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A Collaborative Partnership Among Artists, Museum Educators, and Schoolteachers in Art Museums

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Abstract

Most museum education research has focused on examining collaborative partnerships between artists and schoolteachers or artists and museum educators, in schools or art museums. This research investigates the collaborative partnership among artists, museum educators, and schoolteachers within the context of art museum education. Using the Double Diamond design process, two workshops were conducted to facilitate participants in discovering and defining problems in museum education and co-developing a new conceptual framework for an art class. Analysis of workshop data revealed four key themes. The results indicate that increased collaboration with artists can facilitate a gradual shift for schoolteachers and museum educators from routine teaching practices to more flexible teaching pedagogies. Additionally, this collaboration enhances the professional development of schoolteachers and museum educators in art. Reciprocally, artists can seek inspiration by engaging with students, museum educators, and schoolteachers.

Introduction

The integration of artists into museum education has garnered significant scholarly attention due to its potential to enhance students' learning experiences and challenge traditional teaching practices. Burnard and Swann (2010) and Robins (2016) highlighted that artists' participation in museum education provides innovative perspectives and teaching methods that can disrupt routine practices. A key aspect of artists' approaches, as noted by Black (2012), is their emphasis on students' individual experiences of meaning-making, prioritizing personal connections with art over mere transmission of knowledge. This allows students to deepen their understanding and appreciation of artistic expression by reflecting on their own experiences in relation to artwork. Moreover, Thomson et al.'s (2019) also stated that artists often incorporate their life experiences into their work, making them valuable resources for museum education. Jaffe et al. (2015) explained that this integration of personal narratives and real-life experiences into teaching can be more compelling to students than traditional educational narratives. Students from diverse backgrounds are more likely to be creatively inspired by and to make connections to artworks and artists that express personal experiences. This process fosters deeper and more meaningful engagement with the subject matter.

The emphasis that artists place on creative processes underscores a distinctive approach to teaching that diverges from traditional methods. Burnard and Swann (2010) indicated that artists are inclined to cultivate an environment that stimulates students' nonconformity and encourages deep engagement in the creative process. Burnham and Kai-Kee (2011), who worked as museum educators of the J. Paul Getty Museum in the USA, conducted research to identify effective teaching practices in art museums and galleries. Their reflections revealed a tendency for their gallery education teaching methods to become mechanical, rigid, or lacking in clear purpose. They observed that most artists focus more on students' personal experiences in connection with the creative process, believing that students become more inspired when immersed in creative processes.

The constructivist learning theory supports this experiential approach, emphasiing that individuals acquire knowledge by integrating new information with prior experiences (Mayer, 2007). Instead of passively absorbing content, learners engage through reflection, discussion, and hands-on interaction, constructing meaning through personal interpretation. Expanding on this idea, Hubard (2015) argued that museum educators should act as facilitators rather than instructors, guiding visitors to form personal interpretations of artworks. She outlined strategies that encourage dialogic learning, critical thinking, and experiential engagement, allowing learners to relate their lived experiences to artistic themes. By shifting the focus from rigid and instructor-led teaching to a more interactive and exploratory model, museum education becomes more engaging and meaningful. Artists further enrich this educational framework by providing firsthand insights into the creative process and artistic intent. Their

involvement fosters authentic engagement, enabling students to move beyond theoretical analysis and interact directly with artistic practices.

To cater to the diverse needs of students, museums and galleries could expand their range of art activities. Burnham and Kai-Kee (2011) recommended encouraging students to explore various art forms such as observational drawing, object handling, and interactive discussions about artworks. This exploration of different art forms within the gallery setting fosters a deeper connection between visitors and the artistic process. Andrews (2012), in his study on artist-teacher collaboration, observed that artists' participation in gallery education assisted museum educators in organizing a broader range of activities such as dancing, singing, and crafting. The inclusion of a variety of art forms expands the potential for students to engage in multisensory learning experiences.

Artists' involvement in educational settings not only enriches students' educational experiences but also drives potential collaboration among different educational roles. Griffiths and Woolf (2009) described collaboration as a situation where "everyone learns from everyone" (p. 567). Shaw (2011) defined it as an interactive process between individuals with complementary skills who are working towards a mutual goal that cannot be achieved alone, potentially resulting in new learning and shared understandings.

Artists' Collaboration with Museum Educators or Schoolteachers Abroad

Examples of collaboration between artists and educators illustrate how such partnerships facilitate the exchange and enhancement of knowledge and skills. For instance, the Nottingham Apprenticeship project in the UK, initiated in 2002, offered children opportunities to collaborate with creative practitioners or artists within classroom settings. Writing about this partnership, Griffiths and Woolf (2009) noted that both artists and teachers benefited from collaboration, learning new skills and addressing problems from different angles. Similarly, Nevanen et al. (2012) identified a collaborative partnership between artists and teachers in Finnish classrooms. In this program, teachers explained that the engagement of artists in classes stimulated children's interest and curiosity, and artists often inspired children to explore different art forms. Nevanen et al. observed that teachers and artists benefitted from this multi-professional, collaborative partnership. Teachers learned art-related knowledge from artists, and artists drew inspiration from being in a new environment.

