barbara Newsom quotes Helen Borowitz as saying "museums must have highly qualified professional staff to conduct courses, write catalogs and assemble the slide tapes. Volunteers can't do this." Newsom concludes this article with this sentence.

> In the 1980's, art museums must give education the importance it deserves by staffing it well, integrating it into everything the museum does, and paying close attention to educational strategy, content and results.[120]

Another effect that arises from demands by the American public for more educational opportunities outside of traditional school, college, and university programs is that the "museum community" has grown. Members of the Commission on Museums for a New Century now include zoos,

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[117] Munley, "Looking Ahead," p. 66 & 68.

[118] Hicks, "In Pursuit of the Future:" p. 64

[119] Newsom, "A Decade of Uncertainty for Museum Educators," p. 49.

[120] Newsom, "A Decade of Uncertainty for Museum Educators," pp. 47 and 50.

botanical gardens, historic sites, and "a whole spectrum of institutions with all or part of the museum function" in the museum community.[121] Whereas these institutions have different histories, philosophies, funding sources, and organizational structures, it is likely that in the future they will share similar educational concerns.

Due in part to tight money conditions throughout our society and in part to a desire to provide better service to a wider range of audiences, museums are being urged to collaborate with other agencies in society in planning and implementing programs. These agencies include educational institutions, social service agencies, libraries, neighborhood organizations, unions, youth groups, business and professional groups, social clubs, church groups, and others. Six articles were published in *Museum News* between March 1982 and August 1983 giving examples of and extolling the benefits from such inter-organizational cooperation.

Technological advances also provide new opportunities for museum education. Closed circuit audio and video tapes have become common supplements to or replacements of written descriptive labels. Cable television and public television broadcasting are being explored for their possibilities of effectively reaching a wider museum audience.[122] Computers offer extensive opportunities for information retrieval and more in-depth learning opportunities for particularly interested visitors.

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[121] Hicks, "In Pursuit of the Future," p. 65.

[122] Donald Knox, "Museum/Television Collaboration," *Museum News* 58(September/October 1979):67-71 and Kirsten Beck, "A New Connection: Museums and Cable," *Museum News* 61(August 1983):52-60.

A sense of responsibility in providing educational services to the public, professional integrity, and the demands of funding agencies for accountability, all point to increased efforts to evaluate museum education programs more effectively. As noted earlier, several recent articles in *Museum News* suggest the value of formative and summative evaluation data and strategies for evaluating museum educational programs. In her article on museum education Newsom states:

> To the degree that art museums represent themselves or define their ambitions in such terms as "centers of learning", they can expect both their audiences and the critical educational world to judge them by higher standards than they may ever have known.[123]

In "The Future and Museum Education" Laura Chapman points out that improving the quality of museum education depends on systematic, meaningful formative and summative evaluation.[124] The basic mode of developing displays at the Exploratorium in San Francisco includes formative evaluation.[125]

In the broader context of museum management, there are other changes that have already begun and will continue to be important in the predictable future. Some of these changes can be expected to affect the role of the education director in the museum. Applications for federal agency grants and private foundation grants require substantive documentation. Thus, applicants must develop clear statements of philosophy

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[123] Newsom, "A Decade of Uncertainty for Museum Educators," p. 50.

[124] Laura H. Chapman, "The Future and Museum Education" *Museum News* 60(July/August 1982):52.

[125] Kenneth Starr, "Exploration and Culture: Oppenheimer Receives Distinguished Service Award" *Museum News* 61(November/December 1982):38.

and intent, long- and short-range planning strategies, and evaluation techniques. In 1982 the Institute of Museum Services turned down nearly seventy institutions on technical flaws in their grant applications.[126] Museum education departments that wish to file such applications must have directors who are sophisticated in writing grant proposals. An indication of the importance of planning to museum management can be seen in the fact that at least eight articles published in *Museum News* in the past few years discuss planning strategies and the need for clearly stated philosophies.[127]

Another development for museum management has been the increase of federal regulation and its effects on all public institutions. The Board of Trustees and the director of the museum are primarily responsible for meeting federal requirements in employee relations and health and safety conditions within the museum.[128] However, as an administrator and supervisor, the education director can have a significant impact on the quality of staff morale and employee relations within his department. The education director also may bear the responsibility for providing necessary documentation of incidents and interactions among the persons under his supervision in case of legal complaints against the museum and/or its staff. Thus his leadership may prevent or precipitate legal concerns for the institution.

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[126] Dean, "Cultural Programs Under Reagan," p. 32.

[127] *Museum News* 58(July/August 1980); *Museum News* 60(July/August 1982); *Museum News* 61(November/December 1982).

[128] Stephen E. Weil, "Vincible Ignorance: Museums and the Law" *Museum News* 58(September/October 1979):31-36.

In summary, the future for museum education is exciting and optimistic. The public appears to be ready and anxious to use museums as educational resources. Funding agencies are encouraging expanded educational services by museums. Directors of education departments in museums can expect a growing administrative role as they write grant applications, provide leadership in interaction with other departments within the museum and with other community groups, and as they manage a wider range of activities carried out by a staff which may increase in number and will certainly increase in sophistication.

Summary

This chapter has reviewed the history of educational services by museums in the United States and the development of philosophies of education in these institutions. It has examined the changing role of the museum educator and the education department director in particular. It has investigated the organizational structure and form of the museum; it has identified the major sources of funding for museums. Finally, it has reviewed current periodical literature and has indicated what appear to be important trends and directions for museum education in the foreseeable future.

CHAPTER III

RESEARCH METHODS AND PROCEDURES

Introduction

The purpose of this study is to provide a global view of the educational services provided by non-school cultural organizations in a large metropolitan area and to describe the administrative roles and responsibilities of the directors of the education departments within these non-school cultural organizations. To achieve the purposes of this study, four different types of data were collected.

Types of Data

First, to orient the researcher to the history of, the philosophical base for, and the current issues in educational services provided by non-school cultural organizations, an extensive review of related literature was conducted. This literature centered on the educational functions of museums. No body of literature was found which pertained specifically to the educational functions of zoos, libraries, public gardens, or organizations for the performing arts. Yet many of these organizations have established education departments within their organizational structures. Some of the data from the review of the literature on museums undoubtedly pertains to other types of non-school cultural organizations. However these cultural organizations undoubtedly also have goals, priorities, philosophies, specific histories and tradi-

tions that are different from those of museums. It is unfortunate that documentation of the issues surrounding the educational functions of these non-school cultural organizations could not be found. Nevertheless the review of the literature provided a rich knowledge base which, in addition to the theoretical model, was used in designing the survey questionnaires and the interview guide.

The second type of data which was collected was documentary. For over a year prior to the conducting of the mailed questionnaire surveys and the interviews, all literature pertaining to the educational services offered by nine non-school cultural organizations in Chicago was collected. Although this literature does not include all of the organizations that later participated in the study, these nine organizations are among the most educationally active non-school cultural organizations in Chicago and include institutions of various types and sizes. A list of these nine organizations is found in Appendix B. This literature was reviewed and analyzed to determine what kinds of educational services are currently being provided by non-school cultural organizations in Chicago.

Participants in the questionnaire surveys were also asked to provide documentary records of their organizations. These documents included the following:

a) A copy of the charter or statement of the purpose of the institution.

b) An organization chart or statement of the organizational structure of the institution.

c) An organization chart or statement of the organizational structure of the education department within the institution.

d) A copy of the job description for the position of director of the education department within each institution.

These documents were used to verify and clarify data collected through the mailed questionnaires.

The third procedure for collecting data for this study was the use of specially designed, mailed survey questionnaires. The design of these questionnaires was based on the information gathered from the review of the literature and the questions of administrative role and responsibilities posed by the theoretical model. The questionnaires were field tested in February/March 1984 by sending them to education department directors in non-school cultural organizations in other cities in the United States. Thirty-three non-school cultural organizations outside of the Chicago metropolitan area were contacted; sixteen of these organizations returned the questionnaires with appropriate responses and comments. Using the theoretical model and the review of the literature as a base from which to identify items to be asked on the questionnaires and then pilot testing the questionnaires with a panel of experts similar to the sample used in the study provides confidence that the questionnaires have content validity, i.e. the items identified by the questionnaires are indeed tasks that accurately and adequately describe an administrative role. A table showing the types of organizations that participated in this pilot study follows.

TABLE 1

Types of Organizations in Pilot Study

	Questionnaires Sent	*Questionnaires Returned*
Art Museum	4	1
Zoo	4	4
Arboretum	4	1
Ethnic Museum	4	1
Symphony Orchestra	4	1
Natural History Museum	3	1
Science and Technology Museum	3	3
Aquarium	3	0
Historical Society	2	2
Library	2	2

Responses were obtained from most of the types of organizations that were expected to participate in the Chicago survey. The questionnaires were modified according to the suggestions of the participants in this pilot study.

In June 1984, a demographic survey questionnaire was sent to 171 non-school cultural organizations in the Chicago metropolitan area. These 171 non-school cultural organizations were selected on the basis of descriptions of their educational activities provided in the Chicago Board of Education publication *Growing Up With Art: Educator's Guide to Chicago's Cultural Resources*[1] and Chicago Magazine's *Guide to Chicago*[2] This questionnaire provides demographic data as to the size and type of non-school cultural organization contacted. Information about

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[1] Thomas H. Tigerman, *Growing Up With Art: Educator's Guide to Chicago's Cultural Resources*, (Chicago: City of Chicago Graphics & Reproduction Center,1982).

[2] Allen H. Kelson et al., *Chicago Magazine's Guide to Chicago*, (Chicago: Contemporary Books, Inc., 1983).

the funding of the organization and educational services provided by the organization is also requested by this questionnaire. Finally this questionnaire identifies those non-school cultural organizations which have established education departments within their organizational structures.

Following the demographic survey, an administrative services questionnaire was sent to all the directors of education departments within the non-school cultural organizations that responded to the first questionnaire. Non-school cultural organizations that did not have established education departments were eliminated from the survey at this time. This second questionnaire focused on the administrative roles and responsibilities of the directors of the education departments. In total thirty-six (36) administrative survey questionnaires were sent out; thirty (30) directors of education departments responded by completing and returning the questionnaire.

Finally, the fourth procedure for data collection was a personal interview conducted with the directors of education departments of non-school cultural organizations. These interviews were used to clarify and enrich responses given on the mailed questionnaire. Directors were asked to elaborate on questions of funding for educational services, working with volunteer staff, and research activities conducted by members of the education department. Directors were also asked questions concerning their professional backgrounds, training and experience, which prepared them for their current positions and questions concerning the goals and dreams the directors have for the future of the education departments they manage.

The interview method was used for these questions because the interview process encourages fuller and more personally specific responses than the impersonality of the pre-structured, mailed questionnaire allows. The interview also allowed the researcher to clarify and complete concepts that were ambiguous or incomplete when the survey questionnaires were reviewed. An interview guide was developed and used in all interviews so that the data collected through this procedure could be quantified and compared.

Analysis of the Data

Data obtained from the questionnaire surveys were quantified and analyzed in terms of Knezevich's theoretical model of administrative role and responsibilities and were compared to the recommendations found in the review of the literature. In analyzing the demographic data survey, the data were cross-tabulated and Chi-square tests were calculated to determine the whether apparent differences between non-school cultural organizations that have education departments and non-school cultural organizations that do not have education departments were statistically significant. Chi-square analysis provides a measure of relative confidence that the frequencies of given factors have a meaningful relationship with whether or not a non-school cultural organization has established an education department.[3]

On the second questionnaire, the "Administration of Educational Services Survey", the directors were asked to respond to a list of fifty-

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[3] Fred N. Kerlinger, *Foundations of Behavioral Research*, (New York: Holt, Rinehart, and Winston, 1973), p. 167,

five administrative tasks in terms of (1) whether the task was performed by the director of the education department, and (2) the importance of each task to the role of the director of an education department in a non-school cultural organization. The importance of each task was defined through a rating scale of one to five. The values given to the rating scale are:

1 - Performance of the task by the director is ESSENTIAL

2 - Performance of the task by the director is DESIRABLE

3 - Performance of the task by the director is QUESTIONABLE

4 - Performance of the task by the director is UNDESIRABLE

5 - Performance of the task by the director is NOT RELEVANT TO THE ROLE

Mean and standard deviation scores were calculated for all of the values derived from the rating scale. Each item was analysed according to the frequency with which the item was performed by the directors of education departments in non-school cultural organizations and according to the rating of its importance to the administrative role of the director of the education department in a non-school cultural organization. Standard deviations were used to determine the variability of responses to a given item. When the standard deviation was 1.5 or less, the item was considered to have a relatively high level of agreement among the responses. When the standard deviation was between 1.5 and 2.0, the data were interpreted as indicating some disagreement among the respondents to the question.

Data obtained from interviews were analyzed by the Constant Compara-

tive Method of qualitative analysis.[4] This analytical method permits the interview responses to be coded according to the categories posed by the theoretical model. At the same time the interview responses can be compared to one another so that similarities of response are noted and new, meaningful categories of response emerge. The result is a collection of data that is qualitative in nature, rich in detail, but indicative of common properties and generalities that accurately describe the population of the study.

The data from the questionnaire surveys and the interviews are presented in the form of tables with narrative comment. Finally, the data are analysed in terms of the philosophy, traditions, and current issues in the field of museum education as revealed through the review of the related literature.

Description of the Population

The population for this study is composed of those non-school cultural organizations in the Chicago metropolitan area that have established education departments within their organizational structures. These cultural organizations include museums, zoos, libraries, public gardens, institutions and associations for the performing arts, ethnic and historical societies. Museums and libraries that are fully affiliated with schools or universities were excluded since the focus of such institutions is primarily that of a department of the parent organization rather than expressing the perspectives and priorities of an inde-

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[4] Barney G. Glaser, "The Constant Comparative Method of Qualitative Analysis," *Social Forces 12(Spring 1965):439-441.*

pendent institution.

Another criterion which defines the population of this study is that the director of the education department within the organization must have a supervisory role relative to other staff members and/or volunteers. This study investigates, among other administrative responsibilities, the director's responsibility for allocating resources. One of these resources is manpower. For the purposes of this study it is necessary for the director to be able to assign staff (or volunteers) to various departmental tasks.

An initial list of the non-school cultural organizations in the Chicago metropolitan area was compiled using the Chicago Board of Education booklet *Growing Up With Art: Educator's Guide to Chicago's Cultural Resources* and Chicago Magazine's *Guide to Chicago*, 1983 edition. Responses to the demographic survey questionnaire identified organizations that did not meet the criteria for further participation in this study. That is, the organizations that did not have education departments of sufficient size were not included in the later investigation of the administrative role of the director of the education department in non-school cultural organizations.

Limitations of the Study

The target population for this study, while wide in variety of types of organizations offering educational services to the public, is limited in several specific attributes. First, the population includes only those independent, non-school cultural organizations that are large enough and have elected to establish education departments within their

organizational structures. Other smaller organizations and cultural organizations that are affiliated with universities are not included in this study.

The instruments used to obtain data constitute another limitation of the study. Both structured, mailed questionnaires and interview guides have weaknesses as research instruments. The questionnaires may be both too simplistic in the catagorization of responses and too complex in format or instructions to the respondent to yield accurate, complete data. Interviews are susceptible to the personal biases of both the interviewer and the interviewee. The honesty of the responses to an interview is subject to situational factors such as the willingness and extent of commitment the respondent has to providing accurate information as opposed to the extent to which the respondent wishes to "please" the interviewer, or "get rid of" the interviewer, or exaggerate his personal or positional importance.

To reduce the impact of these inherent weaknesses in the data collection instruments, both mailed survey questionnaires and interview guides were used. The questionnaires were field tested with a panel of experts similar to, but not including, the population of this study; the interview guide was designed to supplement and clarify the responses to the questionnaires; and the data from both instruments were cross-checked for inconsistencies and checked against the collected documentary evidence.

The voluntary nature of participation in this study presents a third limitation to this study. Those directors of education departments who

chose not to participate in the study may well have provided significantly different data.

Fourthly, the projectibility of the conclusions drawn from the data of this survey is limited. It is not known whether the educational services offered to Chicago's metropolitan community through non-school cultural organizations in the mid-1980's is typical of the educational services offered by similar organizations in other cities in the United States. Also, it is not known whether the extent of interagency cooperation that exists in Chicago in the mid-1980's is similar to the extent of interagency cooperation that exists in other cities. The review of the literature suggests that each community has unique characteristics that contribute to its cultural environment.[5] The extent of standardization of the administrative roles and responsibilities of directors of education departments in non-school cultural organizations is also unknown. Again, the literature suggests that these positions are the last outpost of the "liberally educated" as opposed to the "professionally educated" educator.[6] Does this implied breadth of training and previous experience also imply variety of administrative roles and responsibilities? These limitations on projectibility of the study can be investigated through replication of the study in other American cities.

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[5] Newsom and Silver, *The Art Museum as Educator* Chapters 3 and 4.

[6] Newsom and Silver, *The Art Museum as Educator* p. 605.

CHAPTER IV

PRESENTATION AND ANALYSIS OF THE DATA

Introduction

This chapter quantifies, compares, and analyzes the data obtained in this study of the administrative role and responsibilities of the directors of education departments in non-school cultural organizations in metropolitan Chicago. The major research questions of this study are whether the role of the director of the education department in a non-school cultural organization is an administrative role and whether this role is comparable to the roles of educational administrators in other settings through the descriptive terms of an accepted theory of administrative functions. In addition, this chapter presents data on the educational services currently being provided by the education departments of non-school cultural organizations in metropolitan Chicago and data on the pragmatic and philosophic factors that affect the existence of education departments within non-school cultural organizations in the Chicago area. The dreams and plans for future educational services of the education departments in non-school cultural organizations, as described by the eleven directors who granted interviews, are also presented.

The chapter is divided into four main sections: (1) a broad descrip-

tion of the educational services offered by the non-school cultural organizations in metropolitan Chicago that participated in the study; (2) a demographic survey of the non-school cultural organizations in metropolitan Chicago; (3) a description of the role and responsibilities of the directors of the education departments in non-school cultural organizations in terms of Stephen J. Knezevich's description of administrative functions; and (4) a summary and analysis of this administrative role.

Educational Services Provided

For two years, 1983-1985, all literature pertaining to the educational services offered by nine non-school cultural organizations in Chicago was collected. These nine organizations are among the most educationally active non-school cultural organizations in Chicago and include organizations of various types and sizes. In addition, many directors returned descriptions of the programs offered by their education departments with the mailed questionnaire surveys. This documentary evidence was reviewed and indicates that the education departments of the non-school cultural organizations in metropolitan Chicago provide a wide range of educational services.

The types of programs offered by non-school cultural organizations in Chicago in the mid-1980's include individual lectures, lecture series, one session programs, and multi-session courses - some of which may be taken for school or college credit. Special programs are designed in

cooperation with the Chicago Board of Education for gifted students from the Chicago public schools. Workshops, symposia, and seminars, are also offered. Some education departments provide research consultation in the areas and disciplines represented by the organization's collections to interested individuals. Several education departments organize annual book fairs featuring published materials for children and adults in the areas and disciplines of the organization's specialties. Guided tours, demonstrations, and open rehearsals are offered within the walls of the institution, and many organizations offer field trips to both local sites of interest and locales throughout the world. Education departments publish a wide variety of written materials including newsletters, magazines, pamphlets, books, and materials for teachers to use as background or follow-up experiences related to a school visit. Several organizations have assembled kits or packages of materials from the collections which can be borrowed by teachers for use in the classroom.

Following the administrative survey, eleven directors of education departments were asked to give interviews. During these interviews several directors stressed the informal, discovery learning quality of museum education and the voluntary quality of attentiveness among the visitors to non-school cultural organizations. The directors pointed out that the learning environment in non-school cultural organizations is very different from the learning environment of many classrooms in schools, colleges or universities. The audiences at non-school cultural organization programs and exhibits expect to be entertained while they are learning, and each visitor is free to determine the length of time he or she will spend with an individual part of an exhibit. One direc-

tor pointed out that audiences in zoos, aquaria, and similar organizations come because they love animals. The audiences do not necessarily want to learn more biological data about animals; rather, the audiences really want to have their good feelings and curiosity about animals reinforced. Therefore the audiences' requirements for affective learning, entertainment, and curiosity satisfaction are much higher than their desire for intellectual content. As a result of these insights concerning the audiences that the non-school cultural organizations serve, the directors of education departments and their staffs plan programs designed to meet the interests and desires of the audiences rather than programs designed primarily to meet cognitive or intellectual objectives. Cognitive growth and conceptual change in the minds of the visitors to non-school cultural organizations are certainly desirable, but cannot be achieved at the cost of loss of entertainment value and affective reinforcement.

Programs for school groups can have higher requirements for intellectual content, especially if these programs are planned jointly with school personnel and fulfill specific school goals and objectives. Nevertheless, the non-school cultural organization's special contributions to the education of students in school groups include the opportunity to work with "real" artifacts, and to learn through inquiry and discovery.

The educational programs, activities, and materials provided by non-school cultural organizations are offered to a wide variety of audiences. The audiences can be differentiated and can be described as school groups (including specific student groups such as gifted students and special education students), family groups, individual children,

individual adults, and groups with special interests or needs such as hobbyists, senior citizens, teachers, or handicapped persons. In many instances the promotional literature written by non-school cultural organizations to describe the programs offered by the education departments does not specify the types of audiences toward whom the individual programs are directed. Therefore, it was not possible to quantify the data on types of audiences served by non-school cultural organizations or to cross-tabulate the data on audience types with data on program types.

During the interviews the directors were also asked about their goals and dreams for the future development of the education department. Ten of these directors look forward to expanding program offerings, reaching minority group audiences, and improving service to the self-guided casual visitor. Interactive, discovery centers and programs for family groups are being planned. Three directors commented that to accomplish these objectives they would need more space; another three directors need expanded volunteer programs to carry out their dreams for the education department. Three directors anticipate that their departments will work to refine and cross-reference current educational materials in order to make these materials more accessible for future use. In short, all of the directors who participated in interviews expect their education departments to continue to develop as vital elements in the mission of the non-school cultural organization and as meaningful contributors to the educational opportunities of the community.

Demographic Data on Non-School Cultural Organizations

As described in Chapter III of this study a demographic survey questionnaire was mailed to 171 non-school cultural organizations in the Chicago metropolitan area. The purposes of this questionnaire were (1) to identify non-school cultural organizations with education departments for further investigation and (2) to compare non-school cultural organizations that have education departments with non-school cultural organizations that do not have education departments on the following demographic characteristics: average annual attendance by the public, number and type of employees, size of annual budget, major and minor sources of funding, and importance of educational services as a function of each organization. This demographic survey questionnaire was addressed to the directors of each organization on the assumptions that: (1) the chief executive officer would have access to the most accurate demographic information about the organization, (2) this officer would best be able to evaluate the importance of educational services as a function of the organization, and (3) the cooperation and encouragement of this organizational leader would be necessary for further investigation of the organization once the existence of an education department had been determined.

The 171 organizations were selected on the basis of descriptions of their educational activities found in the Chicago Board of Education publication, *Growing Up With Art: Educator's Guide to Chicago's Cultural Resources* and Chicago Magazine's *Guide to Chicago*. The following table describes the response of non-school cultural organizations to the

demographic survey.

TABLE 2

Response to Demographic Survey

Number of Questionnaires Sent	*171*	%
Number of questionnaires returned	103	60
Number of organizations that have education departments	36	21

A return rate of 60% was considered satisfactory for a continuation of the study. Approximately one out of every five organizations to whom the demographic survey was sent has an education department. Eight of the returned questionnaires had to be rejected because the organizations did not fit the original criteria for a non-school cultural organization.

The ninety-five (95) organizations that were finally included in this demographic survey represent a wide range of cultural interests and areas of study. Although each organization can be identified with specific domains or foci of collections, many organizations are involved in more than one type of collection. The following table shows the types of materials collected, preserved, exhibited, or performed by these organizations.

TABLE 3

Types of Material - All Non-school Cultural Organizations

	Number of Respondents					
	Total		*Have Education Departments*		*No Education Departments*	
Types of Material	*95*	*%*	*36*	*%*	*59*	*%*
Performing Arts	46	48	14	39	32	54
Visual Arts	42	44	17	47	25	42
Literature and Documents	36	38	18	50	18	31
History or Ethnic Cultures	34	36	15	42	19	32
Natural Sciences	13	14	10	28	3	5
Living Materials	12	13	6	17	6	10
Industrial Science/ Technology	9	9	6	17	3	5
Other	3	3	1	3	2	3

*Totals exceed 100% because many organizations describe the types of materials in more than one category.

On the average, respondents to this question described the organizations as being active in two or more categories of material. Organizations that have education departments appear to be involved in more categories of material than organizations that do not have education departments. An average of 2.43 categories per organization were identified by the directors of organizations that have education departments. By comparison organizations that do not have education departments were described, on the average, as having 1.82 categories of material.

Observation and analysis of the questionnaires yield two interesting insights. First, organizations that are primarily known as visual arts organizations are often described as being involved also in the perform-

ing arts. Performances of various types enhance the public's understanding of and appreciation of the primary domains of these organizations. Secondly, many organizations collect and preserve literature and documents that pertain to the primary domains of the organization. Thus the performing arts category and the literature and documents category as shown in Table 3 include several types of organizations. These two categories cannot be assumed to be synonymous to theatres, musical or dance groups (the performing arts category) or to libraries (the literature and documents category).

An important purpose of this demographic data was to identify the factors that contribute to the development of an education department within a non-school cultural organization. One cluster of factors is philosophic in nature, that is, how the organization describes the importance of educational service to the public relative to all the other functions of the organization. Another series of factors pertains to the pragmatic concerns, that is, what size organization is necessary in order to justify an education department within the organization. Chi-square analysis was used to identify significant differences between organizations that have education departments and organizations that do not have education departments.

Philosophic Commitment to Educational Services

The traditional functions of a non-school cultural organization, such as a museum or zoo, are to collect, preserve, and exhibit artifacts or living specimens. Theatre groups, dance troupes, and musical organizations perform both old and new works. Thus the performing arts organizations may also be said to collect, preserve, and exhibit works deemed to have cultural value. Many non-school cultural organizations also conduct scholarly research studies in the domains of their collections. Educational programs and explanations of the collections for the layman are, thus, just one among many functions of non-school cultural organizations. The table below shows how the directors of these non-school cultural organizations assessed the importance of educational service to the public as a function of the organization.

TABLE 4

Importance of Educational Services

	Number of Respondents					
Importance of Educational Services	*Total*		*Have Education Departments*		*No Education Departments*	
	95	*%*	*36*	*%*	*59*	*%*
A primary function	57	60	27	75	30	51
A secondary function	35	37	9	25	26	44
Not a function	1	1	--	--	1	2
No answer	2	2	--	--	2	3

The majority (60%) of the organizations that returned the demographic survey describe educational service to the layman as a primary function of the organization. The Chi-square value for this table is 6.41; there

are three (3) degrees of freedom. At the .05 level of significance, the necessary Chi-square value for a statistically significant difference is 7.82. Therefore, there is no statistically significant difference at the .05 level of significance between non-school cultural organizations that have education departments and non-school cultural organizations that do not have education departments in the way the directors assessed the importance of educational service to the public as a function of the organization. Several of the organizations that do not have education departments added enlightening comments to their responses to this question. Among these comments were the following:

"Performance and education are equal goals"

"Would like to expand"

{educational service} "Becoming a primary function"

From these comments it appears that commitment to educational services for the public as a function of the organization is growing among some of the non-school cultural organizations surveyed.

To further investigate the philosophic commitment of these non-school cultural organizations toward educational service to the public, a review of documentary evidence was conducted. Each organization surveyed was asked to return a copy of the charter or statement of purpose of the organization with the questionnaire. Fifty-two (52) organizations submitted these documents for review. These documents include By-laws, Articles of Incorporation, Annual Reports, Statements of Purpose, information booklets, brochures, catalogs, descriptive sheets, letters to present and potential members, periodic newsletters, and promotional literature. From these documents the following types of state-

ments of purpose were extrapolated:

TABLE 5

Documentary Evidence of Philosophic Commitment

	Number of Organizations Submitting Documents					
	Total		*Have Education Departments*		*No Education Departments*	
Documentary Evidence	*52*	*%*	*26*	*%*	*26*	*%*
Commitment to research and scholarship	20	38	10	38	10	38
Commitment to education of or dissemination of information to school groups or the public	38	73	21	81	17	65
Commitment to promoting understanding and appreciation among the public	21	40	12	46	9	35

*Totals exceed 100% because many documents include more than one type of statement.

On the average, the documentary evidence indicates that each organization makes 1.51 different types of statements of philosophic commitment. Organizations that have education departments make an average of 1.65 types of statements of philosophic commitment; organizations that do not have education departments average 1.38 types of statements of philosophic commitment.

The Chi-square value for these data is 0.24; the number of degrees of freedom is two (2). At the .05 level of significance there is no statistically significant difference between organizations that have education departments and organizations that do not have education depart-

ments in the philosophic commitment to research, scholarship, or education for the layman as indicated in the documentary evidence. Therefore, it appears that the commitment of current organizational leadership toward providing educational service to the public and demographic or pragmatic factors justifying development and support of education departments are more often determinant criteria for the existence of education departments within non-school cultural organizations than are formal statements of purpose. One recently appointed director of a non-school cultural organization described his organization's commitment to education in a letter to members and potential donors as follows:

> "Exhibits are the Academy's most fundamental learning tool. Exhibits are designed as learning environments which have tremendous impact...An educator decides the story to tell, a curator chooses the specimens for display, a designer creates the setting, a carpenter builds cases, an artist sketches drawings, a graphics designer prepares labels, an electrician sets the lights. These and many more people work for four to six months to get everything ready for new temporary exhibits and for more than a year for permanent exhibits.[1]

Notice that this director places the educator first in his list of persons whose skills are required in order to put together exhibits and that he describes exhibits learning tools. Soon after his appointment as director of the Chicago Academy of Sciences, Heltne created an education department within that organization thus enacting his clearly stated commitment toward the provision of educational service to the general public by non-school cultural organizations.

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[1] Paul G. Heltne, Director of the Chicago Academy of Sciences, in a letter to members dated December 1984.

Pragmatic Factors Affecting the Development of Education Departments

Practical concerns related to the size of the non-school cultural organization undoubtedly play a part in the determination of whether non-school cultural organizations are able to develop and maintain education departments. The size of the organization can be measured along several dimensions such as the measurable number of persons served by the organization (annual attendance), the size of the annual budget, and the number and type of employees. The key question here is whether there is an identifiable set of size criteria needed in order to support an education department within the organization.

The following hypotheses concerning size factors were investigated through the demographic survey:

1) As the average annual attendance by the public to the exhibits or performances of a non-school cultural organization increases, the likelihood that the organization will have an education department increases.
2) As the total annual budget of a non-school cultural organization increases, the tendency to maintain an education department within the organization increases.
3) As the number of employees of a non-school cultural organization increases, the likelihood that some of these employees are education department staff increases.

Average Annual Attendance

The classic measure by which museums have evaluated their effectiveness and, thereby, planned future growth and change is average annual attendance. The following table shows the average annual attendance data of the non-school cultural organizations that responded to the demographic survey.

TABLE 6

Average Annual Attendance

	Number of Respondents					
	Total		*Have Education Departments*		*No Education Departments*	
Annual Attendance	*95*	*%*	*36*	*%*	*59*	*%*
Under 50,000	58	61	13	36	45	76
50,000 - 100,000	11	12	5	14	6	10
100,000 - 500,000	15	16	10	28	5	9
Over 500,000	11	11	8	22	3	5

The Chi-square value for the data shown in the table above is 16.96; the number of degrees of freedom is three (3). Therefore, there is a statistically significant difference at the .01 level of significance between organizations that have education departments and organizations that do not have education departments in average annual attendance rates. More than three out of four (76%) of the organizations that do not have education departments have average annual attendance rates of under 50,000. Another ten per cent (10%) of the organizations that do not have education departments have average annual attendance rates between 50,000 and 100,000. Conversely, half (50%) of the organizations that have education departments have average annual attendance rates of

100,000 or more. Therefore, these data confirm the hypothesis that as the average annual attendance rates increase, the tendency of non-school cultural organizations to have education departments also increases.

Total Annual Budget

The second hypothesis that considers various measures of size as criteria affecting the existence of education departments within non-school cultural organizations is that as the size of the total annual budget increases, non-school cultural organizations are more likely to maintain education departments. The following table shows the total annual budget data for the non-school cultural organizations that participated in this study.

TABLE 7

Total Annual Budgets

	Number of Respondents					
	Total		*Have Education Departments*		*No Education Departments*	
Total Annual Budgets	*95*	*%*	*36*	*%*	*59*	*%*
Under $500,000	61	64	15	42	46	78
$500,000 - $1,000,000	7	7	2	6	5	8
$1,000,000 - $7,500,000	16	17	11	31	5	9
Over $7,500,000	10	11	7	19	3	5
No Answer	1	1	1	2	--	--

The Chi-square value for the data shown in the table above is 17.07; the number of degrees of freedom is four (4). At the .01 level of significance, there is a statisticaally significant difference between non-school cultural organizations that have education departments and those organizations that do not have education departments. More than three

out of four (78%) of the organizations that do not have education departments have total annual budgets of under $500,000. Conversely, half (50%) of the organizations that have education departments have total annual budgets of $1,000,000 or more. Therefore, these data confirm the hypothesis that as the size of the annual budget increases, the liklihood of the non-school cultural organization to maintain an education department also increases.

Number of Employees

Although a large number of employees does not necessarily indicate that a cultural organization has an education department, the third hypothesis concerning size dimensions is that as the number of employees of a non-school cultural organization increases, the liklihood that some of the employees are education department staff increases. Thus, the number of employees is another dimension of size through which to examine the liklihood of the existence of education departments within non-school cultural organizations. The following table shows data pertaining to the number of employees in the non-school cultural organizations that responded to this survey.

TABLE 8

Number of Employees

	Number of Respondents					
	Total		*Have Education Departments*		*No Education Departments*	
Number of Employees	*95*	*%*	*36*	*%*	*59*	*%*
Under 14 employees	51	54	13	36	38	65
15 - 100 employees	29	30	13	36	16	27
100 or more employees	12	13	9	25	3	5
All volunteer staff	2	2	--	--	2	3
No Answer	1	1	1	3	--	--

The Chi-square value for the data shown in the table above is 13.92; there are four (4) degrees of freedom. At the .01 level of significance there is a statistically significant difference between non-school cultural organizations that have education departments and those organizations that do not have education departments. Among organizations that maintain education departments, twenty-five per cent (25%) have 100 or more employees. Conversely, only five per cent (5%) of the organizations that do not maintain education departments have 100 or more employees. Two per cent (2%) of the organizations reported that they operate with all volunteer staffs. These two organizations do not have education departments. Interestingly, thirty-six per cent (36%) of the organizations that have education departments reported that they operate with 14 or fewer employees. While this percentage is much lower than the percentage of organizations that do not maintain education departments with 14 or fewer employees (65%), these data indicate that it is possible for a non-school cultural organization to maintain an education department with very few employees. Undoubtedly other factors, such as

the type of organization, philosophic commitment towards educational services for the public, average annual attendance rates, and total annual budgets, affect whether or not a non-school cultural organization chooses to maintain an education department as much or more than the number of employees does. Furthermore, some non-school cultural organizations such as public gardens and zoos are subject to seasonal fluctuations in the number of employees. Number of employees is not a predictable indicator of the existence of an education department within a non-school cultural organization; the third hypothesis concerning size factors is not confirmed.

Summary of Pragmatic Factors Affecting the Development of Education Departments

In summary, an analysis of the size of the non-school cultural organizations that participated in this study indicates that those organizations that have education departments are most likely (1) to have average annual attendance rates of 100,000 or more and (2) to have total annual budgets of $1,000,000 or more. The number of employees is not a reliable indicator of the existence of education departments in non-school cultural organizations. It is possible for non-school cultural organizations to establish and maintain education departments with smaller annual attendance rates, budgets, and staffs. Therefore philosophic commitment and the attitudes of the incumbent leaders of non-school cultural organizations, as well as pragmatic financial and attendance factors, affect the development and maintenance of education departments within these non-school cultural organizations.

Sources of Funding

The demographic survey also investigated the sources of funds for non-school cultural organizations and asked the directors of these organizations to rank each source according to its importance to the overall financial well-being of the organization. The following table shows the sources of funds listed by the non-school cultural organizations that participated in this study.

TABLE 9

Sources of Funds

	Number of Respondents					
	Total		*Have Education Departments*		*No Education Departments*	
Sources of Funds	*95*	*%*	*36*	*%*	*59*	*%*
Individual patrons	69	73	32	89	37	63
Membership/subscription	65	68	30	83	35	59
Private foundation grants	63	66	30	83	33	56
State or federal grants	55	58	23	64	32	54
Community service organizations	29	31	14	39	15	25
Local government allocations	22	23	8	22	14	24
Local tax levies	14	15	4	11	10	17
State or federal taxes	12	13	5	14	7	12
Other	44	46	20	56	24	41
No Answer	2	2	1	3	1	2

*Totals exceed 100% because many organizations named multiple sources of funds.

Nearly all organizations listed multiple types of income sources. Organizations that have education departments averaged 4.64 different types of income sources while organizations that do not have education departments averaged 3.53 different types of income sources. The three

leading types of income sources for all organizations were individual patrons (73%), members or subscribers (68%) and private foundation grants (66%). However, the various types of government funding, local tax levies, local government allocations, state or federal taxes, and state or federal grants provide financial support to large numbers of non-school cultural organizations. Fifty-eight per cent (58%) of all the organizations that responded to the demographic survey reported that they receive state or federal grants; 23% receive local government allocations; 13% benefit from state or federal taxes; and 15% are supported, in part, by local tax levies.

Interestingly, forty-six per cent (46%) of the organizations that responded to the demographic survey reported other sources of income in addition to the eight types listed on the questionnaire. The following table reports data on "other" sources of funds.

TABLE 10

"Other" Sources of Funds

	Number of Respondents					
	Total		*Have Education Departments*		*No Education Departments*	
"Other" Sources of Funds	*44*	*%*	*20*	*%*	*24*	*%*
Earned income	28	64	15	75	13	54
Fund-raising events	10	23	4	20	6	25
Corporate contributions	9	20	3	15	6	25
Interest and dividends from investment funds	7	16	7	35	--	--
Miscellaneous	2	5	1	5	1	4

*Totals exceed 100% because many organizations reported more than one "other" source of funds.

On the average,non-school cultural organizations specified 1.25 "other"

sources of funds. Organizations that have education departments specified an average of 1.48 "other" sources of funds; organizations that do not have education departments averaged 1.06 "other" sources of funds. Among "other" sources of funds earned income was the most commonly mentioned source (64%). Earned income comes from admissions fees, bookstore or restaurant sales, tuition fees for classes, or users' fees when the building or other facilities are rented by individuals or groups for special purposes. Fund-raising events (23%) and corporate contributions (20%) were also identified as "other" sources of funds. Sixteen per cent (16%) of the organizations mentioned that they receive income in the form of interest or dividends from investment funds. All of the organizations that reported interest or dividend income have education departments. These organizations are well known in the Chicago metropolitan area and range in size based on average annual attendance from under 50,000 to over 500,000. Some of these organizations are among the oldest non-school cultural organizations in the United States.

The table on the next page shows which sources of funds were rated as major sources of income by the directors of the non-school cultural organizations who responded to the demographic survey.

TABLE 11

Major Sources of Funds

	Number of Respondents					
	Total		Have Education Departments		No Education Departments	
Major Sources of Funds	*95*	*%*	*36*	*%*	*59*	*%*
Individual patrons	36	38	19	53	17	29
Membership/subscription	31	33	13	36	18	31
Private foundation grants	30	32	16	44	14	24
State or federal grants	16	17	4	11	12	20
Local government allocations	11	12	6	17	5	8
Local tax levies	10	11	2	6	8	14
Community service organizations	2	2	2	6	--	--
State or federal taxes	1	1	--	--	1	2
Other	24	25	14	39	10	17
No answer	11	12	1	3	10	17

*Totals exceed 100% because many directors identified more than one major source of funds.

Directors of non-school cultural organizations tended to list more than one type of income as a major source, and the directors of organizations with education departments tended to list more major sources of income (2.15 major sources of funds on the average) than did the directors of organizations that do not have education departments (1.62 major sources of funds on the average). The leading three major sources of funds do not include any type of government funding. Individual patrons are most often mentioned as a major source of income (38%) followed closely by membership/subscription (33%) and private foundation grants (32%). State or federal grants provide major support to 17% of the organizations and local government allocations provide major support to 12% of these organizations. The table below shows which "other" sources of

funds were identified as major sources of income by those directors who rated these "other" sources.

TABLE 12

Major "Other" Sources of Funds

	Number of Respondents					
			Have Education Departments		No Education Departments	
Major "Other" Sources	*Total 24*	*%*	*14*	*%*	*10*	*%*
Earned income	10	42	6	43	4	40
Corporate contributions	5	21	2	14	3	30
Interest and dividends from investment funds	4	17	4	29	--	--
Fund-raising events	2	8	1	7	1	10
Miscellaneous	1	4	1	7	--	--
No answer	2	8	--	--	2	20

Earned income (42%), corporate contributions (21%), and interest and dividends from investment funds (17%) lead this list of major "other" sources of income.

Although this questionnaire does not provide historical data about sources of funds, the responses to the question of identifying major sources of funds substantiates the trend in funding observed in the review of the literature.[2] That is, under the Reagan administration, government support of cultural organizations has been reduced and museums and similar organizations are now depending primarily on the private sector for support. The private sector support is led by the traditional source of support - individual patrons, but it also includes newer sources such as members/subscribers, private foundation grants,

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[2] See Chapter II, pp. 56-60.

earned income, and corporate contributions. Members and subscribers could also be thought of as individual patrons. The difference between traditional patrons of the arts and members/subscribers is that the support given by the latter group to the non-school cultural organizations tends to be on a smaller individual financial scale.

Administration of Educational Services Data

The analysis of the role and responsibilities of the director of the education department in non-school cultural organizations includes both quantitative and qualitative data. After identifying non-school cultural organizations that have separate education departments through the demographic survey, a second questionnaire was sent to each of these organizations. This second questionnaire was addressed to the director of the education department. Entitled "Administration of Educational Services Survey", this questionnaire investigated the role and responsibilities of the directors of education departments in non-school cultural organizations throughout the Chicago metropolitan area through a list of administrative tasks that might be performed by the director of the education department. Thirty-six administrative survey questionnaires were sent; thirty questionnaires were returned, a return rate of 83%.

In his discussion of the general functions of an administrator, Stephen J. Knezevich developed a dual classification of terms describing

the administrative process.[3] This dual classification synthesizes and extends the descriptive terms used by other administrative theorists. According to Knezevich, the descriptive terms for administrative functions used by himself and other writers are abstractions of the operational activities that are unique to every institution. The identification and description of these abstractions from operational activities are necessary in order to derive a universally applicable theory of administration.

Second-order abstractions include goal-orienting, organizing, assembling and allocating resources, leadership, coordinating, controlling, and performing ceremonial functions. These second-order abstractions are more specific descriptions of administrative functions than first-order abstractions. First-order abstractions (planning, decision-making, executing or operating, and appraising) are higher levels of abstraction from observable administrative activities and are elements included in each of the second-order abstractions.[4] In a list of the operational activities of an administrator somewhat arbitrary decisions must be made in order to classify specific activities according to the definitions of Knezevich's first- and second-order abstractions. However once these decisions have been made, it is possible to observe the universality of the functions of the administrator while, at the same time, preserving a description of the role and responsibilities of a particular type of administrator in a particular type of organization.

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[3] Knezevich, *Administration of Public Education*, p. 33.

[4] Knezevich, *Administration of Public Education*, p. 33.

Knezevich states that first-order abstractions of the administrative process are included in each second-order function. A review of the descriptive terms used to define tasks on the Administration of Educational Services survey provides evidence that first order abstractions are a part of this study. "Planning the annual budget request", "identifying audiences to be targeted for educational services", and "identifying future staffing needs" clearly include planning and decision-making processes. Similarly "writing educational materials", "writing education department objectives as long- and short-range goals", and "assigning tasks to staff members" are tasks that include planning, executing, and decision-making processes. Conducting research projects or periodic reviews of the goals, philosophy, and activities of the education department clearly involve appraising, executing, and decision-making processes.