Andrews (2012) conducted the Odyssey Project in Canada to explore collaboration between artists and museum educators in art museums. This collaboration enhanced museum educators' professional development by deepening their understanding of artworks and improving their ability to facilitate discussions about art. Additionally, the integration of artists' creative approaches expanded the range of art activities in museum education

programs, enabling educators to develop more interactive and immersive learning experiences that increased visitor participation and engagement. Although scholars have researched collaborations between two roles, such as artists and teachers or museum educators and artists, in art museums or schools, collaboration between the three different roles of artists, museum educators, and schoolteachers has not been explored in detail.

Artists' Engagement in Museum Education in New Zealand

This section reviews key studies that highlight the benefits and challenges of incorporating artists into museum education in New Zealand. Bell (2010) emphasized the importance of shared experiences among students in facilitating knowledge acquisition within the context of museums. Subsequently, Bell (2011) conducted a study utilizing semi-structured interviews and observations across five New Zealand cultural institutions. This study aimed to identify best practices and challenges in art museum education. Bell observed that art museum educators often prioritize meeting teaching objectives and curriculum requirements over nurturing student creativity in the arts. He suggested that this focus may be due to many art museum educators lacking a background in fine arts and primarily holding qualifications in teaching. Bell recommended that art museum educators and schoolteachers seek professional development opportunities involving artists to enhance their understanding of art. Bell's viewpoint aligns with McNaughton's (2019) advocacy for increased collaboration and dialogue among educators and artists to nurture the profession. Both researchers underscored the significance of professional development for museum and gallery educators, although they did not delve into how museum educators and schoolteachers could gain professional development from artists.

Abasa's (2014) study in New Zealand investigated the policies, practices, and public pedagogy concerning visual art in art museum and gallery contexts. Abasa noted a significant gap in research-based frameworks for pedagogies in New Zealand art galleries. To bridge this gap, she utilized a grounded theory approach to examine the teaching pedagogies employed by educators at the Auckland Art Gallery and the Christchurch Art Gallery. Through coding and analysing the data, Abasa identified a predominant use of signature pedagogy, with limited instances of critical pedagogy among educators. Signature pedagogy is characterized by structured teaching routines, stereotyped and routine teaching practices, and a hindered response to the dynamic nature of teaching. In contrast, critical pedagogy, which incorporates constructivist learning theories and experiential learning methods, aligns with contemporary museum and gallery educational programs. Additionally, Abasa acknowledged the potential value of involving artists in museum education to improve teaching practices.

In a recent study by Xu (2022) on the beliefs of museum educators regarding their teaching roles, most participants identified themselves as educators or teachers who impart knowledge

to students during school visits to galleries and art museums. She indicated that museum educators' identification with their role might limit themselves in the structured teaching pattern. Consistent with Abasa's (2014) recommendation, Xu advocated for increased collaboration among artists and other roles such as curators and schoolteachers within museum education. Such collaborations could potentially disrupt routine teaching practices and introduce more innovative approaches.

Research Questions

While there is growing recognition in New Zealand of the importance of artists' engagement in students' museum education, there is a dearth of research in this area. To bridge this gap, this study aims to explore the following key questions:

1. In what ways can artists enhance students' learning experiences in art museums?
2. What are the benefits of collaborative efforts among artists, museum educators, and schoolteachers?

Methodology

The Double Diamond Design Process

The key methodological framework employed in this study is the Double Diamond design process. The Double Diamond design process, launched in 2005 by the British Design Council[1], is devoted to supporting and encouraging the public to transfer their innovative ideas into practice. This approach highlights a visual, comprehensive, and clear description of the design process. The core principles of the Double Diamond design process align well with this research's objective to develop collaboration between artists, museum educators, and schoolteachers by facilitating an iterative process of exploration, ideation, prototyping, and refinement. This approach fosters interdisciplinary engagement, ensuring that diverse perspectives contribute to innovative solutions in museum education.

The basic design process of Double Diamond includes two diamonds conducted through four processes in phases called Discover, Define, Develop, and Deliver. Specifically, in the first diamond, the beginning phase of Discover aims to engage participants in discussion about problems. The Define phase involves gathering insights from the first phase to define challenges differently. Develop encourages participants to provide different answers to defined problems or to cocreate and develop something new. The objective at the Deliver

[1] The British Design Council's framework helps designers and nondesigners across the globe tackle some of the most complex social, educational and environmental problems. It aims to achieve significant and long-lasting positive change. https://www.designcouncil.org.uk/our-work/skills-learning/tools-frameworks/framework-for-innovation-design-councils-evolved-double-diamond/

phase is to test out solutions or frameworks. Figure 1 visualizes the double diamond design process used in this study[2].