It was decided to analyze the administrative tasks investigated by the Administration of Educational Services survey in terms of second-order abstractions rather than first-order abstractions because second-order abstractions permit the creation of more distinct categories of administrative responsibilities. A fuller description of the administrative role of the director of the education department in a non-school cultural organization is apparent when the tasks are analyzed in terms of second-order abstractions.

The major portion of the administrative survey used in this study asked questions designed to identify the operational activities of the directors of the education departments in non-school cultural organizations in terms of certain second-order abstractions (goal orienting,

assembling and allocating resources, and controlling). Certain executing or operating tasks are also identified and rated in order to provide data on the evolution of the role and responsibilities of the directors of education departments in non-school cultural organizations during the past century. Executing tasks are classified by Knezevich as first-order abstractions. Through a rating scale the importance of each activity to the role of the director of the education department in a non-school cultural organization is determined.

The directors of the education departments were asked to respond to a list of fifty-five administrative tasks in terms of (1) whether the task was performed by the director of the education department, and (2) the importance of each task to the role of the director of an education department in a non-school cultural organization.

The importance of each task was defined through a rating scale of one to five. The values given to the rating scale are:

1 - Performance of the task by the director is ESSENTIAL

2 - Performance of the task by the director is DESIRABLE

3 - Performance of the task by the director is QUESTIONABLE

4 - Performance of the task by the director is UNDESIRABLE

5 - Performance of the task by the director is NOT RELEVANT TO THE ROLE

Items that were described by the directors of education departments as being "not relevant to the role" were given a high point value (5) in the rating scale for two reasons. First, the administrative tasks identified on the survey questionnaire were the best distillation of rele-

vant administrative tasks that the author of this study could identify based on a review of the related literature, the administrative model, and the pilot study questionnaire. Nevertheless, it is quite possible that for some items the administrative task identified on the questionnaire does not fit the role or the responsibilities of the director of the education department in a non-school cultural organization in Chicago at this time. Thus, a rating of five (5) gives appropriate weight to these responses and may indicate initial misconceptions of the author. This weight then alerted the author of this study to further investigate these responses through the follow-up interview process. Secondly, the role of an education department director in a non-school cultural organization is largely determined by the interests and goals of the incumbent. Thus, an administrative task that is rated "not relevant to the role" by a particular director may be considered so undesirable to the role as to be deemed irrelevant. Such tasks should have a higher negative rating than those administrative tasks which are necessary, although undesirable.

Since some items were not rated by all of the directors who participated in this study, a value of five (5) was given to "no rating/no answer" responses. Although it is possible that a "no rating/no answer" response was due to fatigue or confusion on the part of the respondent, the placement on the questionnaire and the frequencies of "no rating/no answer" responses appeared to eliminate these possibilities. The facts that such answers were scattered throughout the questionnaire and that non-responses to the rating scale were not related to the frequency of performance responses show that fatigue and/or confusion were not the

causes of "no rating/no answer" responses. Instead a "no rating/no answer" response was treated as equivalent to a response of "not relevant to the role of the director of the education department in a non-school cultural organization."

Mean scores of the rating scale for each administrative task were calculated in order to determine the general importance of the task to the administrative role of the director of the education department in a non-school cultural organization. Standard deviations indicate the amount of variability among the responses to each item on the administrative survey. When there is widespread agreement on the importance of a task (standard deviation = 1.54 or less), general conclusions may be drawn concerning the role and responsibilities of the director of the education department in a non-school cultural organization. However, as disagreement in the rating of responses increases (standard deviation = 1.55 or more), it can be assumed that the particular job incumbent or the particular organization determines the importance of the administrative task in question.

The data obtained on the administrative survey were further enriched by data obtained through interviews with the directors of education departments in non-school cultural organizations. The interviews provide deeper insight into the role and responsibilities of the directors of these education departments. The information gained through interview sessions is reported in narrative form to clarify the findings of the administrative survey.

Eleven directors of education departments in non-school cultural

organizations participated in interviews. Since the interviews were used primarily to clarify responses to questions concerning the selection and use of volunteers in the education departments of non-school cultural organizations, the financial support given to the education departments, and the types of research projects conducted by the education departments, only directors of education departments that used volunteers and/or conducted research projects were eligible for participation in the interviews. Candidates for interviews were randomly selected from among those directors who responded that their departments use volunteers and conduct research projects.

The non-school cultural organizations with education departments whose directors of the education departments responded to the Administration of Educational Services Survey were compared with the non-school cultural organizations whose directors responded to the demographic survey in terms of the types of materials collected, preserved, exhibited, or performed. The purpose of this comparison was to establish that both groups of respondents are similar. The table on the next page shows the types of materials collected, preserved, exhibited, or performed by non-school cultural organizations with education departments that responded to the Administration of Educational Services Survey.

TABLE 13

Types of Material - Organizations with Education Departments

Types of Material	*Number of Respondents* 30	%
Literature and Documents	15	50
Visual Arts	14	47
History or Ethnic Culture	14	47
Performing Arts	10	33
Natural Sciences	8	27
Living Materials	6	20
Industrial Science/Technology	4	13
Other	1	3

*Total exceeds 100% because many organizations collect, preserve, exhibit, or perform more than one type of material.

On the average, respondents to this question described their organizations as being active in 2.37 categories of material. The distribution of respondents from organizations with specific domains or foci of collections shown in the table above is similar to the data obtained from non-school cultural organizations with education departments shown on Table 3. Therefore, the population of organizations responding to the second questionnaire is essentially the same as the population that responded to the demographic survey.

Job Titles

The first question asked on the administrative survey establishes the job titles of the administrative heads of the education departments in non-school cultural organizations. By far the most common job title is director of education (27%) followed by curator of education (10%).

Other titles are listed in Appendix C. For simplicity's sake the administrative head of these education departments will be referred to as the "director of education" or "director" throughout the rest of this chapter.

Training and Experience

The thirty directors of education departments who responded to this survey include ten men and twenty women. The eleven directors of education departments who participated in follow-up interviews were asked to describe their professional backgrounds, experience and education, which prepared them for their current positions. Seven of the eleven directors had college level educations in content areas related to the major domains of their organizations; several directors had pursued graduate degrees in these areas; two directors had degrees in arts administration or business administration with a strong emphasis on recreational organizations, and one director had taken seminars in museology and administration of history museums. Five directors of education departments had started working at their organizations as volunteers; five directors had had previous experience in organizations similar to the ones where they are currently directors of education departments. Six directors had previous teaching experience, three had been secretaries, and four directors expressed a strong interest in how learning takes place in an informal environment.

These eleven directors were also asked to describe specific credentials and skills that they consider to be prerequisite to becoming the administrator of the education department in a non-school cultural

organization. Eight directors stressed the ability to work with people as a prerequisite skill and knowledge of the content areas that are the foci of the organization's collections as a necessary credential. However a PHD in a content area is not necessary for the director of the education department; that level of expertise is better used in a curatorial position. Six directors considered management training or experience to be valuable for the director of the education department. Several directors mentioned the need for organizational skills, writing skills, and clerical skills. Four directors stressed the importance of sensitivity to the needs and interests of potential audiences and three directors stressed the importance of understanding an informal learning environment. Four directors mentioned the need for previous related work experience.

Specific training in museum studies was not highly regarded by these eleven directors. Two directors mentioned that the content of a good museology program for museum educators is currently under debate. One director noted that she found the museum education literature that crosses her desk to be shallow and useless.

In summary the eleven directors who were interviewed believe that interpersonal skills, organizational skills, management training, and content knowledge are important credentials for a would-be director of an education department in a non-school cultural organization. In addition the director of the education department should be sensitive to the needs and interests of various audiences, should understand the differences between informal and formal learning environments, and should possess both creative energy and common sense. As indicated by the cur-

rent literature, these data confirm that it is not yet considered necessary for the director of the education department in a non-school cultural organization to have specific educational credentials or museum studies in order to obtain the job or work effectively in the position. Various educational backgrounds and work experiences are valued in applicants for the position of director of the education department in a non-school cultural organization.

Supervisory Responsibilities

To establish the extent of supervisory responsibility of the directors of education departments, the directors were asked to record the number and types of personnel who report directly to them. The following table shows the number of persons who report to these directors of education departments.

TABLE 14

Number of Persons Reporting to the Director

	Number of Respondents	
Number of Persons Reporting to the Director	*30*	*%*
1-10 persons	12	40
11-20 persons	3	10
21-30 persons	2	7
31-40 persons	1	3
41-50 persons	2	7
More than 50 persons	9	30
No answer	1	3

Education departments tend to have small numbers of employees augmented by volunteers. Fifty per cent (50%) of the directors of education departments who responded to this survey supervise from one to twenty

other persons. The directors who reported supervising more than 50 persons lead education departments that are served by large numbers of volunteers (up to 300). No director reported supervising more than ten professional or ten clerical personnel.

Not all education departments employ both professional and clerical personnel or use volunteers. Each department is served by a unique combination of these and other types of personnel. Table 15 shows the breakdown of types of personnel that serve education departments in non-school cultural organizations in the Chicago metropolitan area.

TABLE 15

Types of Personnel Serving Education Departments

	Number of Respondents	
Types of Personnel	*30*	*%*
Clerical staff	22	73
Professional staff	21	70
Volunteers	17	57
Others	9	30

*Total exceeds 100% because most education departments are served by more than one type of personnel.

On the average,directors of education departments reported that they supervise 2.3 types of personnel. Seven out of ten directors supervise clerical staff and professional staff (73% and 70% respectively). Over half of the directors (57%) supervise volunteers. Other types of personnel include interns, paraprofessionals, work-study students, part-time instructors, and technicians.

Goal-orienting

In describing goal-orienting Knezevich states "an administrator must know where he wants to go before designing ways of organizing or allocating resources for various programs."[5] Goal-orienting identifies and defines the emerging roles of the organization. In the case of non-school cultural organizations, educational service to the general public is an increasingly important part of the mission of these organizations. Goal-orienting also functions to identify the relationship of the organization to various environmental systems. The administrators of non-school cultural organizations must identify how their organization relates to the social and cultural environment of the community. Specifically the directors of the education departments in non-school cultural organizations have an obligation to identify what educational services will be provided by their departments, to whom these services will be offered, and how these educational services relate to the other functions of the organization and serve the needs and desires of the community.

Major Goal-Orienting Tasks

There are four goal-orienting tasks among the tasks performed by 90% or more of the education department directors who responded to this survey. These goal-orienting tasks are:

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[5] Knezevich, *Administration of Public Education*, p.34.

Identify audiences to be targeted for each educational program or service	97%
Write objectives for the education department as long- or short-range goals	93%
Develop policy concerning the services of the education department	90%
Work with others to develop long- and short-range goals for the education department	90%

The mean scores of these goal-orienting tasks indicate that these tasks are considered to be essential or desirable in the role of the education department administrator. Each of these goal-orienting tasks received a mean score on the importance of the task between 1.00 (essential) and 2.00 (desirable). The standard deviations for these four tasks are below 1.5 degrees of variability from the mean. These standard deviations indicate that there is considerable agreement among the directors concerning the essentiality or desirability of these tasks to the administrative role of director of the education department in a non-school cultural organization.

	Mean	*S.D.*
Identify audiences to be targeted for each educational program or service	1.57	1.07
Develop policy concerning the services of the education department	1.57	1.22
Write objectives for the education department as long- or short-range goals	1.77	1.19
Work with others to develop long- and short-range goals for the education department	1.90	1.47

In two cases the task of developing policy concerning the services of the education department and the task of identifying audiences to be targeted for each educational service are shared responsibilities. Others involved in developing policy for the education department and identifying target audiences include the director of the organization and the education committee of the Board of Trustees.

The directors of the education departments were asked to document the various types of audiences currently being served by their departments. As indicated in the review of the literature related to this subject, adult Americans in increasing numbers are seeking educational opportunities outside the home and outside formal schools, colleges, and universities.[6] The directors of the education departments in non-school cultural organizations indicated that the education departments of their organizations serve the following audiences:

TABLE 16

Types of Audiences

	Number of Respondents	
Types of Audiences	*30*	*%*
Adults	30	100
School groups	27	90
Individual children	20	67
Special interest groups	18	60

On the average, each education department in a non-school cultural organization serves more than three different types of audiences (3.17). The responses to this question indicate that the directors of education departments who responded to this study have recognized the growing audiences of interested adults and are providing educational programs for them. One hundred per cent (100%) of the non-school cultural organizations that participated in this study provide educational services for adults. School groups, the traditional recipients of the educa-

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[6] See Chapter II, pp. 61 and 62.

tional services of non-school cultural organizations, continue to be important audiences for the educational services of non-school cultural organizations. Ninety per cent (90%) of the organizations that participated in this study provide educational services for school groups. In addition, the majority of the non-school cultural organizations that responded to this survey are seeking ways to serve individual children and special interest groups (67% and 60% respectively). These special interest groups include scholars, teachers, senior citizens, handicapped visitors, ethnic audiences, museum members, and hobbyists of various types.

Among the others who are involved with the directors of education departments in developing long- and short-range goals for the education department are the director of the organization and the Board of Trustees. Less frequently local school and university personnel are involved in developing long- and short-range goals for the education departments of non-school cultural organizations. The table on the next page shows the individuals and groups that work with the directors of education departments to develop long- and short-range goals for the department.

TABLE 17

Others Involved in Developing Goals

	Number of Respondents			
	Long-range Goals		*Short-range Goals*	
Others Developing Goals	*30*	*%*	*30*	*%*
Director of the organization	24	80	20	67
Education department staff	17	57	22	73
Board of trustees	15	50	8	27
Local elementary school personnel	5	17	7	23
Local secondary school personnel	4	13	5	17
Local university personnel	3	10	3	10
Others	5	17	7	23

*Totals exceed 100% because most directors of education departments work with more than one other person or group.

An average of 2.44 persons work with the directors of education departments to develop long-range goals; an average of 2.40 persons help the directors of education departments develop short-range goals. Most often these persons or groups are the director of the organization (80% and 67% respectively), the education department staff (57% and 73% respectively), or the Board of Trustees (50% and 27% respectively). In some cases local elementary or secondary school personnel, university personnel, or other individuals or groups are also involved in developing goals for the education departments of non-school cultural organizations. The directors of education departments specified others such as ethnic groups, assistant directors of the institution, education committees, docent councils, volunteers, members, and neighbors of the organization who, in individual cases, are involved in helping to develop long- and short-range goals for the education department.

Studies of Community Needs

It is interesting to note that although 97% of the directors of education departments in non-school cultural organizations identify audiences towards whom specific programs will be targeted, only 50% of the directors conduct studies of community needs in relation to the collections or services of their organizations. The task of conducting studies of community needs received a mean score of 3.00 (questionable) from all respondents in terms of the importance of this task to the role of the director of the education department. The standard deviation for conducting studies of community needs is 1.72. This standard deviation indicates some disagreement among the directors concerning the importance of this task. Seventeen of the directors (57%) consider this task to be essential or desirable; however 20% of the directors say that conducting studies of community needs is not relevant to their role and another 20% of the directors did not answer this question. Analysis of the above data indicates that conducting studies of community needs is not universally perceived to be an important part of the role of the director of the education department in non-school cultural settings. Those directors who do conduct community needs surveys value the task as a part of their administrative role. A tabulation of organizations that conduct community needs studies indicates that studies of community needs are most often conducted by visual arts organizations (museums and community centers) followed by historical and ethnic culture organizations and natural science organizations.

TABLE 18

Community Needs Studies

Number Conducting Community Needs Studies	*15*	*%*
Visual Arts Organizations	6	40
History and Ethnic Culture Organizations	4	27
Natural Science Organizations	2	13
Other Organizations	3	20

Traditionally, the desires of the local community have been expressed to non-school cultural organizations through individuals who serve on Boards of Trustees, Women's Boards or Auxiliaries, citizen's advisory committees, and volunteer staffs. These groups continue to influence the directions in which non-school cultural organizations choose to develop or change. But local public opinion and desires can also be ascertained through measures of attendance at various programs and demographic analysis of member/subscriber rolls.

Non-school cultural organizations need large attendance at exhibits or educational programs in order to attract new members/subscribers and thus improve their financial situations. Educational programming therefore can play an important part in the continued growth of the non-school cultural organization. Non-school cultural organizations respond to perceptions that the educational programs and activities offered are well attended. Many education departments conduct visitor surveys and use various observational techniques in addition to collecting attendance data in order to ascertain and refine their perceptions of the needs and interests of the public. If the public attends educational programs and activities in large numbers, non-school cultural organiza-

tions are likely to increase their commitment to providing educational services.

Selecting Materials and Planning Exhibits

By selecting materials to be developed as educational or performance programs, directors of education departments in non-school cultural organizations can exert a goal-orienting influence. Seventy-three per cent (73%) of the directors who responded to this survey select materials to be developed as educational or performance programs. The mean score for this task is 2.13 with a standard deviation of 1.55. Twenty-three directors (77%) consider the selection of materials to be an essential or desirable task in their administrative role.

The review of related literature indicates that the directors of education departments in museums should participate in planning the arrangement of temporary and permanent exhibits in order to facilitate the educational potential of those exhibits.[7] These tasks, if performed, provide an opportunity for the director of the education department to exert a goal-orienting influence on the organization and to identify or clarify goals and objectives for the staff of the education department. The directors who participated in this study were asked whether they did, in fact, participate in planning the arrangement of temporary or permanent exhibits. Responses indicate that 60% of the directors participate in planning temporary exhibits and 47% of the directors partic-

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[7] See Chapter II, p. 44.

ipate in planning permanent exhibits. The mean scores and standard deviations for these tasks are:

	Mean	*S.D.*
Participate in planning temporary exhibits	3.10	1.75
Participate in planning permanent exhibits	3.20	1.79

Analysis of these data indicate that in actual practice these tasks are not as high in frequency of performance by the directors of education departments who responded to this study as the review of the literature recommended. Interestingly, the participants in this survey did not universally perceive participation in planning permanent or temporary exhibits to be essential or desirable to their role.

Planning Teacher In-service

Planning in-service or orientation workshops for teachers in the geographic area served by the non-school cultural organization fulfills a goal-orienting function for both the non-school cultural organizations and the surrounding schools. Teachers constitute a special audience for non-school cultural organizations. By providing educational services specifically for teachers, these organizations hope to attract groups of school children to the exhibits and to teach these children effectively. One goal of teacher in-service or orientation workshops conducted by the education departments of non-school cultural organizations is to ultimately provide educational services to large numbers of young people through the efficient use of appropriately trained manpower, the classroom teachers. Another goal is to attract new generations of museum audiences by encouraging teachers to bring groups of school children to

the non-school cultural organization and then by making that visit as satisfying to all participants as possible.

Sixty per cent (60%) of the directors of education departments who responded to this survey plan educational programs for teachers. The mean score for this task is 2.73 and the standard deviation is 1.66. Thirty per cent (30%) of the directors did not rate the importance of planning in-service or orientation workshops for teachers. Among the directors who did rate this task sixteen directors (53%) consider planning in-service workshops for teachers to be an essential or desirable part of their role while five directors (17%) say that this task is of questionable value. Analysis of the above data indicates a lack of universality concerning the value of planning educational programs for teachers as a part of the role of the directors of education departments in non-school cultural organizations.

This question of providing educational service specifically for audiences of teachers was further explored during the interviews which followed the administrative survey. Five of the eleven directors of education departments who were interviewed were very positive about the value of providing orientation and in-service workshops for teachers. One director said that she thought the programs for teachers were among the most important educational services offered by her department. She noted that teachers are busy professionals who need help to get maximum value out of a school group visit to a non-school cultural organization. In an unfamiliar setting, teachers can easily be overwhelmed and intimidated by the logistics of group management. Thus teachers need orientation to the arrangement of the organization's exhibits and other visitor

facilities. In addition, teachers need an overview of the educational opportunities that are available in the non-school cultural environment - including schedules of specific demonstrations and events. Printed matter such as maps and brochures are helpful, but an orientation tour of the facility is more reassuring to the teacher.

Another director pointed out that teachers, particularly at the elementary school level, often have very minimal backgrounds in the content areas represented by the collections of the non-school cultural organization. These teachers benefit personally and professionally from in-service workshops that help the teacher interpret the objects in the non-school cultural organization's collection.

Thirdly, many non-school cultural organizations can provide guided tours for only a fraction of the requests they receive from school groups. Thus, teachers need to be prepared to lead their own tours through the exhibits. At the same time workshops with teachers provide feed-back to the non-school cultural organization concerning the relevance and effectiveness of the programs designed for school groups.

One director of the education department in a non-school cultural organization would like to see his organization become an educational resource center in the domains of the organization's collections for the teachers and schools in the Chicago metropolitan area. As a result of this commitment, this non-school cultural organization has developed a resource and curriculum library for teachers, and the organization sponsors numerous professional meetings for educators.

Another director would like to communicate that the collections of her organization deal with contemporary life issues and can be used to exemplify and amplify a student's understanding of many important human values. This director is somewhat frustrated that the teachers who attend her workshops are more interested in gaining content knowledge about the museum's collections and temporary exhibits than in relating these artifacts to other areas of the school curriculum. Nevertheless she believes that the teacher workshops are a valuable educational service provided by her department, and she has modified the content of these workshops to meet the needs and desires of the teacher participants.

On the negative side, five directors are not satisfied with the response they have gotten to educational programs specifically designed for teacher audiences. One director commented that she needs to find more effective ways to attract teachers to attend these special programs. Several directors pointed out that teachers want some kind of professional benefit - school board or college credit or time released from classroom duties - for attendance at teacher programs provided by non-school cultural organizations. Another director pointed out the psychological value of charging a fee for teacher workshops. Teachers, like other people, tend to think that a program is more worthwhile if they have to pay for it, and actual attendance (after pre-registration sign-ups) is improved when a fee is charged. One director did not perceive much pay-off from educational programs for teachers. He noted that these programs may meet the personal needs or interests of individual teachers, but he did not observe that these teachers thereafter

returned to the non-school cultural organization and served as their own guides and instructors for their classes. Contrary to the recommendations of Newsom and Silver,[8] none of the directors of education departments in non-school cultural organizations mentioned that they might effectively reach teachers and school administrators by visiting schools. Possibly time constraints for the museum educator make this recommendation unworkable in a large metropolitan area such as Chicago.

Planning Agenda for Staff Meetings

Many administrators use the responsibility for planning the agenda for staff meetings as an opportunity to orient their staffs toward departmental or organizational goals. Seventy-seven per cent (77%) of the directors of education departments who responded to this survey prepare the agenda for department meetings. This task had a mean score of 2.40 which indicates that the directors consider it a desirable task in their administrative role. The standard deviation for this task is 1.52 which indicates general agreement among the directors who participated in this study.

Approving Research Projects

The task of approving research projects for other members of the education department to conduct could be considered either a goal-orienting or controlling function of the administrator. It is classified in this

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[8] See Chapter II, p. 48.

study as a goal-orienting function since research projects conducted by members of the eduction department are likely to provide data for known objectives of the department or to provide insights for directions in which the education department could develop. Fifty per cent (50%) of the directors who responded to this survey approve research projects to be conducted by other members of the education department. These fifteen directors consider the task of approving research projects to be essential or desirable in their role as department administrators. However, 30% of the directors who responded to this survey did not answer this question and 17% of the directors found this question to be not relevant to their role. Therefore the mean score for this task is 3.13 and the standard deviation score is 1.87. Analysis of this data indicates that approving research projects to be conducted within the education department is not universally a part of the role of the director of the education department in non-school cultural organizations. Among those directors who do approve research projects to be conducted by others within the education department, the task is perceived to be an essential or desirable part of the role.

In summary, analysis of the data concerning the goal-orienting function of the administrative role of the director of the education departments of non-school cultural organizations indicates that certain goal-orienting tasks are performed by nearly all of the directors. Among the most frequently performed goal-orienting tasks are (1) identifying audiences to be targeted for each educational program or service, (2) developing policy concerning the services of the education department, (3) working with others to develop long- and short-range goals for the edu-

cation department, and (4) writing objectives for the education department as long- or short-range goals. More than 90% of the directors who participated in this study perform these goal-orienting tasks. There is widespread agreement among the directors who responded to this survey that these tasks are essential or desirable in their administrative role.

Other frequently performed goal-orienting tasks include (1) selecting materials to be developed as educational or performance programs, (2) preparing agenda for department meetings, (3) planning in-service or orientation workshops for teachers in the surrounding geographic area, and (4) participating in planning temporary exhibits. These tasks are performed by 60% or more of the directors who participated in this study. Again there is widespread agreement among the directors that these tasks are important to the administrative role.

Less frequently performed, but important goal-orienting tasks include (1) participating in planning permanent exhibits, (2) conducting studies of community needs in relation to the collections or services of the organization, and (3) approving research projects to be conducted by others within the education department. Despite recommendations found in the review of the related literature, these tasks are not universally a part of the administrative role of the director of the education department in non-school cultural organizations. Fifty per cent (50%) or fewer directors perform these tasks. Standard deviations for these less frequently performed tasks indicate disagreement among the directors concerning the importance of these tasks to the administrative role. In general, those directors who perform each of these tasks consider the

task to be essential or desirable to their administrative role. However, many directors found these tasks to be not relevant to their role or did not rate the tasks. One can conclude that these less frequently performed goal-orienting tasks are defined as important to the administrative role of the director of the education department in a non-school cultural organization by either the particular cultural organization or by the role incumbent.

As one director described his job and summarized his role during an interview session, the job tends to develop around the interests and concerns of the incumbent. Each director of an education department in a non-school cultural organization has considerable leeway in developing the department and its programs according to his or her perceptions of the needs of the organization and of the community it serves. Thus goal orienting leadership by the director of the education department in a non-school cultural organization is a crucial function of this administrative role.

Assembling and Allocating Resources

Knezevich defines the term "assembling and allocating resources" as "the two-fold task of acquiring resources and of determining how much shall be allocated to each objective."[9] "Resources" is understood to include all the human, financial, and material resources needed to achieve the goals and objectives of the organization.

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[9] Knezevich, *Administration of Public Education*, p.34.

To identify the education department director's responsibility for assembling resources, the administrative survey instrument used in this study focuses on the director's obligation to gather and develop adequate staff for the education department, to obtain suitable workspaces and materials for the use of the education department staff, and to participate in fund-raising activities. The education department director's responsibility for allocating resources is ascertained through questions concerning the assignment of tasks to others in the department, the scheduling of tasks, and the appointment of special task committees within the department. Budgeting is an activity that includes both assembling and allocating resources and, as such, is investigated by this study of the administrative role of directors of education departments in non-school cultural organizations.

Assembling Resources

Staffing

The directors of education departments who participated in this study frequently perform tasks required for assembling the human resources needed to carry out the goals and objectives of the education departments. These staffing tasks are:

Identify future staffing needs of the education department	90%
Select education department staff	87%
Select outside experts or consultants	77%
Select guest performers or lecturers	70%
Select volunteers to work with the public	37%

The mean scores and standard deviations for the leading four staffing tasks are shown below.

	Mean	*S.D.*
Select education department staff	1.63	1.38
Identify future staffing needs	1.67	1.21
Select outside experts or consultants	2.30	1.51
Select guest performers or lecturers	2.73	1.60

These scores indicate general agreement among the directors that identifying future staffing needs and selecting education department staff are considered essential or desirable tasks to the role of the director of the education department in a non-school cultural organization. The selection of outside experts or consultants is also a desirable task. Disagreement among the directors increases slightly on the selection of guest performers or lecturers. Nineteen directors (63%) consider this task to be essential or desirable to their role, but three directors (10%) say that the task is not relevant to their role and six directors (20%) did not rate the question.

Although many education departments in non-school cultural organizations use large numbers of volunteers to implement departmental objectives, only 37% of the directors of the education departments select these volunteers. The mean score for selecting volunteers is 3.67 with a standard deviation of 1.65. This standard deviation indicates some disagreement among the directors concerning the importance of selecting volunteers as a part of their administrative role. Ten directors (33%) consider this task to be essential or desirable in their role, but seven directors (23%) say that selecting volunteers is not relevant to their role and nine directors (30%) did not respond to this question.

During interview sessions with eleven directors whose departments use volunteers it was learned that many non-school cultural organizations have separate volunteer departments or volunteer coordinators within the education department that handle the recruitment and selection of volunteers and coordinate the jobs and activities of the volunteers with the goals of the organization. One director pointed out that managing a large and active volunteer program is a full-time job. The coordinator of volunteers has all the responsibilities of other personnel managers with the added factor that volunteers bring a different perspective to their jobs than the perspectives of employees. Also the jobs of both the volunteer and the paid staff member must be defined in such a way that neither worker feels threatened by the activities of the other and that the operation of the organization can proceed smoothly. In short, most of the directors of education departments in large non-school cultural organizations have found that their administrative responsibilities and the responsibilities attached to managing an effective volunteer program are two full-time jobs requiring different, though complementary, skills and activities. The human resource needs of a large education department in a non-school cultural organization are more effectively managed if the director of the education department is able to work with a capable coordinator of volunteers.[10] The insights gained through the interviews explain why the majority of the directors of education departments do not personally recruit or select volunteers

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[10] For a more extensive discussion of the management of an effective volunteer program in a non-school cultural organization, see Carolyn P. Blackmon, "Volunteer Programs and Adult Education," *Museums, Adults, and Humanities*, ed. Zipporah W. Collins, (American Association of Museums, 1981) pp. 297-312.

and why they responded that the recruitment and selection of volunteers is not relevant to their role.

Fund-raising

Most non-school cultural organizations are classified as not-for-profit, privately owned organizations that are open to the public and provide certain kinds of services to the community. As noted in Tables 9, 10, 11, and 12, these organizations receive funds from a variety of sources. To some extent the directors of education departments in these organizations participate in raising necessary financial resources both for their departments and for the organization as a whole. Data concerning the participation of the directors of education departments in non-school cultural organizations in fund-raising activities are shown below:

Write proposals for government or private foundation grants	57%
Seek patrons, gifts, or endowments for the education department	47%
Participate in planning fund-raising activities	40%
Seek patrons, gifts, or endowments for the organization as a whole	13%

The mean scores and standard deviations for these fund-raising tasks are:

	Mean	*S.D.*
Write proposals for government or private foundation grants	2.87	1.80
Seek patrons, gifts, or endowments for the education department	3.40	1.67
Participate in planning fund-raising activities	3.77	1.43
Seek patrons, gifts, or endowments for the organization as a whole	4.27	1.17

These data indicate that fund-raising tasks are not universally a part of the administrative role of the directors of education departments in non-school cultural organizations. Nor are fund-raising tasks perceived to be essential or desirable in this administrative role. Even the most widely performed fund-raising task, writing proposals for government or private foundation grants (57%), has a mean score of 2.87 and a standard deviation of 1.80. Analysis of these data indicates that there is some disagreement among the directors concerning the importance of writing proposals for grants as a part of their administrative role. Sixteen directors (53%) consider this task to be essential or desirable in their role, but seven directors (23%) say that writing grant proposals is not relevant to their role and four directors (13%) did not answer the question. One can conclude, then, that fund-raising tasks are fairly low in a list of priority tasks among the directors of education departments in non-school cultural organizations who participated in this study.

Materials and Facilities

The directors of education departments in non-school cultural organizations were asked questions concerning their responsibility for providing suitable work spaces for department personnel and for providing the materials needed within the department in order to carry out the work of the department. Seventy-seven per cent (77%) of the directors identify and provide the materials needed within the department, and sixty per cent (60%) of the directors provide suitable workspaces for education department personnel. The mean scores and standard deviations for these "assembling" tasks are shown on the next page.

	Mean	*S.D.*
Identify and provide materials needed within the education department	2.13	1.57
Provide suitable workspaces for education department personnel	2.73	1.78

Analysis of these standard deviations indicates that the education department directors generally agree that it is desirable for the directors to identify and provide materials needed within the education department to carry out the work of the department. There is some disagreement among the directors concerning the importance in their administrative role of providing suitable workspaces for education department personnel. Fifteen directors (50%) say that it is essential or desirable for them to provide suitable workspaces of department personnel, but four directors (13%) say that this task is not relevant to their role and six directors (20%) did not rate the importance of this task to their role. One can conclude that the majority of the directors who provide suitable workspaces for department personnel consider the task essential or desirable in their administrative role. However performance of this task is not universally a part of the role of the directors of education departments in non-school cultural organizations.

The directors were also asked to identify the types of materials that they need to provide for the education departments. Three categories of materials were given in the survey questionnaire: materials for program development, materials for program promotion and publicity, and office supplies. Responses to this question are shown in the following table.

TABLE 19

Types of Materials Provided for Education Departments

Types of Materials Provided	*Number of Respondents* 30	%
Program promotion/Publicity	21	70
Program development	18	60
Office supplies	9	30

*Totals exceed 100% because most directors identified more than one type of material.

The directors of education departments in non-school cultural organizations provide an average of 1.6 different types of materials for the education departments. Materials for program promotion and publicity and materials for program development are provided by the majority of these directors (70% and 60% respectively).

Allocating Resources

Staffing and Scheduling

The following data show the frequency with which the directors of education departments in non-school cultural organizations assign tasks to staff members, schedule activities and tasks within the education department, and appoint special task committees within the education department.

Assign tasks to staff members	90%
Schedule activities and tasks within the education department	77%
Appoint special task committees within the education department	67%

The mean scores and standard deviations for these tasks are:

	Mean	*S.D.*
Assign tasks to staff members	1.67	1.21
Schedule activities and tasks within the education department	2.17	1.56
Appoint special task committees within the education department	2.76	1.79

These data indicate that assigning tasks to staff members is among the most frequently performed administrative tasks performed by the directors of education departments in non-school cultural organizations. There is general agreement among the directors who participated in this study that this task is essential or desirable to the administrative role of the director. The types of personnel to whom the directors of these education departments assign tasks are identified in the table below.

TABLE 20

Personnel to Whom Tasks Are Assigned

	Number of Respondents	
Personnel	*30*	*%*
Professional staff	21	70
Clerical staff	21	70
Volunteers	13	43
Others	5	17

*Totals exceed 100% because most directors assign tasks to more than one type of staff member.

Directors of education departments in non-school cultural organizations assign tasks to an average of two different types of personnel. The majority of the directors assign tasks to either professional or clerical staff (70%). Forty-three per cent (43%) of the directors assign

tasks to volunteers. "Others" includes such types of personnel as museum interns.

It is interesting to note that although 57% of the education departments included in this study are served by volunteers, only 43% of the directors personally assign tasks to these volunteers. Information obtained through interview sessions with the directors of education departments in eleven education departments that use volunteers indicated that volunteers are often given assignments by the staff members in charge of a particular project or program; volunteers are assigned to a given project based on their interests and skills. Often this assignment to a project or program is jointly determined by the coordinator of volunteers who suggests specific volunteers and the staff member who will be working with the volunteer. The directors of the education departments need not be involved in these cases.

Scheduling activities and tasks within the education department is a task that is frequently performed by the directors of education departments in non-school cultural organizations and is perceived to be an essential or desirable task to the administrative role by most of the directors (73%). Appointing special task committees within the education department is also a frequently performed task, but there is some disagreement among the directors who participated in this study as to the importance of this task to their administrative role. Eighteen directors (60%) say that appointing special task committees is essential or desirable in their role, but five directors (17%) say that this task is not relevant to their role and six directors (20%) did not rate this question. Evidently, not all directors of education departments in

non-school cultural organizations use special task committees to accomplish the goals and objectives of their departments.

Budgeting

Budgeting is one of the fiscal responsibilities of an administrator in most organizations. Budgeting entails both assembling and allocating financial resources. The directors of eduction departments in non-school cultural organizations perform several budgeting tasks as a part of their administrative role. The frequencies with which each budgeting task on the administrative survey are performed by the directors of the education departments who participated in this study are shown below.

Plan annual budget request for the education department	87%
Identify long-range financial needs of the education department	83%
Allocate funds for various education department needs	80%
Write annual budget request for the education department	77%
Work with others to develop the overall operating budget of the organization	53%

The mean scores and standard deviations for each budgeting task are given below.

	Mean	*S.D.*
Plan annual budget request for the education department	1.57	1.38
Identify long-range financial needs of the education department	1.83	1.42
Allocate funds for various education department needs	1.77	1.50
Write annual budget request for the education department	2.06	1.68
Work with others to develop the overall operating budget of the organization	3.10	1.86

The data above indicate that identifying long-range financial needs of

the education department, planning the annual budget request for the education department, writing this annual budget request, and allocating funds for various education department needs are tasks that are frequently performed by the directors of education departments in non-school cultural organizations. There is general agreement among the directors who participated in this study that identifying the long-range financial needs of the education department, planning the annual budget request for the education department, and allocating funds for various education department needs are essential or desirable to their administrative role. The variability of responses rating the task of writing the annual budget request is somewhat higher (standard deviation = 1.68). Twenty-three directors (77%) consider this task essential or desirable, but three directors (10%) say that writing an annual budget request is not relevant to their role and four directors (13%) did not respond to this question.

Others who participate in planning the education department budget are shown in the following table.

TABLE 21

Others Involved in Planning Annual Budget

	Number of Respondents	
Others Planning Annual Budget	*30*	*%*
Director of the organization	19	63
Education department staff	18	60
Directors/curators of other departments	7	23
Others	8	27

*Totals exceed 100% because most directors of education departments work with more than one other person or group.

In addition to the director of the department, an average of 1.73 persons or groups help plan the annual budget for the education department. The majority of the directors of the education departments work with the director of the organization (63%) and with the staff of the education department (60%) in planning the annual budget for the department. Twenty-three per cent (23%) of the directors of education departments plan the education department budget with the directors or curators of other departments also involved in the planning process. "Others" (27%) include the Board of Trustees, comptrollers, assistant directors, and administrative vice presidents.

A budgeting task that is less frequently performed by directors of education departments in non-school cultural organizations is working with others to develop the overall budget of the organization. Fifty-three per cent (53%) of the directors who participated in this study share in this budgeting task. The standard deviation for this task is relatively high, 1.86. Fifteen directors (50%) consider this task to be essential or desirable in their role. However six directors (20%) say that helping others to develop the overall operating budget of the organization is not relevant to their role and eight directors (27%) did not respond to this question. This budgeting task, although performed by a slight majority of the directors who participated in this study, is clearly not universally a part of the role of the directors of education departments in non-school cultural organizations.

The directors of education departments in non-school cultural organizations were asked to report the current annual budget of the education department. Departmental budgets range from under $10,000 to over

$1,000,000. Sixty-three per cent (63%) of the education departments operate on budgets of less than $250,000. The distribution of education departments among the several ranges of budgets is shown below.

TABLE 22

Current Annual Budget of Education Departments

	Number of Respondents	
Current Annual Budget	*30*	*%*
Under $10,000	6	20
$10,000 - $50,000	4	13
$50,000 - $100,000	5	17
$100,000 - $250,000	4	13
$250,000 - $500,000	5	17
$500,000 - $750,000	3	10
$750,000 - $1,000,000	1	3
Over $1,000,000	1	3
No Answer	1	4

During interviews eleven directors were asked if they felt that the education department in their organization had to compete with other departments in acquiring necessary funds for carrying out the goals and objectives of the department. Although non-school cultural organizations obviously do not operate with unlimited financial resources, most of the directors of the education departments within these organizations did not sense a need to compete with other departments for funding. The initial budget plans that the directors of education departments submit to the directors of the organization are, to some extent, "wish lists," and the directors of the education departments expect the directors of the organization to determine the institutional priorities for funding. The general feeling among the directors of education departments was that these budget allocations were made fairly with the overall goals of

the organization fully considered.

The directors of education departments were also asked during interviews about the adequacy of the present level of funding for the education department. Six directors responded that their departments were adequately funded; one director said that the budget for the education department in her organization was increasing (this education department is only two years old); four directors reported that the funds available for their education departments were not adequate. Most directors who were interviewed said that they could use a lot more money. Two directors would like to increase salaries in their departments, and four directors commented that they could use more staff. Three directors commented that they could get grant money for special programs and projects, but that it was hard to find adequate funds for on-going operating expenses and needed support systems. Two other directors commented that they could increase their efforts to get grant money. One director said that education is now recognized as a principle part of the mission of his organization and that he expects the funding for the education department to increase dramatically in the next five years.

These eleven directors were also asked if the education departments generate income for the organization. In general the response to this question was that the expenses of the education departments exceed the revenues generated through program fees. Most education departments try to operate on a break-even basis, balancing revenues from fee programs, grant monies, and institutional support against department costs, program expenses, and public service programs which are offered free of charge. In most non-school cultural organizations programs for school

groups must be offered free of charge according to the organizations' founding charters. The fees charged for certain programs usually meet out-of-pocket expenses only.

Several directors of education departments commented that the services of the education departments indirectly generate income for the organization. In so far as the services of the education department increase public awareness of the organization and provide positive public relations, the education departments help the organization to attract donors, members, subscribers, and grants from private foundations and governmental agencies.

The ways in which education department budgets in non-school cultural organizations are allocated are shown in the following table.

TABLE 23

Allocation of Education Department Budgets

	Number of Respondents	
Allocation of Budgets	*30*	*%*
Salaries	21	70
Promotional materials	20	67
Teaching materials	19	63
Office materials	16	53
Travel	14	47
Library or reference materials	12	40
Dues/subscriptions to professional journals or associations	9	30
Other publications	8	27
Miscellaneous budget items	15	50

*Totals exceed 100% because most education departments allocate more than one type of expenditure in their budgets.

Education department budgets average 4.5 different types of allocations.

Most department budgets (70%) include salaries for department members. One director whose education department budget is under $10,000 commented that "salaries are budgeted separately." Therefore, in this case the director has more flexibility in his budget than do other directors of education departments in this budget range. The second most frequent budget item is the cost of promotional materials (67%) followed by the costs of teaching materials and office materials (63% and 53% respectively). Other budget allocations include funds for travel, library or reference materials, dues or subscriptions to professional journals or associations, and funds for other publications. Miscellaneous budget items include speaker fees, instructor costs, honorariums, consultant fees, workshop and seminar expenses, bus rentals, video production and photography fellowships, lodging and meals for students, postage, wardrobe and concert production costs, and capital expenditures.

In summary, the budget information reported in this administrative survey indicates that the education departments in non-school cultural organizations operate on a wide range of funds, from under $10,000 to over $1,000,000. The education department budgets of most organizations are $250,000 or less.

The budgeting responsibilities of the directors of education departments are clearly an important aspect of their administrative role. Most directors consider budgeting to be an essential or a desirable aspect of their responsibilities; they personally plan the annual budget for the education department (87%), identify the long-range financial needs of the education department (83%), allocate funds within the education department (83%), and write the annual budget (77%). Half of the

directors (50%) consider it either essential or desirable that they also participate in planning the overall budget of the organization.

Summary analysis of the data on assembling and allocating resources indicates that directors of education departments in non-school cultural organizations frequently perform tasks categorized as part of this administrative function. The most frequently performed tasks in this category meet departmental needs for staffing and budgeting. Each of the top six tasks in this category are considered essential or desirable to the administrative role of the director. These top six tasks are 1) identifying future staffing needs, 2) assigning tasks to staff members, 3) planning the annual budget request for the education department, 4) selecting education department staff, 5) identifying the long-range financial needs of the education department, and 6) allocating funds for various education department needs.

Directors of education departments in non-school cultural organizations are less frequently involved in fund-raising tasks. Among fund-raising tasks only writing proposals for government or private foundation grants is performed by the majority of the directors who participated in this study. Nevertheless writing proposals for government or private foundation grants is not universally perceived to be essential or desirable in the role of the director of the education department.

Although many education departments use large numbers of volunteers to carry out departmental goals and objectives, the directors of these education departments are not always directly involved in the selection

of volunteers who serve the education department or in the assignment of tasks to volunteers. These tasks are often handled by a coordinator of volunteers and by the individual staff members with whom the volunteers work.

Controlling

Knezevich uses the term "controlling" to classify the operational activities that maintain the quality standards of the organization.[11] The controlling function of the administrator includes both supervision and evaluation. Controlling activities are applied to both personnel and program and include various types of record-keeping or documentation. The administrative survey questionnaire used in this study asks the directors of education departments in non-school cultural organizations questions concerning the supervision and evaluation of personnel, the evaluation of the programs offered by the education departments, and questions concerning certain record-keeping tasks.