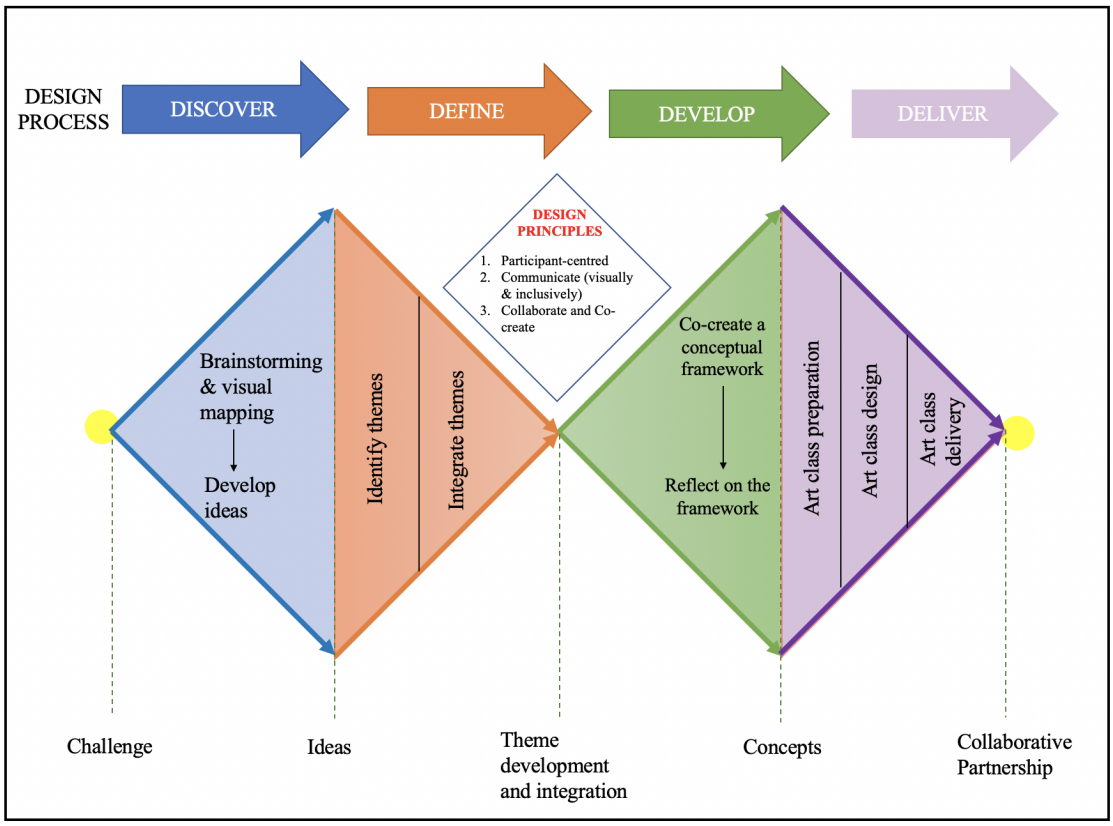

Figure 1. The Entire Research Design Process.

Due to the use of a collaborative approach, participant-centered workshops became an important method for assisting participants in the process of engaging and collaborating. The first three sections of the diamonds were applied to workshops in two art museums. The workshops were participant-centered, using brainstorming and visual mapping to cocreate a new framework for museum learning. The last stage of delivery occurred after the workshops. This paper focuses on the development of the themes and the cocreation of the conceptual framework in response to the Discover, Define, and Develop phases.

Workshop

Two workshops were conducted at two different art museums, each including artists, museum educators, and schoolteachers. The workshops were in response to the Discover, Define, and Develop phases. First, they aimed to discuss the strengths and weaknesses of current museum

[2] In this figure, "ideas" stand for rough mental constructs, while "concepts" indicate refined notions that are developed from extensive analysis. Ideas each participant contributed are essential parts of the process of forming the final concepts.

education in New Zealand. Second, they sought to identify how artists, museum educators, and schoolteachers expect to experience art with students in art museums. Third, they cocreated a prototype of an art class.

Participant Selection

Participants who had experience working with children in a variety of learning environments and who were interested in contributing to improvements in museum education and fostering collaboration were eligible to join the workshops. Finally, 6 artists, 6 primary schoolteachers, and 3 art museum educators were selected. Table 1 presents the background information of the selected artists, museum educators, and schoolteachers. All the participants were assigned pseudonyms.

Table 1

Background Info on the Artists, Museum Educators, and Schoolteachers

Artists	**Schoolteachers**	**Museum educators**
Kate taught visual art at an American college for 6 years. Later she now worked as a full-time artist in New Zealand.	Sarah worked as a schoolteacher for over 2 years.	Kim worked as a museum educator for more than 3 years.
Jack was a self-supporting artist who engages with local schools to teach art. He specializes in visual art.	Margaret was a deputy principal in a primary school for almost 15 years.	Caroline was a secondary school teacher for 5 years. She then moved to a museum and worked there for 3 years.
Karen worked as an art tutor in an institution, specializing in visual art.	Emily taught as a schoolteacher for nearly 2 years.	Rebecca worked as a museum educator for 7 years.
Brain was a mural painter.	Amy worked as a schoolteacher for 8 years.	
Ashley was visual artist who also owned an art school.	Leah was a student teacher completing her internship at a school.	