Supervision and Evaluation of Personnel

One important administrative function for maintaining the quality of the work done by a department or organization is the supervision and evaluation of personnel. The directors of education departments in non-school cultural organizations carry out this administrative function through a variety of techniques. The frequencies with which each of

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[11] Knezevich, *Administration of Public Education*, p. 35.

several techniques for supervising, evaluating, and encouraging personnel is used by the directors of those departments are shown below.

Conduct interviews and check qualifications of education department staff	87%
Consult periodically with others in the department concerning their performance and professional development	87%
Evaluate the performance of others within the education department	83%
Recognize publicly the professional achievements of education department staff and volunteers	83%
Encourage education department staff and volunteers to expand their expertise	83%
Recommend education staff members for salary increases, promotion, or dismissal	77%
Conduct interviews and check qualifications of volunteers	30%

The mean scores and standard deviations for these supervisory and evaluative tasks are as follows:

	Mean	*S.D.*
Consult periodically with others in the department concerning their performance and professional development	1.97	1.45
Evaluate the performance of others within the education department	1.97	1.59
Conduct interviews and check qualifications of education department staff	1.97	1.61
Recognize publicly the professional achievements of education department staff and volunteers	2.10	1.67
Encourage education department staff and volunteers to expand their expertise	2.13	1.66
Recommend education department staff members for salary increases, promotion, or dismissal	2.17	1.66
Conduct interviews and check qualifications of volunteers	3.97	1.56

The data shown above indicate that most of the directors of education departments in non-school cultural settings interview and check the qualifications of potential staff members and ultimately select the staff for their departments (87%). Interviewing and checking the qualifications of potential staff members is considered an essential or

desirable task in the role of the director of the education department by twenty-three directors (77%).

Other supervisory and evaluative tasks concerning personnel that are frequently performed by the directors of education departments in non-school cultural organizations include consulting periodically with others in the department concerning their performance (87%), evaluating the performance of others in the education department (83%), recognizing publicly the professional achievements of education department staff and volunteers (83%), encouraging department staff and volunteers to expand their expertise (83%) and recommending education department staff for salary increases, promotion, or dismissal (77%). The mean scores for each of these tasks indicate that each task is considered essential or desirable to the role of the director of the education department by the majority of the directors who participated in this study. The majority of the directors of education departments in non-school cultural organizations perform one or more of these controlling tasks and consider these tasks to be essential or desirable in their role. One organization videotapes the presentations of staff and volunteer instructors and uses these videotapes to help instructors improve their teaching skills.

A less frequently performed controlling task is that of interviewing and checking the qualifications of volunteers (30%). Similarly interviewing and checking the qualifications of volunteers is not considered an essential or desirable task to the role of the director of the education department by the majority of the directors (mean score = 3.97; standard deviation = 1.56). These data are confirmed by the information given by the directors who participated in interviews. These directors

often worked in organizations that had another administrator who handled the recruitment and selection of volunteers. In general, the directors said that it was important to have a staff member who could devote full time to the management of volunteers. One director pointed out that the volunteer coordinator can provide continuity and consistency to the volunteer program. Another director said that the volunteer coordinator in her organization came from a social work background and that this training helped the volunteer coordinator to be sensitive to the needs of both the volunteers and the staff members who would be working with them. On-going supervision and evaluation of the work of volunteers is most often carried out jointly by the individual staff member with whom the volunteer works and the coordinator of volunteers. In other words the management of a good volunteer program requires a commitment of time and specialized skills that most directors of education departments feel are not appropriate to their own roles.

Supervision and Evaluation of Program

The directors of education departments in non-school cultural organizations were asked several questions concerning their responsibility for supervising and evaluating the effectiveness of the programs of the education departments that they manage. The frequencies with which the directors who participated in this study perform these tasks are shown on the next page:

Conduct periodic reviews of the goals, philosophy, and activities of the education department	90%
Conduct studies to determine the effectiveness of education department programs	77%
Review and edit educational materials written by others in the education department	67%

The mean scores and standard deviations for these controlling tasks are:

	Mean	*S.D.*
Conduct periodic reviews of the goals, philosophy, and activities of the education department	1.70	1.37
Conduct studies to determine the effectiveness of education department programs	2.20	1.40
Review and edit educational materials written by others in the education department	2.60	1.71

These data indicate that periodic reviews of the goals, philosophy, and activities of the education department are among the tasks most frequently performed by the directors of education departments in non-school cultural organizations (90%). Conducting these periodic reviews is considered to be essential or desirable to the role of the education department administrator by the majority of the directors who participated in this study. Other persons or groups that are involved in these periodic reviews are shown in the following table.

TABLE 24

Others Involved in Periodic Reviews

Others Involved in Periodic Reviews	*Number of Respondents* 30	%
Director of the organization	28	93
Education department staff	23	77
Board of Trustees	13	43
Directors/curators of other departments	9	30
Others	6	20

*Totals exceed 100% because most directors of education departments work with more than one other person or group.

In addition to the director of the education department, an average of 2.63 people are involved in periodic reviews of the goals, philosophy, and activities of the education department. In the majority of the non-school cultural organizations, the director of the organization and the education department staff participate in these periodic reviews (93% and 77% respectively). Frequently, the Boards of Trustees and directors or curators of other departments are also involved in periodic reviews of the goals, philosophy, and activities of the education department. In individual cases, the Docent Council, members of the local school board, teachers, the education committee of the Board of Trustees, the assistant director of the organization, and outside advisors have also been involved in these reviews.

Conducting studies to determine the effectiveness of education department programs is a frequently performed task (77%), and is considered desirable to the role of the director of the education department by the majority of the directors who participated in this study (mean

score = 2.20; standard deviation = 1.40). Various techniques are used by directors of education departments in non-school cultural organizations to evaluate the effectiveness of the programs offered by the education departments. The most common technique is informal observation (80%) followed by the collection of attendance data (77%). Workshop evaluation sheets are used by 63% of the directors of education departments. The techniques used by the directors of education departments to evaluate the effectiveness of programs are shown below.

TABLE 25

Techniques Used To Evaluate Programs

	Number of Respondents	
Techniques to Evaluate Programs	*30*	%
Informal observations	24	80
Attendance data	23	77
Workshop evaluation sheets	19	63
Distribution counts of published materials	11	37
Documented unobtrusive observations	8	27
Others	6	20
No answer	4	13

*Total exceeds 100% because most directors use more than one technique.

An average of 3.17 different techniques for evaluating programs are used. The majority of the directors of education departments use informal observations (80%), attendance data (77%), and workshop evaluation sheets (63%). Some directors of education departments keep distribution counts of materials published by the education departments (37%) and document unobtrusive observations (27%). Other techniques for the evaluation of programs include questionnaires, annual surveys, outside consultants, and written responses from participants.

The types of research projects conducted within education departments in non-school cultural organizations was further explored during the follow-up interviews. The research projects conducted by the education departments of non-school cultural organizations include studies pertaining to the design of new exhibits or the planning of educational programs for new audiences, and studies of learning theory as it relates to informal educational environments. Education departments in non-school cultural organizations conduct demographic surveys of visitors and study various marketing strategies for developing new audiences and increasing public awareness of the exhibits and educational programs offered by the organization. Education departments in non-school cultural organizations also conduct various types of evaluative studies. Formative evaluation studies include evaluation of graphic displays and readability of labels, visitor questionnaires to assess visitors' attitudes toward specific exhibits or programs or towards the organization as a whole. Feedback evaluation sheets are a common part of programs offered to teachers and to school groups. One organization has an ongoing formative evaluation program for assessing the educational effectiveness of its programs and uses this research to modify and improve the programs.

Many directors expressed a desire to do more educational and marketing research, but are unable to carry out these projects at this time. In many cases the lack of research done in education departments in non-school cultural organizations may be due to (1) small staffs of education departments who are fully occupied with the daily operational tasks of the department, or (2) apprehension on the part of the director

or staff members about the ability of staff members to conduct meaningful, objective behavioral or attitudinal research on the casual visitor to the non-school cultural organization.

Sixty-seven per cent (67%) of the directors of education departments in non-school cultural organizations review and edit educational materials written by others in the education department. The rating of the importance of this task (mean score = 2.60) to the role of the director of the education department has a relatively high standard deviation (1.71). This standard deviation indicates some disagreement among the directors concerning the value of the task to their administrative role. Eighteen directors (60%) consider reviewing and editing the educational materials written by others to be essential or desirable in their role. However, three directors (10%) say that this task is not relevant to their role and six directors (20%) did not answer this question. Therefore one can conclude that reviewing and editing the educational materials written by others is not a universally valued task and is not always a part of the role of the director of the education department in a non-school cultural organization.

Record-keeping Responsibilities

The record-keeping responsibilities of the directors of education departments in non-school cultural organizations for the purpose of controlling the quality of the work of the education department seem to be minimized and are considered less essential than other administrative responsibilities. The directors were asked about three types of

record-keeping responsibilities that are common to many administrative roles. The frequencies with which the directors of education departments in non-school cultural organizations carry out these record-keeping tasks are shown below.

Report expenditures at regular intervals to others outside the education department	60%
Maintain minutes, reports, or other records of meetings	57%
Supervise maintenance of personnel records for education department staff	47%

The mean scores and standard deviations for these record-keeping tasks are shown below.

	Mean	*S.D.*
Report expenditures at regular intervals to others outside the education department	2.80	1.86
Maintain minutes, reports, or other records of meetings	3.06	1.66
Supervise maintenance of personnel records for education department staff	3.47	1.78

These data show that these record-keeping tasks are less frequently performed by the directors of education departments in non-school cultural organizations than other administrative tasks. The standard deviation for each of these record-keeping tasks indicates some disagreement among the directors concerning the importance of each task to their roles as directors of education departments. Although eighteen directors of education departments (60%) perceive reporting expenditures to others outside the department to be essential or desirable in their role, five directors (17%) say that this task is not relevant to their role and seven directors (23%) did not answer this question. One director mentioned that this administrative responsibility is performed by the business manager of his organization and therefore the task is not

relevant to his role as director of the education department. The directors of education departments were also asked to whom expenditures are reported. The persons or groups to whom expenditures of the education department are reported are shown below.

TABLE 26

Reporting of Expenditures

To Whom Expenditures Are Reported	*Number of Respondents* 30	%
Director of the organization	19	63
Board of Trustees	11	37
Members	3	10
Federal government	3	10
State government	2	7
Local government	1	3
Foundations	1	3
Treasurer of the organization	1	3

*Total exceeds 100% because in some cases reports of expenditures are given to more than one individual or group.

Expenditures are reported to an average of 1.36 other persons or groups. Sixty-three per cent (63%) of the directors of education departments in non-school cultural organizations report expenditures to the director of the organization. Expenditures are frequently reported directly to the Boards of Trustees by the directors of the education departments (37%). Ten per cent (10%) of the directors of education departments report their departments' expenditures to the members of the non-school cultural organization and/or the federal government. State governments receive reports of expenditures by the education departments of seven per cent (7%) of the non-school cultural organizations that participated in this study. In individual cases, expenditures of the education departments in non-school cultural organizations are also reported to

the local government, private foundations, and the treasurer of the organization.

Maintaining minutes, reports, or other records of meetings is considered an essential or desirable task to the role of the director of the education department by sixteen (53%) of the directors who participated in this study. Four directors (13%) say that this task is not relevant to their role and seven directors (23%) did not rate this task. Directors were also asked at which types of meetings they found it valuable to maintain minutes, reports, or other records. The types of meetings for which documentation is maintained by the directors is shown in the following table.

TABLE 27

Meetings At Which Records Are Kept

	Number of Respondents	
Meetings	*30*	*%*
Meetings with others outside the organization	18	60
Meetings of the education department	15	50
Committee meetings within the department	9	30
Interdepartmental meetings	9	30

*Total exceeds 100% because records are kept of more than one type of meeting.

Directors of education departments in non-school cultural organizations keep records of an average of 1.7 different types of meetings. The majority of the directors of education departments keep records of meetings with others outside the organizations and of meetings of the education department (60% and 50% respectively). Thirty per cent (30%) of the directors keep records of committee meetings within the department.

Another 30% of the directors keep records of interdepartmental meetings.

Supervising the maintenance of personnel records for education department staff is considered essential or desirable to the role of director of the education department in a non-school cultural organization by 40% of the directors. Nine directors (30%) say that this task is not relevant to their role, and ten directors (33%) did not answer this question. One director commented that personnel records are handled by the personnel department in his organization.

Summary analysis of the above data on the controlling functions of the directors of the education departments in non-school cultural organizations indicates that this administrative role frequently includes tasks related to supervising and evaluating personnel and tasks in the evaluation of the philosophy, goals, and activities of the education department. Tasks related to record-keeping are less frequently performed by the directors of the education departments. Some of these record-keeping tasks are carried out by other administrators or other departments, such as the business manager or the personnel department.

Tasks in supervising and evaluating personnel are considered essential or desirable to the role of the director of the education department by the majority of the directors who participated in this study. There is further evidence in this section of the study that the directors of education departments are not always directly involved in supervising or evaluating volunteers who work within the education department. Nor is such supervision or evaluation of volunteers considered essential or desirable to the role of the education department director.

The tasks of supervising and evaluating the work of volunteers are often carried out by the coordinator of volunteer services in the non-school cultural organization and/or by the staff member who works most directly with each volunteer.

Tasks in supervising and evaluating the educational program are considered essential or desirable to the role of the director of the education department by the majority of the directors who participated in the study. Of particular importance is the task of conducting periodic reviews of the goals, philosophy, and activities of the education department. The fact that this task ranks above all other controlling tasks in both frequency (90%) and essentiality (mean score = 1.70) indicates that the role of the education department in non-school cultural organizations is changing. As the education departments evolve into a more significant part of the mission of museums, zoos, etc. according to the review of the related literature and data found in Table 4, the goal-orienting tasks and controlling tasks related to identifying and updating the goals and objectives of the education department in a non-school cultural organization become increasingly important. It is only after these broad goals and policies have been determined that specific educational programs and services can be planned.

Executing

In addition to the tasks classified within the goal-orienting, assembling and allocating resources, and controlling functions of the directors of education departments in non-school cultural organizations, the administrative survey investigates certain tasks which are classified as

"executing or operating" by Knezevich. The "executing" function refers to the daily operational tasks performed by the administrator to help the department progress toward the achievement of its stated goals and objectives.[12]

This administrative survey did not attempt to identify all the executing tasks of the directors of the education departments in non-school cultural organizations. On the contrary, the several executing tasks included in this survey are intended to provide data on the extent to which the role of the director of the education department has changed since the early days of museum education. In those early days, according to the review of the literature, the director or curator of the education department was most often an instructor, lecturer, and guide through the galleries of the museum.[13] One major research question investigated through this study is whether today the director of the education department is more often an administrator, guiding the development of an education department in relation to the parent organization and the needs of the community than an instructor or guide for the general public. If this assumption is accurate, then instructional and exhibit-guiding tasks are most often carried out by other staff members or volunteers. The executing questions asked on this administrative survey investigate the accuracy of this assumption. The executing tasks identified in this survey involve either leadership of education department personnel or service to the public personally performed by the

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[12] Knezevich, *Administration of Public Education*, p. 37.

[13] See Chapter II, pp. 45 and 46.

director of the education department.

Leadership of Personnel

Directors of education departments in non-school cultural organizations clearly have executing responsibilities relative to the management of their departments. The administrative survey investigated several of these tasks. The frequency with which the directors who participated in this survey perform each of these tasks is shown below.

Lead education department meetings	80%
Conduct research projects	57%
Train volunteers in teaching methodology	37%
Train department staff in teaching methodology	37%
Train volunteers in research methodology	33%
Train department staff in research methodology	27%

The mean scores and standard deviations for these leadership tasks are:

	Mean	*S.D.*
Lead education department meetings	2.40	1.67
Conduct research projects	3.07	1.78
Train volunteers in teaching methodology	3.70	1.73
Train department staff in teaching methodology	3.83	1.72
Train department staff in research methodology	3.90	1.56
Train volunteers in research methodology	3.93	1.62

Leading education department meetings is the most frequently performed executing task investigated by this administrative survey. Eighty per cent (80%) of the directors of education departments who participated in this study lead department meetings. The majority of the directors (70%) consider leading department meetings to be essential or desirable in their role.

Fifty-seven per cent (57%) of the directors of education departments who participated in this study conduct research projects. This task has a mean score of 3.07 and a standard deviation of 1.78 indicating some disagreement among the directors concerning the importance to their role of conducting research projects. Fifteen directors (50%) consider this task to be essential or desirable to their administrative role, but two directors (7%) say that conducting research projects is not relevant to their role and ten directors (33%) did not rate the importance of this task. These data are similar to the data obtained when the directors were asked whether they approved research projects conducted by other members of the education department staff. It is clear that although many education departments conduct research projects involving exhibit or program effectiveness and visitor attitudes and concept development, such research is not universally conducted in the education departments that participated in this study.

Most of the directors of education departments in non-school cultural organizations do not provide training for either staff or volunteers in either teaching or research methodology. These training tasks are not perceived to be essential or desirable in the role of the director of the education department. From other data obtained on the questionnaire survey and in interviews with the directors of education departments, it is clear that these directors expect staff members to possess these job skills prior to being hired within the department. The training for volunteers is often provided by others within the organization, such as the coordinator of volunteers or the staff members with whom the volunteers work directly. Volunteers, like staff members, are expected to

have some relevant skills and interests; usually they are placed within the organization according to these skills and interests.

Direct Service to the Public

Tasks in which the directors of the education departments in non-school cultural organizations personally provide service to the public are listed below according to the frequency with which each task is performed by the directors.

Write educational materials for various audiences	87%
Lecture on selected topics	67%
Guide groups through the exhibits	47%
Lead in-service or orientation workshops for teachers	47%
Conduct or direct performances	30%
Guide groups through the backstage facilities	30%

The mean scores and standard deviations for each of these tasks are:

	Mean	*S.D.*
Write educational materials for various audiences	2.40	1.59
Lecture on selected topics	2.77	1.70
Guide groups through the exhibits	3.20	1.79
Lead in-service or orientation workshops for teachers	3.43	1.83
Conduct or direct performances	4.00	1.60
Guide groups through the backstage facilities	4.10	1.40

The task that provides service to the public that is most frequently performed by the directors of education departments is writing educational materials for various audiences. Eighty-seven per cent (87%) of the directors carry out this task and the majority of the directors consider writing educational materials to be desirable in their role (mean score = 2.40; standard deviation = 1.59). The types of educational materials written by the directors of education departments in non-

school cultural organizations is shown in the following table.

TABLE 28

Educational Materials Written by Directors

Materials Written by Directors	*Number of Respondents* 30	%
Brochures	21	70
Articles for the general public	18	60
Program notes	15	50
Newsletters	14	47
Articles for scholarly journals	12	40
Exhibit labels	11	37
Pamphlets	11	37
Catalogs	8	27
Books for the general public	2	7
Books for scholars	2	7
Other	7	23

*Totals exceed 100% because the directors write more than one type of material.

The directors of education departments in non-school cultural organizations write an average of 4.04 different types of educational materials. Most of these directors write brochures (70%), articles for the general public (60%), and/or program notes (50%). Many directors also write newsletters (47%), articles for scholarly journals (40%), exhibit labels (37%), and pamphlets (37%); some directors write catalogs (27%). Seven per cent (7%) of the directors write books for the general public, and another seven per cent (7%) write books for scholars. Other types of educational materials written by the directors of education departments include booklets and other materials for teachers' use, news releases, gallery sheets, and speeches.

Directors of education departments frequently give lectures to the public on selected topics (67%). However the variability of the respon-

ses in rating this task indicates some disagreement among the directors who participated in this study concerning the importance to the director's role of giving public lectures (standard deviation = 1.70). Eighteen directors (60%) say that giving lectures to the public is essential or desirable in their role, but four directors (13%) say that this task is not relevant to their role and six directors (20%) did not rate the task.

Guiding groups through the exhibits or through backstage facilities are no longer important activities for the majority of the directors of the education departments who participated in this study. Less than half of the directors perform either of these tasks (47% guide groups through the exhibits; 30% guide groups through backstage facilities). Each of these "guiding" tasks was given a mean score above 3.00 indicating that these tasks are generally perceived to be of questionable value to the role of the director of the education department.

Only 47% of the directors of education departments in non-school cultural organizations personally lead teachers' in-service or orientation workshops. The mean score for this task is 3.43 with a standard deviation of 1.83. These scores indicate disagreement among the directors concerning the importance of leading teacher workshops to the role of the director. Eleven directors (37%) consider this task essential or desirable in their role, but five directors (17%) say that leading teacher workshops is not relevant to their role and eleven directors (37%) did not answer this question. It should be recalled from the goal-orienting section of this chapter that not all directors of education departments in non-school cultural organizations consider providing

special programs for teacher audiences to be an important educational service.[14]

Summary analysis of the data on these executing tasks of the director of the education department in non-school cultural organizations indicates that the role of the director of these departments has gradually evolved from being an instructor and guide for the public to being an administrator and providing support for other members of the education department. Actual implementation of educational services such as leading teacher workshops, giving public lectures, and guiding individuals or groups through the facilities are most often carried out by other department staff or by volunteers. Although some directors of education departments occasionally participate in giving these educational services to the public, writing educational materials (87%) and leading department meetings (80%) are among the more frequently performed tasks of the directors of the education departments who participated in this study. Moreover, the directors consider the tasks of writing educational materials and leading department meetings to be more important to their role (mean scores for these tasks are 2.40 in each case; standard deviations are 1.59 and 1.67 respectively) than the other executing tasks identified by this administrative survey.

Conducting research projects within the education department and training department staff or volunteers are among the less frequently performed tasks of these directors of education departments in non-school cultural organizations. These tasks are not generally considered

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[14] See Chapter IV, pp. 143 - 147.

to be essential or desirable to the administrative role by the directors of education departments who participated in this study.

Summary

Appendix D shows the frequencies with which each administrative task investigated by the Administration of Educational Services survey is performed by the directors of education departments who participated in this study. Those tasks which are carried out by 90% or more of the directors who responded to this survey include four goal-orienting tasks, two tasks in assembling and allocating resources, and one controlling task which provides feedback to the goal-orienting function. These leading administrative tasks are 1) identifying audiences to be targeted for each educational program or service (97%), 2) writing objectives for the education department as long- or short-range goals (93%), 3) developing policy concerning the services of the education department (90%), 4) working with others to develop long- and short-range goals for the education department (90%), 5) identifying the future staffing needs of the education department (90%), 6) assigning tasks to staff members (90%), and 7) conducting periodic reviews of the goals, philosophy, and activities of the education department (90%).