Rachel majored in oil painting but more recently focused more on art installation.	Julie worked as a schoolteacher for almost 28 years.	

Workshop Size

Two workshops were conducted in this study. Workshop one had 7 participants, including 3 artists, 1 museum educator, and 3 schoolteachers. There were 8 participants in the second workshop. Workshop two included 3 artists, 2 museum educators, and 3 schoolteachers. The small sample size of the workshops allowed for more detailed and deeper information to be elicited. Creswell and Poth (2016) suggested that a small group with 6 to 10 participants is more appropriate for examining participants' insights.

Workshop Setting Selection

As this research particularly investigates art museum education, art museums were thought to be the best place to implement workshops. Moreover, all the selected participants in the workshops were familiar with art museums, which helped them reach the discussion stage. With the permission of the respective art museum directors, workshops were held in two different art museums in which the selected museum educators worked.

Both selected art museums are large publicly funded cultural institutions. The two art museums are located in two different community districts and serve a diverse audience, including school groups, local residents, and visitors from various socio-economic backgrounds. Both art museums focus on contemporary art and provide extensive learning programs for schools.

Workshop Questions Design

Each workshop lasted 90 minutes. The questions were tailored to the workshops' purposes and were open-ended. The workshops started with a warm-up prompt: "Art experiences outside the school classroom. What is great? The following question was then posed: "What should children gain from experiencing art in art museums?" After discussing their responses to these two questions, the participants were encouraged to implement their ideas during a school visit to a museum. Figure 2 presents the participants working on the warm-up questions. Figure 3 shows participants codesigning a novel conceptual framework for a real school visit in light of the ideas developed in the warm-up question phase.

Workshop Recording

Ethics approval was given by the University Human Ethics Committee. Information sheets were given to participants before the workshops, including the researcher's introduction, project

description, participant identification and recruitment, participant rights, project procedures, data management, and project contacts. Participants were informed about the duration of the workshop and their contribution to the project and were given the opportunity to ask questions, decline to answer any particular question, or withdraw at any time. Audio and video recordings were allowed, but the anonymity and confidentiality of the participants' responses were maintained to protect their identity.

Figure 2. Participants Working on the Warm-up Questions.

Figure 3. Participants Codesigning a Novel Conceptual Framework for an Art Class.

Data Coding and Analysis

The entire data coding and analysis process was performed in concert with the double diamond design process. During the Discover and Define phases, the primary objective was to explore and identify the problem through brainstorming and visual mapping, categorizing and identifying themes, and establishing relations between themes. In the development phase, participants codesigned a novel conceptual framework for gallery education and reflected on the framework.

Creswell and Poth (2016) noted that manual coding allows the researcher to engage more deeply with the data. By personally reviewing and coding the data, researchers can annotate the data, jot down thoughts and reflections, and capture subtleties that automated software might overlook. Given that the data in this study was collected through communication and interaction, manual coding was employed to enhance the researcher's understanding. The manual coding approach enabled the researcher to systematically document marginal notes, track emerging themes, and record details about participants' nonverbal communication. Figure 4 provides an example of the manual coding process.