The mean scores for these most frequently performed tasks are between 1.57 and 1.90 indicating that these tasks are considered essential or desirable to the role of the director of the education department in a non-school cultural organization. Standard deviations for these tasks are between 1.07 and 1.47 which indicates general agreement among the directors concerning the importance of these tasks to their administra-

tive role.

Other frequently performed administrative tasks include thirteen tasks in assembling and allocating resources, ten controlling tasks, six goal-orienting tasks, and four executing tasks. These tasks which are performed by fifty to eighty-seven per cent (50%-87%) of the directors of education departments who participated in this study are shown by order of frequency in Appendix D. The mean scores and standard deviation scores for these tasks are shown in Appendix E.

Among the fifteen tasks that are performed least frequently by the directors of education departments who participated in this study are various fund-raising tasks and direct educational service to the public. Less than half of the directors who participated in this study seek donors or patrons for either the education department or the organization as a whole. Similarly only 40% of the directors of education departments participate in planning fund-raising events for the non-school cultural organization. These fund-raising tasks have mean scores between 3.40 and 4.27 which indicates that these tasks are considered to be of questionable value, undesirable, or not relevant to the role of the director of the education department in a non-school cultural organization.

A slight majority (57%) of the directors of education departments give public lectures, but more often the tasks of instructing and guiding various groups through the exhibits or other facilities are delegated to other staff members or volunteers. The directors of the eduction departments are more likely to write educational materials (87%)

than to personally provide instruction to the public. The mean scores for instructional and guiding tasks are between 3.20 and 4.10 indicating that these tasks are considered questionable, undesirable, or not relevant to the role of the director of the education department. However, standard deviations of 1.79 and 1.83 indicate some disagreement among the directors. Possibly a number of the directors, especially those who have had previous teaching experience, enjoy working directly with the public occasionally, but, due to other responsibilities, find it difficult to schedule or justify continuous, personal instruction of the public.

As noted earlier in this chapter only a minority of the directors of education departments in non-school cultural organizations work directly with volunteers. Although volunteers provide much needed manpower in the education departments of seventeen of the thirty non-school cultural organizations that participated in this study, management and supervision of volunteer services is generally perceived to need full-time attention. Therefore in many cases the non-school cultural organization has established a volunteer department or a volunteer coordinator to provide consistent, high quality management of volunteer services; in these cases most tasks related to volunteer management are not relevant to the role of the director of the education department.

The following table shows the mean of the means of the tasks in each administrative function category:

TABLE 29

Mean of the Means of Administrative Tasks

Administrative Function	*Number of Tasks*	*Sum of Means*	*Mean of Means*
Goal-orienting	11	26.50	2.41
Controlling	13	32.11	2.47
Assembling & Allocating Resources	19	48.10	2.53
Executing	12	40.73	3.39

This table shows that, in general, the tasks identified by the administrative survey and classified as part of goal-orienting, controlling, or assembling and allocating resources functions are considered desirable to the role of the directors of the education departments in non-school cultural organizations. The executing tasks identified on this survey were considered to be of questionable value to the role of the director of the education department. It should be remembered that the executing tasks identified on this survey include instructional and guiding tasks which were formerly major parts of the role of museum educators. As noted earlier in this chapter, these tasks are now delegated to other education department staff members and volunteers rather than to the director of the education department. These data provide further evidence that the role of the director of the education department in a non-school cultural organization has evolved to a primarily administrative role.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

General Summary

During the approximately one hundred years since museums were first established in the United States, museums and other non-school cultural organizations have increased their commitment to educating the general public. As a result of this development of the mission of non-school cultural organizations, education departments have replaced the occasional curator or director who liked to give lectures and guided tours to the public in addition to carrying out his other responsibilities. The educator now has an established position within the structure of the non-school cultural organization's staff. In non-school cultural organizations that have attendance rates of 100,000 or more persons annually and have total annual budgets of $1,000,000 or more, it is common to find education departments with several staff educators, docents, and clerical support personnel. These education departments require an administrator to coordinate the work within the education department and to guide the interactions of the education department with other departments within the organization and in relation to the needs and desires of the community.

The primary purpose of this study is to describe the role of the director of the education department in a non-school cultural organization and to analyze that role in terms of the administrative functions

synthesized by Stephen J. Knezevich in *Administration of Public Education*, 1975. A second purpose of this study is to help educators in both schools and non-school cultural organizations to better integrate their educative efforts for school children. Therefore broad descriptions of the educational services currently provided by non-school cultural organizations and the educational services planned for the foreseeable future are included.

The study consists of a review of the related literature, a review of documents describing the charters, structures, and educational services of the non-school cultural organizations that participated in this study, a demographic questionnaire addressed to the directors of 171 non-school cultural organizations located in the Chicago metropolitan area, an administrative questionnaire addressed to the directors of the education departments of the thirty-six non-school cultural organizations in the Chicago metropolitan area that have education departments, and interviews with eleven of these directors of education departments to clarify and enrich the data given in response to the administrative questionnaire. The review of related literature was used to provide background information on the history and philosophy of education in non-school cultural organizations, the organizational structure of museums and similar cultural institutions, and to identify current issues and future trends in the development of non-school cultural organizations and in the educational opportunities provided by these organizations. The demographic questionnaire identified those non-school cultural organizations in the Chicago metropolitan area that have established education departments and attempted to identify the prag-

matic and philosophic factors that lead to the development of an education department in a non-school cultural organization. The documentary materials were used as evidence of the philosophic orientations of various non-school cultural organizations toward providing educational services for the public, to identify the organizational structures of these institutions, and to identify the many types of educational services currently being offered by the non-school cultural organizations in metropolitan Chicago. The administrative questionnaire asked directors of education departments in non-school cultural organizations to identify which of fifty-five administrative tasks they personally perform and to rate each task according to its importance to the role of the director of the education department in a non-school cultural organization. These fifty-five tasks are grouped according to four of Knezevich's administrative functions. These functions are goal-orienting, assembling and allocating resources, controlling, and executing. The interviews were used to gain insights on various aspects of the role of the directors of the education departments in participating non-school cultural organizations and to identify the training and experiences that prepared these directors for their present role.

Analysis included: examination of the factors that influence the development of an education department in a non-school cultural organization; identification of the tasks performed by the directors of education departments in non-school cultural organizations with administrative functions that are common to all administrators; identification of those administrative functions and tasks that are most frequently performed by the directors of education departments in non-school cultural

organizations; identification of those administrative functions and tasks that are perceived to be most important to the role of the director of the education department in a non-school cultural organization; and comparison of the reported frequencies and perceived importance of various administrative tasks and activities with the recommendations found in the related literature.

Conclusions

Conclusions Regarding the Development of Education Departments in Non-school Cultural Organizations

1. Non-school cultural organizations that have an average annual attendance of 100,000 persons or more are most likely to have education departments.

2. Non-school cultural organizations that have total annual budgets of $1,000,000 or more are most likely to have education departments.

3. Those non-school cultural organizations that have education departments have directors and Boards of Trustees who are philosophically committed to providing educational services for the general public.

4. The number of employees of a non-school cultural organization is not a reliable indicator of the existence of an education department.

5. The philosophic statements in charters, by-laws, articles of incorporation, or other similar documentary materials are not reliable

indicators of the existence of education departments in non-school cultural organizations.

Conclusions Regarding the Role of the Director of the Education Department

1. The role of the director of the education department in a non-school cultural organization today is clearly an administrative role. The directors of these education departments carry out administrative functions similar to those performed by administrators, particularly educational administrators, in other organizational environments.

2. The role of the director of the education department in a non-school cultural organization has evolved from the role of instructor/guide to the role of administrator as the commitment of non-school cultural organizations to serving the educational needs of the community has grown and education departments have developed within the non-school cultural organization. The leading tasks within the executing function are writing educational materials and leading education department meetings. These tasks do not place the director of the education department in direct contact with the visiting public.

3. Among the administrative functions investigated by this study, goal-orienting is the most important administrative function performed by the director of the education department in non-school cultural organizations.

4. Although there are fewer goal-orienting tasks on the questionnaire than tasks in the other administrative function categories, goal-

orienting tasks dominate the top of the frequency table (Appendix D) and are at the top of Table 29 which shows the mean of the means. These data and the specific nature of the leading four goal-orienting tasks, identifying audiences, writing objectives, developing policy, and developing long- and short-range goals for the education department, are evidence that the education departments in non-school cultural organizations are currently undergoing important development and change.

5. Controlling is the administrative function that rated second in importance to the role of the director of the education department in a non-school cultural organization among the administrative functions investigated by this study.

6. The leading controlling task, conducting periodic reviews of the goals, philosophy, and activities of the education department, is further evidence that the education departments in non-school cultural organizations are currently developing and changing in orientation and mission.

7. Assembling and allocating resources is rated third in importance to the role of the director of the education department of the education department in a non-school cultural organization among the administrative functions investigated by this study.

8. The leading task within the assembling and allocating resources function, identifying the future staffing needs of the education department, also indicates that these education departments are currently undergoing development and change.

9. Fund-raising tasks are relatively low in both frequency of performance and importance to the role of the director of the education department in a non-school cultural organization. Therefore it appears that currently the directors of education departments in non-school cultural organizations in the Chicago metropolitan area are generally satisfied with the amount of financial support given to their departments.

10. Selecting, training, and supervising volunteers are tasks that are relatively low in both frequency of performance and importance to the role of the director of the education department in non-school cultural organization. Since instruction of the public is frequently carried out by volunteers, it appears that, at this time, the directors of education departments in non-school cultural organizations in the Chicago metropolitan area are more concerned with policy formation and program development than with pedogogical issues.

11. The role of the director of the education department of a non-school cultural organization is professionally rather than bureaucratically determined; the interests and expertise of the education director strongly influence the development of the role and the directions in which the education department evolves.

12. Due to the specific nature of the leading four goal-orienting tasks, the leading assembling and allocating resources task, and the leading controlling task, it is clear that the director of the education department in a non-school cultural organization today is a leader in a dynamically changing and developing educational field. The directors of these education departments have a central role in making non-school

cultural organization truly the "people's university.'

Findings

Findings Regarding the Goal-Orienting Function of the Director of the Education Department

1. The most frequently performed and most important goal-orienting task of the director of the education department in a non-school cultural organization is identifying audiences to be targeted for each educational program or service.

2. Developing policy concerning the services of the education department is rated second in importance as a goal-orienting task of the director of the education department in a non-school cultural organization; this task is third in the frequency with which it is performed by the directors who participated in this study.

3. Writing objectives for the education department as long- or short-range goals is the third most important goal-orienting task of the director of the education department in a non-school cultural organization; this task is second in the frequency with which it is performed by the directors who participated in this study.

4. Working with others to develop long- and short-range goals for the education department is fourth in importance and ties for third in frequency of performance as a goal-orienting task of the director of the education department in a non-school cultural organization.

5. Selecting materials to be developed as educational or performance programs is fifth in both importance and frequency of performance as a goal-orienting task of the director of the education department in a non-school cultural organization.

6. Preparing agenda for department meetings is sixth in importance and fourth in frequency of performance as a goal-orienting task of the director of the education department in a non-school cultural organization.

7. Planning in-service or orientation workshops for teachers is seventh in importance and sixth in frequency of performance as a goal-orienting task of the director of the education department in a non-school cultural organization. Historically this is one of the oldest educational services provided by non-school cultural organizations. Today the directors of education departments have divided opinions over the value of this educational service. Some directors do not believe that the "pay-off" in terms of teachers leading their own groups of students through the exhibits is sufficient; other directors note difficulties in attracting teachers to the workshops and orientation sessions they provide; still other directors consider programs for teachers to be one of the most important educational services provided by their departments.

8. Despite the recommendations in the current literature that museum educators be co-equal partners with exhibit designers and curators in planning exhibits, these goal-orienting tasks are considered to be of questionable importance to the role of the director of the education department in a non-school cultural organization by the participants in

this study. Participation in planning temporary exhibits is a more frequent task than participation in planning permanent exhibits.

9. Although identifying audiences to be targeted for each educational program or service is a primary goal-orienting task of the directors of the education departments in non-school cultural organizations, conducting studies of community needs in relation to the collections of the organization is considered to be of questionable importance to the role of the director of the education department in a non-school cultural organization by the participants in this study.

Findings Regarding the Assembling and Allocating Resources Function of the Director of the Education Department

1. Planning the annual budget request for the education department is the most important task in assembling and allocating resources; it ranks second in frequency of performance as an assembling task by the directors of the education departments in non-school cultural organizations who participated in this study.

2. The most frequently performed assembling task is identifying the future staffing needs of the education department; this task is rated third in importance as an assembling and allocating resources task to the role of the director of the education department in a non-school cultural organization.

3. The most frequently performed allocating task is assigning tasks to staff members; this task ties for third in importance as an assem-

bling and allocating resources task of the director of the education department in a non-school cultural organization.

4. Selecting education department staff is second in both importance and frequency of performance as an assembling and allocating resources task of the director of the education department of a non-school cultural organization.

5. Allocating funds for various education department needs is fourth in both importance and frequency of performance as an assembling and allocation resources task among the directors of education departments in non-school cultural organizations.

6. Identifying the long-range financial needs of the education department is fifth in importance and ties for third in frequency of performance as an assembling and allocating resources task of the director of the education department in a non-school cultural organization.

7. Writing the annual budget request for the education department is sixth in importance and ties for fifth in frequency of performance as an assembling and allocating resources task of the director of the education department in a non-school cultural organization.

8. Scheduling activities and tasks within the education department is seventh in importance and ties for fifth in frequency of performance as an assembling or allocating resources task of the director of the education department in a non-school cultural organization.

9. Identifying and providing materials needed within the education department is eighth in importance and ties for fifth in frequency of

performance as an assembling and allocating resources task of the director of the education department in a non-school cultural organization.

10. Selecting outside experts or consultants is nineth in importance and ties for fifth in frequency of performance as an assembling and allocating resources task of the director of the education department in a non-school cultural organization.

11. Selecting guest performers or lecturers is tenth in importance and sixth in frequency of performance as an assembling and allocating resources task of the director of the education department in a non-school cultural organization.

12. Providing suitable workspaces for all education department personnel is eleventh in importance and eighth in frequency of performance as an assembling or allocating resources task of the director of the education department of a non-school cultural organization.

13. Appointing special task committees within the education department is twelfth in importance and seventh in frequency of performance as an assembling and allocating resources task of the director of the education department of a non-school cultural organization.

14. Writing proposals for government or private foundation grants is thirteenth in importance and nineth in frequency of performance as an assembling and allocating resources task of the director of the education department of a non-school cultural organization.

15. Working with others to develop the overall operating budget of the institution is tenth in frequency of performance as an assembling

and allocating resources task of the director of the education department of a non-school cultural organization; this task is perceived to be of questionable value to the role of the director of the education department in a non-school cultural organization.

16. Such fund-raising tasks as seeking patrons, gifts, or endowments for the education department or for the institution as a whole are not considered important tasks in assembling or allocating resources for the director of the education department in a non-school cultural organization; these tasks are performed by less than half of the directors who participated in this studfy.

17. Participation in planning fund-raising activities for the institution is not considered an important task in assembling and allocating resources task for the director of the education department in a non-school cultural organization; this task is also performed by less than half of the directors who participated in this study.

18. The majority of the directors of education departments in non-school cultural organizations who participated in this study do not select the volunteers who work within their departments; volunteers are usually selected jointly by the coordinator of volunteer services and the staff member with whom the volunteer will work most closely.

Findings Regarding the Controlling Function of the Director of the Education Department

1. The most important and most frequently performed controlling task

of the director of the education department in a non-school cultural organization is conducting periodic reviews of the goals, philosophy, and activities of the education department. This controlling task is closely related to the leading four goal-orienting tasks identified in a previous subsection of this chapter.

2. Supervision and evaluation of personnel tasks are considered more important and are more frequently performed controlling tasks than tasks in the supervision and evaluation of program. In order of importance and frequency of performance the controlling tasks for the supervision and evaluation of personnel are:

a) consulting periodically with others in the department concerning their performance and professional development;
b) conducting interviews and checking the qualifications of education department staff;
c) evaluating the performance of others within the education department;
d) recognizing publicly the professional achievements of education department staff and volunteers;
e) encouraging education department staff and volunteers to expand their expertise;
f) recommending education department staff members for salary increases, promotion, or dismissal.

3. Conducting interviews and checking the qualifications of volunteers is not a part of the role for the majority of the directors of education departments in non-school cultural organizations; this task is most frequently performed by the coordinators of volunteer services in

these organizations.

4. Conducting studies to determine the effectiveness of education department programs is fourth in frequency of performance but is eighth in importance as a controlling task of the role of the director of the education department in a non-school cultural organization.

5. Reviewing and editing educational materials written by others in the department is fifth in frequency of performance as a controlling task and is considered important to the role of the director of the education department in a non-school-cultural organization.

6. Record-keeping tasks are among the least frequently performed controlling tasks of the directors of the education departments in non-school cultural organizations and are considered to be of questionable value to the role.

Findings Regarding the Executing Function of the Director of the Education Department

1. The most important and most frequently performed executing task of the director of the education department in a non-school cultural organization that was investigated in this study is writing educational materials for various audiences.

2. Leading education department meetings ranks second in this study in both importance and frequency of performance as an executing task of the director of the education department in a non-school cultural organization.

3. Lecturing on selected topics is third in both importance and frequency of performance as an executing task of the director of the education department in a non-school cultural organization.

4. Conducting research projects within the education department is fourth in both importance and frequency of performance as an executing task of the director of the education department in a non-school cultural organization.

5. Other tasks in instructing or guiding groups are considered to be of questionable value to the role of the director of the education department in a non-school cultural organization; these instructing/guiding tasks are performed by less than half of the directors of education departments who participated in this study.

6. Less than half of the directors of education departments in non-school cultural organizations conduct training sessions for staff members or volunteers; these tasks are not considered important to the role of the director of the education department.

Recommendations

The following recommendations are based on conclusions drawn from a comparison of the recommendations in the related literature with the actual practices reported by the directors of education departments in non-school cultural organizations in the metropolitan Chicago area.

1. In identifying audiences to be targeted for the educational programs and services of the non-school cultural organization, the directors of education departments within these organizations should make use

of the perspectives and insights of other members of the community.

a) Community advisory councils representing various interest groups and demographic strata within the community should be organized and used to provide insights on the interests and desires of the public.

b) Community needs surveys should be conducted to obtain information concerning the interests and desires of the public.

c) Partnerships with educators and educational administrators in other environments, such as schools, universities, and the training departments of businesses and industry, should be continued and used as resources in developing new educational programs and services.

2. Programs for teachers and students should be jointly planned with teachers and school administrators involved in the planning process.

a) The directors of education departments in non-school cultural organizations and other museum educators should visit schools and classrooms in order to gain insights concerning the needs and interests of teachers and students.

b) Feedback on educational programs and services for teachers or students through evaluative questionnaire forms and comment sheets should be used to refine and improve existing programs and services.

3. Effort should continue toward obtaining government or private foundation funding for interagency educational planning and the implementation of programs.

4. Museum educators should increase their involvement in the planning of temporary and permanent exhibits.

5. Programs for training volunteers as instructors and guides should be continued and expanded; planning these training programs should be done jointly by both the coordinators of volunteer services and the directors of the education departments in non-school cultural organizations.

6. Programs for evaluating and improving the instructional skills of volunteers and staff members should be continued and expanded.

7. Techniques for evaluating the educational effectiveness of the programs and services offered by the education departments of non-school cultural organizations should be further developed and refined.

8. The forum for the exchange of ideas and cooperative effort provided by the association known as Chicago Area Museum Educators should be continued and expanded; school administrators and advisory council members should be invited to the monthly meetings of this association occasionally.

Recommendations for Further Study

1. This study should be replicated in other metropolitan areas in order to determine whether the current development of the role of the director of the education department in a non-school cultural organization in metropolitan Chicago is typical of the development of this administrative role in other parts of the United States or the world.

2. Replication of this study would also provide data on whether the current directions of development of educational programs and services provided by the education departments in non-school cultural organizations in metropolitan Chicago are typical of the development of these programs and services in other parts of the United States or the world.

3. A study similar in design to this one which investigates other administrative functions from Knezevich's theoretical model would complete the description of the role of the director of the education department in a non-school cultural organization. Administrative functions which could be investigated include organizing, leadership, coordinating, and performing ceremonial functions.

4. A study of the attitudes of school administrators and teachers toward the educational opportunities provided by non-school cultural organizations would provide further insights on the potential for effective interagency cooperation between non-school cultural organizations and schools or universities in planning and implementing educational programs and services.

5. Case studies of successful instances of interagency cooperation involving non-school cultural organizations and schools, universities, or businesses should be documented and studied to determine the necessary factors for successful interagency program planning and implementation. Some case studies of this type were documented by Newsom and Silver in their book, *The Art Museum As Educator*, 1978.

Concluding Statement

It is hoped that this study adequately describes three of the administrative functions of a specific educational administrator, the director of the education department in a non-school cultural organization. These three administrative functions are goal-orienting, assembling and allocating resources, and controlling. This description should help individual museum educators assess the particular circumstances and concerns of their situations. It should also help those individuals who are interested in entering the field of museum education to identify the responsibilities and issues attached to the role of the director of the education department in a non-school cultural organization.

It is further hoped that this description will enable museum educators and educators in other settings to identify areas of mutual interest and concern and to work together to provide educational and cultural opportunities for many members of the community.