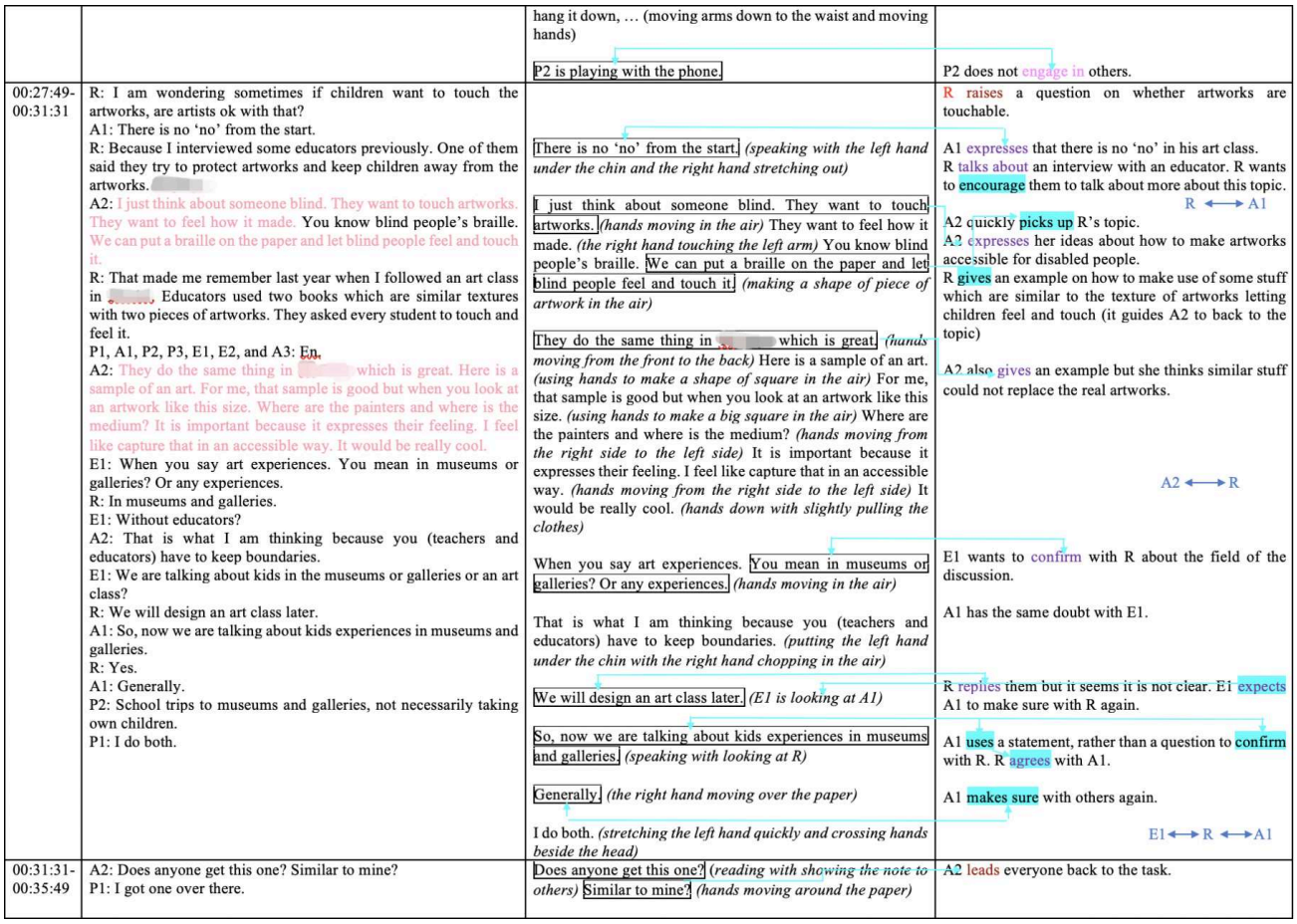

Figure 4. An Example of Data Coding Process.

To effectively handle the information collected from two workshops, I conducted a thorough review of the videos on multiple occasions, particularly documenting the key turning points and changes in topics. Then, I identified themes that emerged from the data that were relevant to the literature, as well as those that were not covered by the literature. There were four essential steps involved in coding data. First, it was crucial to write down initial ideas that were expressed in the form of broad and all-encompassing sentences or phrases. Second, the codes generated were condensed into potential general themes. Subsequently, I assessed the relevance of these themes to the data and the overarching research question. The final step involved consolidating similar codes and refining a representative label that accurately reflected the identified themes. A theme is a recurring pattern that contains multiple data items and relates to the primary research objective (Creswell & Poth, 2016). Finally, four recurring themes regarding flexible pedagogy, student-centered learning, expanding the variety of activities, and complementarity were identified. These four themes will be unraveled later in the discussion section. Figure 5 illustrates the process of developing and integrating themes.

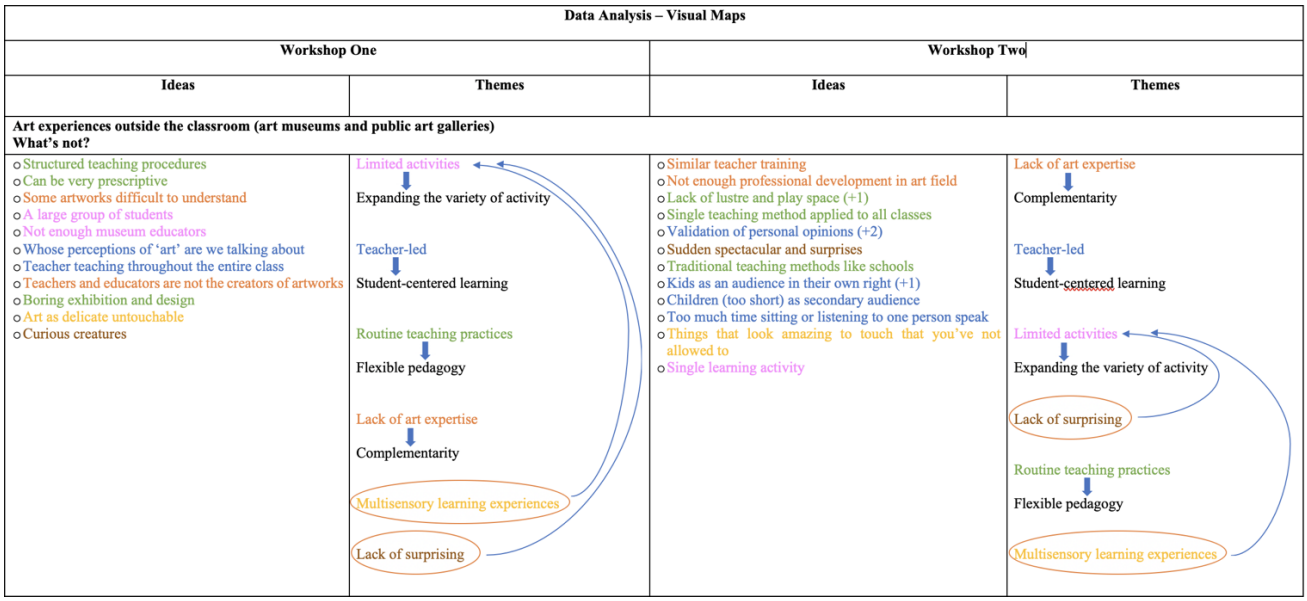

Figure 5. Themes Development and Integration.

The participants were encoded as P1, 2, 3, … to represent each of the primary schoolteachers; A1, 2, 3, … to indicate each of the artists; and E1, 2, 3, … to denote the museum educators.

Workshop Results

As mentioned in the methodology section, the workshops were conducted in response to the three stages of Discover, Define, and Develop. Thus, this section will present the results of the two workshops and then expand the concepts codeveloped by the participants.

The participants' ideas on codesigning gallery education are integrated into four concepts. The participants also reflected on the four concepts and clarified some points further. Figure 6 summarizes the participants' ideas on a conceptual framework for a real art class during the workshop discussion.

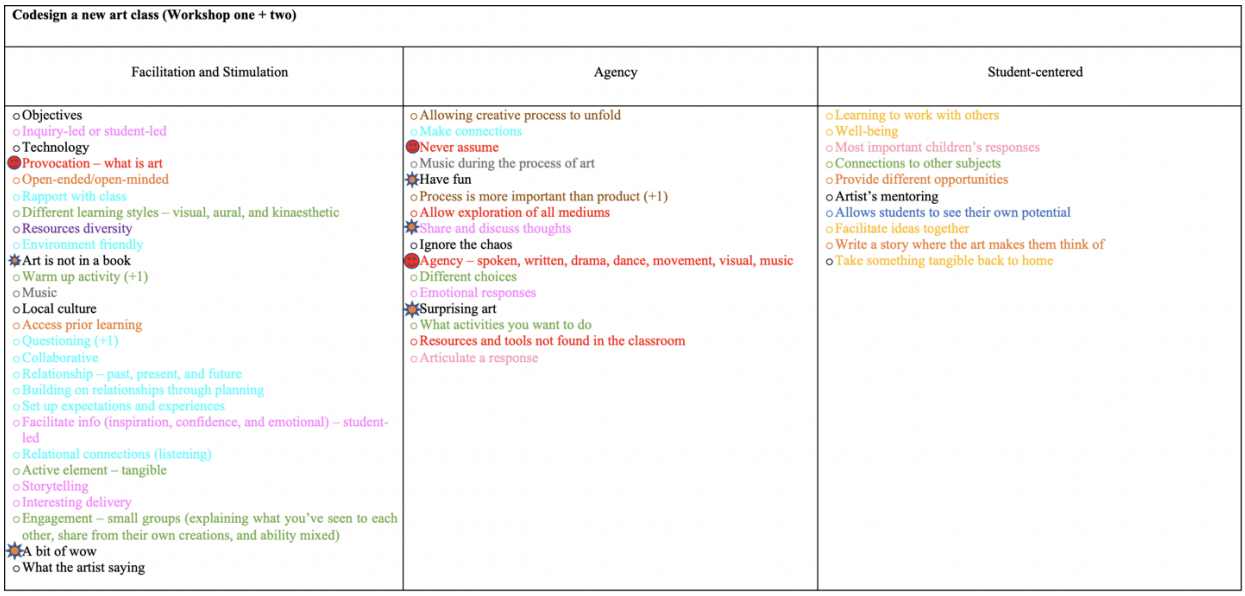

Figure 6. Participants' Ideas on Codesigning a New Art Class.

Table 2 presents the concepts that are followed by the participants' statements during the discussion of the two workshops.

Table 2

A Novel Conceptual Framework for an Art Class.

Concepts	Quotes by workshop participants
Facilitation	P1: "Facilitation helps build up a rapport with children and creates an engaging environment". A4: "We can start the class with some activities and movements rather than just listening to teachers". E3: "Artists have better knowledge in art field than us".
Stimulation	A1: "Our class should start with students' ideas. Let students lead the class". A2: "Yes, we should see what children want to explore instead of giving the information to them. We need to change our approach based on students' needs". A6: "A game is a good idea to determine students' interest. Then, we can slip in the class by their interests".
Agency	E2: "I realized that our art activities are not diverse as we do not know so much about art". P5: "Yes, I also found that the museums often provide similar art activities". A5: "We should set up different art activities to satisfy students' different interests and needs".

	A3: "Exactly, we can be part of different groups to learn with [students] together. We can have diverse art forms such as art performance, drama, art painting, sculpture, design, music … and so forth".
Student-centered	A3: "We should remember this is [the] students' class. They are the 'boss' in here". A6: "Let students discuss and interact with each other. They (students) should guide us to find solutions. We are just part of them". A4: "Students should lead the class. We are facilitators".