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APPENDIX A

ORGANIZATIONS THAT PARTICIPATED IN

THE ADMINISTRATION OF EDUCATIONAL SERVICES SURVEY

Adler Planetarium

Art Institute of Chicago

Beverly Art Center

Brookfield Zoo

Center for American Archeology

Chicago Academy of Sciences

Chicago Architecture Foundation

Chicago Botanic Garden

Chicago Symphony Orchestra

Countryside Art Center

Czechoslovak Society of America

DuSable Museum of African American History

Field Museum of Natural History

Goethe Institute and German Cultural Center

Illinois Arts Council

Italian Cultural Center

John G. Shedd Aquarium

Lincoln Park Zoological Gardens

Lyric Opera of Chicago

Morton Arboretum

Museum of Contemporary Art

Museum of Science and Industry

Naper Settlement

Newberry Library

Performers Arena

Renaissance Society

Rose Productions

Swedish American Museum

Terra Museum of American Art

Time Museum

APPENDIX B

ORGANIZATIONS PROVIDING LITERATURE

ON EDUCATIONAL SERVICES

Adler Planetarium

Art Institute of Chicago

Chicago Academy of Sciences

Chicago Historical Society

DuSable Museum of African American History

Field Museum of Natural History

John G. Shedd Aquarium

Museum of Contemporary Art

Museum of Science and Industry

APPENDIX C

JOB TITLES OF HEADS OF EDUCATION DEPARTMENTS

Director of Education

Curator of Education

Education Coordinator

Assistant Director, Education and Programs

Vice President, Academic Affairs

Vice President, Education

Executive Director, Museum Education

Program Coordinator

Coordinator of Classes

Director

Producer-Director

Director of Visitor Services and Education

Education Group Administrator

Chairman, Department of Education

Education Supervisor

Editor of Publications

Director, School of the Arts

Museum Curator and Librarian

Manager, Special Services

Senior Tour Guide and Lecturer

APPENDIX D

FREQUENCY OF PERFORMANCE OF EACH TASK

Analysis Of Data Arranged By Number Of Respondents Performing Task

Item Number	Administrative Function	Item Description	# Performing Task	%
24	Goal-Orienting	Identify audiences to be targeted for each educational program or service	29	97
22	Goal-Orienting	Write objectives for education department as long-or short-range goals	28	93
23	Goal-Orienting	Develop policy concerning the services of the education department	27	90
21	Goal-Orienting	Work with others to develop long- and short-range goals for the education department	27	90
5	Assembling and Allocating Resources	Identify future staffing needs of education department	27	90
19	Assembling and Allocating Resources	Assign tasks to staff members	27	90
36	Controlling	Conduct periodic review of goals, philosophy, and activities of education department	27	90

Analysis Of Data Arranged By Number Of Respondents Performing Task (cont'd)

Item Number	Administrative Function	Item Description	# Performing Task	%
12	Assembling and Allocating Resources	Plan annual budget request for the education department	26	87
1	Assembling and Allocating Resources	Select education department staff	26	87
32	Controlling	Conduct interviews and check qualifications of education department staff	26	87
41	Controlling	Consult periodically with others in the department concerning their performance and professional development	26	87
53	Executing	Write educational materials for various audiences	26	87
11	Assembling and Allocating Resources	Identify long-range financial needs of the education department	25	83
40	Controlling	Evaluate performance of others within the education department	25	83
55	Controlling	Recognize publicly the professional achievements of education department staff and volunteers	25	83

Analysis Of Data Arranged By Number Of Respondents Performing Task (cont'd)

Item Number	Administrative Function	Item Description	# Performing Task	%
54	Controlling	Encourage education department staff and volunteers to expand their expertise	25	83
14	Assembling and Allocating Resources	Allocate funds for various education department needs	24	80
47	Executing	Lead education department meetings	24	80
29	Goal Orienting	Prepare agenda for education department meetings	23	77
13	Assembling and Allocating Resources	Write annual budget request for education department	23	77
16	Assembling and Allocating Resources	Identify and provide materials needed within the education department	23	77
18	Assembling and Allocating Resources	Schedule activities and tasks within the education department	23	77
4	Assembling and Allocating Resources	Select outside experts or consultants	23	77

Analysis Of Data Arranged By Number Of Respondents Performing Task (cont'd)

Item Number	Administrative Function	Item Description	# Performing Task	%
42	Controlling	Recommend education staff members for salary increases, promotion, or dismissal	23	77
37	Controlling	Conduct studies to determine effectiveness of education department programs	23	77
25	Goal-Orienting	Select materials to be developed as educational or performance programs	22	73
3	Assembling and Allocating Resources	Select guest performers or lecturers	21	70
17	Assembling and Allocating Resources	Appoint special task committees within the department	20	67
39	Controlling	Review and edit educational materials written by others in the education department	20	67
51	Executing	Lecture on selected topics	20	67
28	Goal-Orienting	Plan in-service or orientation workshops for teachers in the area	18	60

Analysis Of Data Arranged By Number Of Respondents Performing Task (cont'd)

Item Number	Administrative Function	Item Description	# Performing Task	%
27	Goal-Orienting	Participate in planning the arrangement of temporary exhibits or musical/theatrical performances	18	60
15	Assembling and Allocating Resources	Provide suitable work spaces for all education department personnel	18	60
38	Controlling	Report expenditures at regular intervals to others outside the education department	18	60
6	Assembling and Allocating Resources	Write proposals for government or private foundation grants	17	57
35	Controlling	Maintain minutes, reports, or other records of meetings	17	57
30	Executing	Conduct research projects within the education department	17	57
10	Assembling and Allocating Resources	Work with others to develop the overall operating budget of the institution	16	53

Analysis Of Data Arranged By Number Of Respondents Performing Task (cont'd)

Item Number	Administrative Function	Item Description	# Performing Task	%
20	Goal-Orienting	Conduct studies of community needs in relation to the collections or services of the institution	15	50
31	Goal-Orienting	Approve research projects within the education department	15	50
26	Goal-Orienting	Participate in planning the arrangement of permanent exhibits	14	47
8	Assembling and Allocating Resources	Seek out patrons, gifts, or endowments for the education department	14	47
34	Controlling	Supervise maintenance of education department personnel records	14	47
49	Executing	Guide groups through exhibits	14	47
48	Executing	Lead in-service or orientation workshops for teachers in the area	14	47
9	Assembling and Allocating Resources	Participate in planning fund-raising activities	12	40

Analysis Of Data Arranged By Number Of Respondents Performing Task (cont'd)

Item Number	Administrative Function	Item Description	# Performing Task	%
2	Assembling and Allocating Resources	Select volunteers to work with the public	11	37
46	Executing	Train volunteers in teaching methodology	11	37
44	Executing	Train education department staff in teaching methodology	11	37
45	Executing	Train volunteers in research methodology	10	33
33	Controlling	Conduct interviews and check qualifications of volunteers	9	30
52	Executing	Conduct or direct performances	9	30
50	Executing	Guide groups through facilities backstage	9	30
43	Executing	Train staff in research methodology	8	27
7	Assembling and Allocating Resources	Seek out patrons, gifts, or endowments for institution as a whole	4	13

APPENDIX E

MEANS AND STANDARD DEVIATIONS OF EACH TASK

Analysis of Data By Comparison Of Means

Item Number	Administrative Function	Item Description	Mean	S.D.
24	Goal-Orienting	Identify audiences to be targeted for each educational program or service	1.57	1.07
23	Goal-Orienting	Develop policy concerning the services of the education department	1.57	1.22
12	Assembling and Allocating Resources	Plan annual budget request for education department	1.57	1.38
1	Assembling and Allocating Resources	Select education department staff	1.63	1.38
5	Assembling and Allocating Resources	Identify future staffing needs	1.67	1.21
19	Assembling and Allocating Resources	Assign tasks to staff members	1.67	1.21
36	Controlling	Conduct periodic review of goals, philosophy, and activities of the education department	1.70	1.37

Analysis of Data By Comparison Of Means (cont'd)

Item Number	Administrative Function	Item Description	Mean	S.D.
22	Goal-Orienting	Write objectives for the education department as long or short-range goals	1.77	1.19
14	Assembling and Allocating Resources	Allocate funds for various education department needs	1.77	1.50
11	Assembling and Allocating Resources	Identify long-range financial needs of the education department	1.83	1.42
21	Goal-Orienting	Work with others to develop long and short-range goals for the education department	1.90	1.47
41	Controlling	Consult periodically with others in the department concerning their performance and professional development	1.97	1.45
40	Controlling	Evaluate the performance of others within the education department	1.97	1.59
32	Controlling	Conduct interviews and check qualifications of education department staff	1.97	1.61
13	Assembling and Allocating Resources	Write annual budget request for education department	2.06	1.68

Analysis of Data By Comparison Of Means (cont'd)

Item Number	Administrative Function	Item Description	Mean	S.D.
55	Controlling	Recognize publicly the professional achievements of the department staff and volunteers	2.10	1.67
25	Goal-Orienting	Select materials to be developed as educational or performance programs	2.13	1.55
16	Assembling and Allocating Resources	Identify and provide materials needed within the education department	2.13	1.57
54	Controlling	Encourage department staff and volunteers to expand their expertise	2.13	1.66
18	Assembling and Allocating Resources	Schedule activities and tasks within the education department	2.17	1.56
42	Controlling	Recommend education department staff members for salary increases, promotion, or dismissal	2.17	1.66
37	Controlling	Conduct studies to determine the effectiveness of education department programs	2.20	1.40

Analysis of Data By Comparison Of Means (cont'd)

Item Number	Administrative Function	Item Description	Mean	S.D.
4	Assembling and Allocating Resources	Select outside experts or consultants	2.30	1.51
29	Goal-Orienting	Prepare agenda for department meetings	2.40	1.52
53	Executing	Write educational materials for various audiences	2.40	1.59
47	Executing	Lead department meetings	2.40	1.67
39	Controlling	Review and edit educational materials written by others in the department	2.60	1.71
3	Assembling and Allocating Resources	Select guest performers or lecturers	2.73	1.60
28	Goal-Orienting	Plan in-service or orientation workshops for teachers in the area	2.73	1.66
15	Assembling and Allocating Resources	Provide suitable work spaces for all education department personnel	2.73	1.78
17	Assembling and Allocating Resources	Appoint special task committees within the department	2.76	1.79

Analysis of Data By Comparison Of Means (cont'd)

Item Number	Administrative Function	Item Description	Mean	S.D.
51	Executing	Lecture on selected topics	2.77	1.70
38	Controlling	Report expenditures at regular intervals to others outside the education department	2.80	1.86
6	Assembling and Allocating Resources	Write proposals for grants	2.87	1.80
20	Goal-Orienting	Conduct studies of community needs in relation to the collections or services of the institution	3.00	1.72
35	Controlling	Maintain minutes, reports, or other records of meetings	3.06	1.66
30	Executing	Conduct research projects within the education department	3.07	1.78
10	Assembling and Allocating Resources	Work with others to develop the overall operating budget of the institution	3.10	1.86
31	Goal-Orienting	Approve research projects within the department	3.13	1.87

Analysis of Data By Comparison Of Means (cont'd)

Item Number	Administrative Function	Item Description	Mean	S.D.
27	Goal-Orienting	Participate in planning the arrangement of temporary exhibits or musical/theatrical performances	3.10	1.75
49	Executing	Guide groups through the exhibits	3.20	1.79
26	Goal-Orienting	Participate in planning the arrangement of permanent exhibits	3.20	1.79
8	Assembling and Allocating Resources	Seek out patrons, gifts, or endowments for the education department	3.40	1.67
48	Executing	Lead in-service or orientation workshops for teachers in the area	3.43	1.83
34	Controlling	Supervise maintenance of education department personnel records	3.47	1.78
2	Assembling and Allocating Resources	Select volunteers	3.67	1.65
46	Executing	Train volunteers in teaching methodology	3.70	1.73
9	Assembling and Allocating Resources	Participate in planning fund-raising activities	3.77	1.43

Analysis of Data By Comparison Of Means (cont'd)

Item Number	Administrative Function	Item Description	Mean	S.D.
44	Executing	Train department staff in teaching methodology	3.83	1.72
45	Executing	Train volunteers in research methodology	3.93	1.62
33	Controlling	Conduct interviews and check qualifications of volunteers	3.97	1.56
52	Executing	Conduct or direct performances	4.00	1.60
43	Executing	Train department staff in research methodology	3.90	1.56
50	Executing	Guide groups through facilities backstage	4.10	1.40
7	Assembling and Allocating Resources	Seek out patrons, gifts, or endowments for the institution as a whole	4.27	1.17

APPENDIX F

MEANS AND STANDARD DEVIATIONS OF
GOAL-ORIENTING TASKS

Analysis of Data By Category, Means, And Standard Deviations

Item Number	Goal-Orienting Tasks	# Rating Task As: Essential #	Essential %	Desirable #	Desirable %	Questionable #	Questionable %	Undesirable #	Undesirable %	Not Relevant No Rating No Answer #	Not Relevant No Rating No Answer %	Mean	S.D.
24	Identify audiences to be targeted for each educational program or service	20	67	7	23	1	3	0	0	2	7	1.57	1.07
23	Develop policy concerning the services of the education department	22	73	5	17	0	0	0	0	3	10	1.57	1.22
22	Write objectives for education department as long-or short-range goals	16	53	11	37	0	0	0	0	3	10	1.77	1.19
21	Work with others to develop long-and short-range goals for the department	18	60	7	23	0	0	0	0	5	17	1.90	1.47
25	Select materials to be developed as educational or performance programs	15	50	8	27	1	3	0	0	6	20	2.13	1.55

Analysis of Data By Category, Means, And Standard Deviations (cont'd)

Item Number	Goal-Orienting Tasks	# Rating Task As: Essential #	%	Desirable #	%	Questionable #	%	Undesirable #	%	Not Relevant No Rating No Answer #	%	Mean	S.D.
29	Prepare agenda for department meetings	9	30	14	47	0	0	0	0	7	23	2.40	1.52
28	Plan in-service or orientation workshops for teachers in the area	10	33	6	20	5	17	0	0	9	30	2.73	1.66
20	Conduct studies of community needs in relation to the collections or services of the institution	7	23	10	33	1	3	0	0	12	40	3.00	1.72
27	Participate in planning the arrangement of temporary exhibits or musical/theatrical performances	7	23	9	30	1	3	0	0	13	43	3.10	1.75
31	Approve research projects within the department	10	33	5	17	0	0	1	3	14	47	3.13	1.87

Analysis of Data By Category, Means, And Standard Deviations (cont'd)

Item Number	Goal-Orienting Tasks	# Rating Task As: Essential #	%	Desirable #	%	Questionable #	%	Undesirable #	%	Not Relevant No Rating No Answer #	%	Mean	S.D.
26	Participate in planning the arrangement of permanent exhibits	8	27	6	20	2	7	0	0	14	47	3.20	1.79

APPENDIX G

MEANS AND STANDARD DEVIATIONS OF
ASSEMBLING AND ALLOCATING RESOURCES TASKS

Analysis of Data By Category, Means, And Standard Deviations

Item Number	Assembling and Allocating Resources Tasks	# Rating Task As: Essential #	Essential %	Desirable #	Desirable %	Questionable #	Questionable %	Undesirable #	Undesirable %	Not Relevant No Rating No Answer #	Not Relevant No Rating No Answer %	Mean	S.D.
12	Plan annual budget request for education department	25	83	1	3	0	0	0	0	4	13	1.57	1.38
1	Select education department staff	23	77	3	10	0	0	0	0	4	13	1.63	1.38
5	Identify future staff needs	19	63	8	27	0	0	0	0	3	10	1.67	1.21
19	Assign tasks to staff members	19	63	8	27	0	0	0	0	3	10	1.67	1.21
14	Allocate funds for various education department needs	22	73	3	10	0	0	0	0	5	17	1.77	1.50
11	Identify long-range financial needs of the education department	19	63	6	20	0	0	1	3	4	13	1.83	1.42
13	Write annual budget request for education department	19	63	4	13	0	0	0	0	7	23	2.06	1.68

Analysis of Data By Category, Means, And Standard Deviations (cont'd)

Item Number	Assembling and Allocating Resources Tasks	# Rating Task As: Essential #	%	Desirable #	%	Questionable #	%	Undesirable #	%	Not Relevant No Rating No Answer #	%	Mean	S.D.
18	Schedule activities and tasks within the department	15	50	7	23	2	7	0	0	6	20	2.17	1.56
16	Identify and provide materials needed within the department	16	53	6	20	2	7	0	0	6	20	2.13	1.57
4	Select outside experts or consultants	12	40	9	30	3	10	0	0	6	20	2.30	1.51
3	Select guest performers or lecturers	7	23	12	40	2	7	0	0	9	30	2.73	1.60
15	Provide suitable work spaces for all department personnel	13	43	2	7	5	17	0	0	10	33	2.73	1.78
17	Appoint special task committees within the department	11	37	7	23	1	3	0	0	11	37	2.76	1.79
6	Write proposals for grants	11	37	5	17	2	7	1	3	11	37	2.87	1.80

Analysis of Data By Category, Means, And Standard Deviations (cont'd)

Item Number	Assembling and Allocating Resources Tasks	# Rating Task As: Essential #	%	Desirable #	%	Questionable #	%	Undesirable #	%	Not Relevant No Rating No Answer #	%	Mean	S.D.
10	Work with others to develop the overall operating budget of the institution	10	33	5	17	1	3	0	0	14	47	3.10	1.86
8	Seek out patrons, gifts, or endowments for the education department	6	20	5	17	4	13	1	3	14	47	3.40	1.67
2	Select volunteers	5	17	5	17	1	3	3	10	16	53	3.67	1.65
9	Participate in planning fund-raising activities	2	7	6	20	4	13	3	10	15	50	3.77	1.43
7	Seek out patrons, gifts, or endowments for the institution as a whole	1	3	2	7	5	17	2	7	20	67	4.27	1.17

APPENDIX H

MEANS AND STANDARD DEVIATIONS OF
CONTROLLING TASKS

Analysis of Data By Category, Means, And Standard Deviations

Item Number	Controlling Tasks	# Rating Task As: Essential #	Essential %	Desirable #	Desirable %	Questionable #	Questionable %	Undesirable #	Undesirable %	Not Relevant No Rating No Answer #	Not Relevant No Rating No Answer %	Mean	S.D.
36	Conduct periodic review of goals, philosophy, and activities of the education department	21	70	5	17	0	0	0	0	4	13	1.70	1.37
41	Consult periodically with others in the department concerning their performance and professional development	16	53	9	30	0	0	0	0	5	17	1.97	1.45
40	Evaluate performance of others within the education department	19	63	5	17	0	0	0	0	6	20	1.97	1.59
32	Conduct interviews and check qualifications of education department staff	20	67	3	10	1	3	0	0	6	20	1.97	1.61

Analysis of Data By Category, Means, And Standard Deviations (cont'd)

Item Number	Controlling Tasks	# Rating Task As: Essential #	%	Desirable #	%	Questionable #	%	Undesirable #	%	Not Relevant No Rating No Answer #	%	Mean	S.D.
55	Recognize publicly the professional achievements of the department staff and volunteers	18	60	5	17	0	0	0	0	7	23	2.10	1.67
54	Encourage department staff and volunteers to expand their expertise	17	57	6	20	0	0	0	0	7	23	2.13	1.66
42	Recommend education department staff members for salary increases, promotion, or dismissal	17	57	5	17	1	3	0	0	7	23	2.17	1.66
37	Conduct studies to determine effectiveness of education department programs	11	37	12	40	2	7	0	0	5	17	2.20	1.40
39	Review and edit educational materials written by others in the department	12	40	6	20	3	10	0	0	9	27	2.60	1.71

Analysis of Data By Category, Means, And Standard Deviations (cont'd)

Item Number	Controlling Tasks	# Rating Task As: Essential #	Essential %	Desirable #	Desirable %	Questionable #	Questionable %	Undesirable #	Undesirable %	Not Relevant No Rating No Answer #	Not Relevant No Rating No Answer %	Mean	S.D.
38	Report expenditures at regular intervals to others outside the education department	12	40	6	20	0	0	0	0	12	40	2.80	1.86
35	Maintain minutes, reports, or other records of meetings	6	20	10	33	1	3	2	7	11	37	3.06	1.66
34	Supervise maintenance of education department personnel records	7	23	5	17	1	3	1	3	16	53	3.47	1.78
33	Conduct interviews and check qualifications of volunteers	5	17	1	3	3	10	2	7	19	63	3.97	1.56

APPENDIX I

MEANS AND STANDARD DEVIATIONS OF
EXECUTING TASKS

Analysis of Data By Category, Means, And Standard Deviations

Item Number	Executing Tasks	# Rating Task As: Essential #	Essential %	Desirable #	Desirable %	Questionable #	Questionable %	Undesirable #	Undesirable %	Not Relevant No Rating No Answer #	Not Relevant No Rating No Answer %	Mean	S.D.
53	Write educational materials for various audiences	12	40	8	27	3	10	0	0	7	23	2.40	1.59
47	Lead department meetings	13	43	8	27	1	3	0	0	8	27	2.40	1.67
51	Lecture on selected topics	9	30	9	30	2	7	0	0	10	33	2.77	1.70
30	Conduct research projects within the education department	9	30	6	20	1	3	2	7	12	40	3.07	1.78
49	Guide groups through the exhibits	9	30	4	13	2	7	2	7	13	43	3.20	1.79
48	Lead in-service or orientation work-shops for teachers in the area	9	30	2	7	2	7	1	3	16	53	3.43	1.83
46	Train volunteers in teaching methodology	6	20	4	13	1	3	1	3	18	60	3.70	1.73

Analysis of Data By Category, Means, And Standard Deviations (cont'd)

Item Number	Executing Tasks	# Rating Task As: Essential		Desirable		Questionable		Undesirable		Not Relevant No Rating No Answer		Mean	S.D.
		#	%	#	%	#	%	#	%	#	%		
44	Train department staff in teaching methodology	6	20	3	10	1	3	0	0	20	67	3.83	1.72
43	Train department staff in research methodology	4	13	3	10	4	13	0	0	19	63	3.90	1.56
45	Train volunteers in research methodology	5	17	2	7	3	10	0	0	20	67	3.93	1.62
52	Conduct or direct performances	4	13	4	13	1	3	0	0	21	70	4.00	1.60
50	Guide groups through facilities backstage	2	7	4	13	3	10	1	3	20	67	4.10	1.40

APPENDIX J

2. What is the average annual attendance by the public at the exhibits, activities, programs or performances of your institution? Please check one.