Facilitation

The concept of facilitation entails establishing a supportive and interactive learning environment. One artist suggested that integrating active elements into teaching could capture students' attention. This approach offers students opportunities to explore different perspectives and ideas rather than relying solely on passive listening. Moreover, museum educators and schoolteachers believe that artists' involvement makes students feel more engaged. As creators of artworks, artists have a deep understanding of their own creative process. Unlike museum educators and schoolteachers, who focus on teaching and facilitating learning, artists can share first hand insights into their inspiration, techniques, and emotions behind their work. Artists' personal experiences allow them to connect with students on a deeper level, encouraging students to incorporate their own experiences into artistic creations.

Overall, the artists' engagement can provide valuable inspiration and guidance for museum educators and schoolteachers seeking to create engaging and meaningful learning experiences for students.

Stimulation

The core of the second concept of stimulation implies a student-centered approach. This concept emphasizes the importance of listening to students' ideas, encouraging their curiosity and questions, respecting their differences, and co-constructing knowledge with them. The artists suggest prioritizing students' voice and agency in teaching. This could manifest in practices such as starting classes by responding to students' ideas or encouraging students to lead class discussions rather than immediately providing instruction.

As the artists in this study often participate in collaborative projects, they are exposed to different ways of thinking and creating. This exposure helps artists develop new insights and creative approaches. When artists work with educators, they can bring these insights to broaden educators' thinking about being more flexible and responsive in their teaching.

In addition, the artists support, through the forms of games, play, and exploration, the approach of students. This could mean providing opportunities for students to ask questions, pursue their own interests, and co-construct knowledge with their peers and teachers. Overall, artists are encouraged to create more student-centered, equitable, and engaging learning environments.

Agency

The concept of agency highlights the importance of individualized and diversified learning experiences for children, with a focus on multisensory exploration and engagement with various art forms.

The idea of separating children into different learning groups based on their interests and needs inspired museum educators and schoolteachers to think creatively about how they could provide more personalized learning experiences for students. Moreover, as mentioned during the workshops, different students have different preferences, and not all students like hands-on activities. Offering different learning activities can be an effective way to improve students' multisensory learning experience. This may include activities such as music, dance, drama, or other forms of creative expression that allow students to explore their creativity and engage with the material in a new way. Integrating more diverse art forms into curricula not only encourages students to experience different forms of art but also enables them to develop a greater appreciation and understanding of the art world as a whole.

In summary, schoolteachers and museum educators have expressed their concerns about the lack of diversity in art forms. This sentiment is in line with the recommendations made by the artists, who suggest expanding the variety of art forms available to deliver personalized and multisensory learning experiences to students.

Student-centered

The concept of student-centered learning aligns with the principle of the second concept of stimulation, which encourages children to take an active and participatory role in their learning process. This concept prioritizes the expression of students' ideas and opinions and identifies students as art creators.

In the workshop, the artists emphasize the importance of focusing on the creative process over the final outcome. This implies that artists recognize the creative potential of students and encourage them to explore their artistic abilities. By placing value on individual expression and distinctive perspectives, students are more likely to feel heard and respected in the learning process. Additionally, artists are hesitant to assume the traditional role of teachers

and instead prefer to work together with students. This indicates that artists acknowledge the importance of empowering students to become creators of their own artwork.

In general, the involvement of artists tends to influence museum educators and schoolteachers to reflect on their conventional teaching practices, as well as their role in students' learning.

Discussion

This study draws attention to four themes identified during the workshops. These four themes are shifting to flexible pedagogy, shifting to student-centered learning, expanding the variety of activities, and complementing each other's knowledge and skills.

Flexible Pedagogy

Abasa (2014) noted the formulaic teaching procedures used by museum educators, which resulted in stagnant gallery education practices and difficulties in responding to unexpected learning episodes. To address this issue, museums often rely on artists to bring excitement and engagement to students' learning experience, with artists having the ability to create a magical moment and foster students' critical thinking. However, concerns have been raised about the direction of artists' pedagogies and their effectiveness in facilitating teaching goals and learning outcomes. The concept of critical pedagogy, as recommended by Abasa, is rooted in social constructivist teaching models that emphasize the collaborative, dynamic, and creative nature of learning environments. Xu's (2022) observation of critical pedagogy highlighted the potential of this approach to facilitate an instructor's adaptation to students' personalities, backgrounds, learning styles, interests, and needs. However, she argued that the application of critical pedagogy has limitations in explaining and addressing these features comprehensively. She suggested that it is crucial to adopt a critical and analytical approach that goes beyond mere reliance on the jargon of critical pedagogy, which may lead to a self-referential semantic loop.

The utilization of critical pedagogy depends on the individual educator's familiarity and understanding of this pedagogy. While some museum educators may possess in-depth knowledge of critical pedagogy and its application, others may not be familiar with the concept. Thus, museum educators should develop a comprehensive understanding of critical pedagogy and continually reflect on and improve their practices to ensure effective application. Additionally, framing an artist's teaching style as a fixed pedagogy can cause a pedagogical paradox. The pressure of identifying a fixed pedagogical approach may confine artists to repeated teaching methods rather than embracing their artistic approach to teaching. Recognizing and valuing the unique qualities that artists bring to teaching and providing

artists with the flexibility to approach their teaching are essential to avoid the pitfalls of the pedagogical paradox.