	Non-school Cultural Organizations			
	Have Education Departments		No Education Departments	
Under 50,000	(22.0) 13 (-9)		(36) 45 (9)	58
50,000 to 100,000	(4.2) 5 (0.8)		(6.8) 6 (-0.8)	11
100,000 to 500,000	(5.7) 10 (4.3)		(9.3) 5 (-4.3)	15
over 500,000	(4.2) 8 (3.8)		(6.8) 3 (-3.8)	11
	36		59	95

The Chi-square value of 16.96 at three (3) degrees of freedom is statistically significant at the .01 level of significance.

4a. Place the total current annual budget of your institution in the range of figures below.

	Non-school Cultural Organizations			
	Have Education Departments		No Education Departments	
Under $500,000	(23.1)	15	(37.9)	46	61
	(-8.1)		(8.1)		
$500,000 to $1,000,000	(2.7)	2	(4.3)	5	7
	(-0.7)		(0.7)		
$1,000,000 to $7,500,000	(6.1)	11	(9.9)	5	16
	(4.9)		(-4.9)		
Over $7,500,000	(3.8)	7	(6.2)	3	10
	(3.2)		(-3.2)		
No Answer	(0.4)	1	(0.6)	0	1
	(0.6)		(-0.6)		
		36		59	95

The Chi-square value of 17.07 at four (4) degrees of freedom is statistically significant at the .01 level of significance.

3a. How many persons are employed by your institution?

	Non-school Cultural Organizations		
	Have Education Departments	No Education Departments	
Under 14 employees	(19.3) 13 (-6.3)	(31.7) 38 (6.3)	51
15-100 employees	(11) 13 (2)	(18) 16 (-2)	29
100 or more employees	(4.5) 9 (4.5)	(7.5) 3 (-4.5)	12
All volunteer staff	(0.8) 0 (-0.8)	(1.2) 2 (0.8)	2
No Answer	(0.4) 1 (0.6)	(0.6) 0 (-0.6)	1
	36	59	95

The Chi-square value of 13.92 at four (4) degrees of freedom is statistically significant at the .01 level of significance.

5a. Please rank the importance of educational services as a function of your institution.

	Non-school Cultural Organizations		
	Have Education Departments	No Education Departments	
A primary function	(21.6) 27 (5.4)	(35.4) 30 (-5.4)	57
A secondary function	(13.3) 9 (-4.3)	(21.7) 26 (4.3)	35
Not a function	(0.4) 0 (-0.4)	(0.6) 1 (0.4)	1
No Answer	(0.8) 0 (-0.8)	(1.2) 2 (0.8)	2
	36	59	95

The Chi-square value of 6.41 at three (3) degrees of freedom is not statistically significant at the .05 level of significance.

Chi-square table for documentary evidence of philosophic commitment.

	Non-school Cultural Organizations		
	Have Education Departments	No Education Departments	
Commitment to research and scholarship	(10.9) 10 (-0.9)	(9.1) 10 (0.9)	20
Commitment to education of or dissemination of information to school groups or the general public	(20.7) 21 (0.3)	(17.3) 17 (-0.3)	38
Commitment to promoting understanding and appreciation among the general public	(11.4) 12 (0.6)	(9.6) 9 (-0.6)	21
	43	36	79

The Chi-square value of 0.24 at two (2) degrees of freedom is not statistically significant at the .05 level of significance.

APPENDIX K

Albertine N. Burget
552 Fullerton Parkway
Chicago, Illinois 60614
(312) 549-3830

Dear

I am a doctoral candidate at Loyola University in Chicago. My dissertation topic is "An Investigation of the Administrative Role and Responsibilities of the Directors of Education Departments in Non-school Cultural Organizations in the Chicago Metropolitan Area". Non-school cultural organizations include such institutions as museums, zoos, libraries, public gardens, institutions and associations for the performing arts, ethnic and historical societies.

Enclosed you will find a Demographic Data Survey which is being used to initiate the collection of data that I need for my study. This survey is being sent to all the non-school cultural organizations in the Chicago Metropolitan area. I would very much appreciate your cooperation in completing this survey and returning it to me by

I plan to graduate at the end of this next semester and will be happy to share my findings with you. If you are interested in receiving an abstract of the study, please make a notation to that effect on the survey that you return to me.

Thank you very much for your help.

Sincerely,

Albertine N. Burget

APPENDIX L

Demographic Data Survey

PURPOSE

The purpose of this questionnaire is to provide basic demographic data about the non-school cultural organizations in the Chicago metropolitan area. Those organizations which provide educational services will be contacted again with a more specific questionnaire and possibly for a follow-up interview.

DIRECTIONS

This questionnaire is to be completed by the director of the organization.

It would be extremely helpful if you could include either or both of the documents requested at the end of this questionnaire.

1. What types of material or products of creative endeavor are collected, preserved or performed by your institution? Please check all relevant categories.

- ☐ Natural sciences
- ☐ Living materials
- ☐ Industrial sciences and technology
- ☐ History or ethnic culture
- ☐ Visual arts
- ☐ Performing arts
- ☐ Literature and documents
- ☐ Other (Please specify)

_____

_____

2. What is the average annual attendance by the public at the exhibits, activities, programs or performances of your institution? Please check one.

- ☐ Under 50,000
- ☐ 50,000 to 100,000
- ☐ 100,000 to 500,000
- ☐ 500,000 to 1,000,000
- ☐ 1,000,000 to 1,500,000
- ☐ Over 1,500,000

3a. How many persons are employed by your institution? Please check one.

- ☐ Under 14
- ☐ 15 to 25
- ☐ 26 to 50
- ☐ 51 to 75
- ☐ 76 to 100
- ☐ 100 to 299
- ☐ 300 to 499
- ☐ 500 to 799
- ☐ Over 800

3b. What percentage of the employees of your institution are in each of the following categories?

___% Professional staff

___% Clerical staff

___% Custodial staff

___% Other (Please specify)

_____

_____

4a. Place the total current annual budget of your institution in the range of figures below. Please check one.

- ☐ Under $100,000
- ☐ $100,000 to 500,000
- ☐ $500,000 to 1,000,000
- ☐ $1,000,000 to 2,000,000
- ☐ $2,000,000 to 3,000,000
- ☐ $3,000,000 to 4,000,000
- ☐ $4,000,000 to 5,000,000
- ☐ $5,000,000 to 7,500,000
- ☐ $7,500,000 to 10,000,000
- ☐ $10,000,000 to 12,500,000
- ☐ $12,500,000 to 15,000,000
- ☐ Over $15,000,000

4b. Identify and rank the sources of funds for your institution.
Please check the box following each source listed if it is a source of your funds, and rank it by circling the appropriate number on the scale.

Rating scale
The values of the rating scale are as follows:

1 Major source
2 Source of some funds
3 Minor source
NR Not relevant

List of sources	Check if a source	Circle one
Local tax levies (Directly for the support of your institution)	☐	1 2 3 NR
Local government allocations (Park district or city or county government)	☐	1 2 3 NR
State or Federal taxes	☐	1 2 3 NR
State or Federal grants	☐	1 2 3 NR
Private foundation grants	☐	1 2 3 NR
Individual patrons	☐	1 2 3 NR
Membership or subsciption	☐	1 2 3 NR
Community service organizations (Junior League, Urban League, etc.)	☐	1 2 3 NR
Other (Please specify)	☐	1 2 3 NR

_____

_____

5a. Please rank the importance of educational services as a function of your institution.

- ☐ A primary function
- ☐ A secondary function
- ☐ Not a function

Comments_____

_____

5b. Does your institution have an education department or a staff member designated as the Director of Educational Services?

- ☐ Yes
- ☐ No

5c. Please write the name and title of the person to contact for further research in the educational services of your institution.

Name_____

Title_____

It would be very helpful if you could include the following with the completed questionnaire.

A. A copy of the charter or statement of the purpose of your institution.

B. An organizational chart or a statement of the organizational structure of your institution.

You have now completed this questionnaire. Thank you very much for your cooperation.

APPENDIX M

LOYOLA UNIVERSITY OF CHICAGO

SCHOOL OF EDUCATION

*Water Tower Campus * 820 North Michigan Avenue, Chicago, Illinois 60611 * (312) 670-3030*

Dear Director:

I am writing to request your cooperation in completing the enclosed questionnaire. This questionnaire is being sent to you by Ms. Albertine Burget as part of the research for her doctoral dissertation in the School of Education at Loyola University. Ms. Burget's dissertation is "An Investigation of the Administrative Role and Responsibilities of the Directors of Education Departments in Non-School Cultural Organizations in the Chicago Metropolitan Area."

We shall appreciate your cooperation in assisting Ms. Burget in her research.

Sincerely,

Gerald L. Gutek

Gerald L. Gutek, Dean
School of Education

GLG/mg
enclosure

APPENDIX N

Albertine N. Burget
552 Fullerton Parkway
Chicago, Illinois 60614
(312) 549-3830

Dear

I am a doctoral candidate at Loyola University in Chicago. My dissertation topic is "An Investigation of the Administrative Role and Responsibilities of the Directors of Education Departments in Non-school Cultural Organizations in the Chicago Metropolitan Area". Non-school cultural organizations include such institutions as museums, zoos, libraries, public gardens, institutions and associations for the performing arts, ethnic and historical societies.

Recently I sent a Demographic Data Survey to the Director of your institution. In responding to that survey, your Director gave me your name as the person to contact for further research in the educational services your institution offers to the public. Enclosed with this letter you will find an Administration of Educational Services Survey. This latter survey is essential to the successful completion of my research. I would very much appreciate your cooperation in completing this survey and returning it to me by

I plan to graduate at the end of this next semester and will be happy to share my findings with you. If you are interested in receiving an abstract of the study, please make a notation to that effect on the survey that you return to me.

Thank you very much for your help.

Sincerely,

Albertine N. Burget

APPENDIX O

Administration of Educational Services Survey

PURPOSE

The purpose of this questionnaire is to investigate the administrative role and responsibilities of the directors of the education departments in non-school cultural organizations throughout the Chicago metropolitan area.

DIRECTIONS

This questionnaire is to be completed by the person in charge of providing educational services.

It would be extremely helpful if you could include either or both of the documents requested at the end of this questionnaire.

PART A

General data about the educational function of the institution.

1. Please write out your job title.

_____

2. Enter the number of persons who report to you in each category of service.

_____ Professional staff
_____ Volunteers
_____ Clerical staff
_____ Others (Please specify)

_____

3. Place the total, current annual budget of your department in the range of figures below. Please check one.

- ☐ Under $10,000
- ☐ $10,000 to 50,000
- ☐ $50,000 to 100,000
- ☐ $100,000 to 250,000
- ☐ $250,000 to 500,000
- ☐ $500,000 to 750,000
- ☐ $750,000 to 1,000,000
- ☐ Over $1,000,000

3a. What percentage of this budget is allocated to each of the following categories within your department?

____% Salaries
____% Office materials
____% Teaching materials
____% Library or reference materials
____% Travel
____% Dues and subscriptions to professional associations
____% Promotional materials
____% Other publication expenses
____% Other (Please specify)

_____

PART B

Data about the role and responsibilities of the Director of the Education Department.

DIRECTIONS

A list of responsibilities that have been associated with the position of the director of the education department in cultural organizations appears below. (No claim is made that this list is all inclusive.)

The respondent is asked to:

A. Place a check in the box if you personally carry out this activity.

and

B. Rate the degree to which each responsibility is a part of your duties by circling one of the numbers to the right of each.

Rating scale
The values of the rating scale are as follows:

Performance of this responsibility by the director of the education department is

1 -- ESSENTIAL
2 -- DESIRABLE
3 -- QUESTIONABLE
4 -- UNDESIRABLE
NR -- NOT RELEVANT

to the educational activities and programs of this institution.

List of selected responsibilities	Check if appropriate	Circle one
1. Select personnel for the education department.	☐	1 2 3 4 NR
2. Select volunteers to work with the public.	☐	1 2 3 4 NR
3. Select guest performers or lecturers.	☐	1 2 3 4 NR
4. Select outside experts or consultants.	☐	1 2 3 4 NR
5. Identify future staffing needs.	☐	1 2 3 4 NR
6. Write proposals for government or private foundation grants.	☐	1 2 3 4 NR
7. Seek out individual patrons, gifts or endowments for the institution as a whole.	☐	1 2 3 4 NR
8. Seek out individual patrons, gifts or endowments specifically for the education department.	☐	1 2 3 4 NR

List of selected responsibilities	Check if appropriate	Circle one
9. Participate in planning fund-raising activities.	☐	1 2 3 4 NR

9a. Identify which of the following would be involved in planning fund-raising activities. Please check all relevant persons.

- ☐ Director of the institution
- ☐ Director of the development department
- ☐ Directors/curators of other departments within the institution
- ☐ Staff of the education dept.
- ☐ Board of Trustees
- ☐ Other (Please specify)

_____

Continued on next page

Rating scale
The values of the rating scale are as follows:

Performance of this responsibility by the director of the education department is

1 -- ESSENTIAL
2 -- DESIRABLE
3 -- QUESTIONABLE
4 -- UNDESIRABLE
NR -- NOT RELEVANT

to the educational activities and programs of this institution.

List of selected responsibilities	Check if appropriate	Circle one
10. Work with others to develop the overall operating budget of the institution.	☐	1 2 3 4 NR
10a. Identify who would be involved in developing the overall operating budget. Please check all relevant persons. ☐ Director of the institution ☐ Directors/curators of other departments within the institution ☐ Staff of the education dept. ☐ Board of trustees ☐ Others (Please specify) _____		
11. Identify long-range financial needs of the education department.	☐	1 2 3 4 NR
12. Plan annual budget request for the education department.	☐	1 2 3 4 NR
12a. Identify which of the following would be involved in planning the annual budget request for the education department. Please check all relevant persons. ☐ Director of the institution ☐ Directors/curators of other departments within the institution ☐ Staff of the education dept. ☐ Others (Please specify) _____		
13. Write annual budget request for the education department.	☐	1 2 3 4 NR
14. Allocate funds for various education department needs.	☐	1 2 3 4 NR
15. Provide suitable workspaces for all department staff.	☐	1 2 3 4 NR
16. Identify and provide materials needed within the department.	☐	1 2 3 4 NR
16a. Identify which categories of materials you are responsible for providing. Please check all relevant categories. ☐ Program development (Exhibits, sets, displays, costumes, etc.) ☐ Program promotion and publicity ☐ Office supplies		
17. Appoint special task committees within the department.	☐	1 2 3 4 NR
18. Schedule activities and tasks within the department.	☐	1 2 3 4 NR
19. Assign tasks to staff members.	☐	1 2 3 4 NR
19a. Check each category to whom you assign tasks. ☐ Professional ☐ Volunteer ☐ Clerical ☐ Other		

List of selected responsibilities	Check if appropriate	Circle one
20. Conduct studies of community needs in relation to the collections or services of the institution.	☐	1 2 3 4 NR
21. Work with others to develop long and short-range goals for the department.	☐	1 2 3 4 NR
21a. Identify which persons or groups are involved in each type of planning. Please check all relevant persons or groups.	Short-range (Current to 1yr) / Long-range (3 to 5 yr)	
☐ ☐ Director of the institution		
☐ ☐ Department staff		
☐ ☐ Board of Trustees		
☐ ☐ Local university personnel		
☐ ☐ Local secondary school personnel		
☐ ☐ Local elementary school personnel		
☐ ☐ Others (Please specify) _____		
☐ ☐ No others are involved		
22. Write objectives for the education department as long or short range goals.	☐	1 2 3 4 NR
23. Develop policy concerning the services of the education department and how they will be offered to the public.	☐	1 2 3 4 NR
24. Identify audiences to be targeted for each educational program or service.	☐	1 2 3 4 NR
24a. Identify which of the following audiences you currently serve. Please check all relevant categories. ☐ Adult ☐ Individual child ☐ School group ☐ Special interest groups (Please specify) _____ _____		
25. Select materials to be developed as educational or performance programs.	☐	1 2 3 4 NR
26. Participate in planning the arrangement of permanent exhibits.	☐	1 2 3 4 NR
27. Participate in planning the arrangement of temporary exhibits or musical/theatrical performances.	☐	1 2 3 4 NR
28. Plan in-service or orientation workshops for teachers in the area.	☐	1 2 3 4 NR
29. Prepare agenda for department meetings.	☐	1 2 3 4 NR
30. Conduct research projects within the department.	☐	1 2 3 4 NR
31. Approve research projects within the department.	☐	1 2 3 4 NR
32. Conduct interviews and check qualifications of department personnel.	☐	1 2 3 4 NR
33. Conduct interviews and check qualifications of volunteers.	☐	1 2 3 4 NR
34. Supervise maintenance of department personnel records.	☐	1 2 3 4 NR

Rating scale
The values of the rating scale are as follows:

Performance of this responsibility by the director of the education department is

1 -- ESSENTIAL
2 -- DESIRABLE
3 -- QUESTIONABLE
4 -- UNDESIRABLE
NR -- NOT RELEVANT

to the educational activities and programs of this institution.

List of selected responsibilities	Check if appropriate	Circle one
35. Maintain minutes, reports or other records of meetings.	☐	1 2 3 4 NR
35a. Indicate which of the following meetings would be included. Please check all relevant categories.		
☐ Department meetings		
☐ Committee meetings within the department		
☐ Interdepartmental meetings		
☐ Meetings with individuals and groups outside the institution		
36. Conduct a periodic review of the goals, philosophy and activities of the education department.	☐	1 2 3 4 NR
36a. Indicate which of the following persons or groups would be included in such periodic reviews. Please check all relevant categories.		
☐ Director of the institution		
☐ Board of Trustees		
☐ Directors of other departments within the institution		
☐ Staff of the education department		
☐ Others (Please specify)		
_____		
37. Conduct studies to determine the effectiveness of education department programs.	☐	1 2 3 4 NR
37a. Identify the techniques used to determine effectiveness. Please check all relevant categories.		
☐ Attendance data		
☐ Distribution counts of published materials		
☐ Workshop evaluation sheets		
☐ Informal observations		
☐ Documented, unobtrusive observations		
☐ Other (Please specify)		
_____		
38. Report expenditures at regular intervals, to others outside the education department.	☐	1 2 3 4 NR
38a. Identify those persons or groups. Please check all relevant categories.		
☐ Director of the institution		
☐ Board of Trustees		
☐ Members		
☐ Local government		
☐ State government		
☐ Federal government		

List of selected responsibilities	Check if appropriate	Circle one
39. Review and edit educational materials written by others in the department.	☐	1 2 3 4 NR
40. Evaluate the performance of others within the department.	☐	1 2 3 4 NR
41. Consult periodically with others in the department concerning their performance and professional development.	☐	1 2 3 4 NR
42. Recommend staff within the department for salary increases, promotion or dismissal.	☐	1 2 3 4 NR
43. Train department staff in research.	☐	1 2 3 4 NR
44. Train department staff in teaching methodology.	☐	1 2 3 4 NR
45. Train volunteers in research.	☐	1 2 3 4 NR
46. Train volunteers in teaching methodology.	☐	1 2 3 4 NR
47. Lead department meetings	☐	1 2 3 4 NR
48. Lead in-service or orientation workshops for teachers in the area.	☐	1 2 3 4 NR
49. Guide groups through the exhibits.	☐	1 2 3 4 NR
50. Guide groups through the facilities backstage.	☐	1 2 3 4 NR
51. Lecture on selected topics.	☐	1 2 3 4 NR
52. Conduct or direct performances.	☐	1 2 3 4 NR
53. Write educational materials for various audiences.	☐	1 2 3 4 NR
53a. Identify the types of materials you write. Please check all relevant relevant categories.		
☐ Exhibit labels		
☐ Program notes		
☐ Books for scholars		
☐ Books for the general public		
☐ Brochures		
☐ Pamphlets		
☐ Catalogs		
☐ Articles for scholarly journals		
☐ Articles for the general public		
☐ Newsletters		
☐ Other (Please specify)		
_____		
54. Encourage department staff and volunteers to expand their expertise.	☐	1 2 3 4 NR
55. Recognize publicly the professional achievements of department staff and volunteers.	☐	1 2 3 4 NR

It would be very helpful if you could include the following with the completed questionnaire.

A. An organization chart or a statement of the organizational structure of your department.

B. A copy of the job description for the position of Director of the Education Department.

You have now completed this questionnaire.
Thank you very much for your cooperation.

APPENDIX P

INTERVIEW GUIDE

This interview is a follow-up to the questionnaire which you completed last summer. Perhaps you would like to look over the questionnaire to refresh your memory as to the kinds of items it addressed.

Among the findings that are most interestion are the items dealing with the way volunteers are used in the education departments of non-school cultural organizations. In this interview I would like to explore the use of volunteers in education departments a bit further.

1. How are volunteers recruited and selected?

2. How is the work of the department divided among the paid staff and the volunteers?

3. Who decides which personnel, staff or volunteers, will do each kind of work?

4. What special techniques or skills are needed in working with volunteers?

5. Who, which staff member(s), works directly with volunteers?

Some education departments conduct research projects within the education department.

6. What kinds of research projects are conducted within your education department?

7. Who carries out this research?

Now I would like to ask you about how you foresee the future of the education department here.

8. What are your goals or dreams for the future development of the education department at (*name of the organization*)?

9. What changes do you anticipate in the next five years?

10. Do you have any reservations about the value of providing orientation workshops or in-service programs for teachers?

11. How adequate is the present level of funding for the education department?

12. Does the education department have to compete with other departments in (*name of the organization*) for funds?

13. Does the department of education generate income for (*name of the organization*)? If so, through which kinds of programs?

Finally, would you please share with me some of your personal background that prepared you for becoming the director of the education department here.

14. What was your professional background, education and experience, that prepared you for the position of the director of the education department at (*name of the organization*)?

15. Do directors of education departments in non-school cultural organizations need any specific credentials to become the director?

APPROVAL SHEET

The dissertation submitted by Albertine Noble Burget has been read and approved by the following committee:

Dr. Philip M. Carlin, Director
Chairman and Associate Professor
Administration and Supervision
School of Education, Loyola University

Dr. Max A. Bailey
Associate Professor
Administration and Supervision
School of Education, Loyola University

Dr. Steven Miller
Professor
Foundations of Education
School of Education, Loyola University

The final copies have been examined by the director of the dissertation and the signature which appears below verifies the fact that any necessary changes have been incorporated and that the dissertation is now given final approval by the committee with reference to content and form.

The dissertation is therefore accepted in partial fulfillment of the requirements for the degree of Doctor of Education.

1-6-86
Date


Director