Although the artists who participated in the workshops did not provide a precise definition or description of the pedagogies they employed in experiencing art with students, they shared common suggestions, such as prioritizing students' interests and needs, emphasizing the creative process, and recognizing the significance of personal experience in relation to artistic creation. These suggestions align with Thomson et al.'s (2019) recommendations for museum educators and schoolteachers to adopt flexible approaches by focusing on students' unique identities, experiences, interests, and self-expression. The findings of this study indicate that there is no singular or fixed formula for addressing students' needs and interests, as these are contingent upon the dynamic and varied thought processes of individual students. The engagement of artists in students' art museum education has the potential to instigate a shift away from traditional teaching pedagogies. This change may trigger the development of more flexible approaches that can accommodate the unique requirements of each learner.

Flexible pedagogy, in contrast to traditional pedagogies often applied in museum learning, allows for greater adaptability and responsiveness in students' art classes to balance structured teaching patterns. Connecting artists with museum educators and schoolteachers could facilitate a change from routine teaching patterns towards a more adaptable and student-centered approach.

Student-centered Learning

The shift from a prescribed teaching pedagogy to a flexible approach could naturally drive a change from teacher-led teaching to student-centered learning. During teacher-led instruction teachers plan all learning outcomes before class, with students completing tasks assigned by teachers. However, effective teacher-led instruction also considers students' interests and prior knowledge in lesson planning. The key distinction, therefore, lies in how much autonomy students have in shaping their learning experiences. In contrast, student-centered learning requires teachers to be more flexible, adjusting their teaching based on students' interests and curiosity. The concept of student-centered learning prioritizes the integration of individual experiences into the learning process, emphasizing active learner engagement and motivation for effective learning. Nevertheless, as observed by Bell (2011), traditional teaching procedures are still prevalent in museum education. Students are mostly regarded as passive recipients of knowledge, and museum educators are seen as primarily responsible for transmitting knowledge.

In contrast to museum educators and schoolteachers, artists in the workshops of this study advocated for a facilitative role in students' art creation process, enabling students to become

the primary creators of their artworks. This finding is consistent with Jaffe et al.'s (2015) reference to students' concerns about whether their ideas are appreciated, valued, and listened to by others rather than being required to show their "creativity" by presenting learning outcomes. They explained that creativity is not just a matter of producing something new but rather involves the process of thinking and creating, which must be generated by the learners themselves. This emphasis on student empowerment and creativity highlights a potential shift in educators' roles from being knowledge providers to actively facilitating student engagement in the learning and creative process.

Connecting artists with museum educators and schoolteachers could shift educators' mindsets from completing lessons to engaging and interacting with students. This collaborative effort may also have a positive impact on the education sector by promoting a student-centered learning approach that encourages creativity and critical thinking.

Expanding the Variety of Activity

Dissimilar to the routine single pattern of activity, placing students in a central position in the learning process indicates that students have autonomy to choose activities based on their own interests. Nevanen et al. (2012) noted that students feel highly motivated and enjoy learning when they can select what they are passionate about. They clarified that not all students may find hands-on activities enjoyable and suggested incorporating various forms of agency such as design, sculpture, drama, dance, craft, and painting groups. This recommendation aligns with Andrews's (2012) call to deviate from the traditional single pattern of activity. By giving students the freedom to select their activities, they become more invested in the learning process, and their motivation and enjoyment increase.

The incorporation of manifold types of learning activities can positively impact students' multisensory learning experience. Black (2012) indicated that students benefit from a wide range of modalities, such as visual, auditory, kinesthetic, and tactile[3], in the learning process. The artists in this study also suggested providing materials with textures similar to those found in artworks and encouraging students to touch and feel these exemplars. Engaging students in this way aids students in better understanding the material. Additionally, the use of visual aids facilitates the transformation of abstract concepts into more tangible and concrete forms, enabling students to comprehend and recall the information more effectively. A comprehensive learning experience can be achieved by integrating a variety of learning activities that accommodate the diverse learning preferences of students.

[3] visual (seeing images or demonstrations), auditory (listening to explanations or discussions), kinesthetic (engaging in movement-based activities), and tactile (physically interacting with materials through touch)

In addition, the provision of multiple activity options addresses the challenge faced by museum educators in managing a large number of students. Andrews (2012) expressed concern over the difficulty that teachers or educators encounter in managing many students while teaching creatively and interactively. In such circumstances, museum educators may not offer individual attention to every child, which could also explain the tendency to repeat the same activities in museums. The collaboration between artists, museum educators, and schoolteachers caters to the diverse interests and preferences of students while expanding the variety of activities offered.

Complementarity

The variety of activities enables artists, museum educators, and schoolteachers to not only provide their expertise in their own fields but also complement each other's skills and knowledge. Shaw (2011) indicated that complementarity is a key driving force behind creative partnerships. By working together, practitioners are able to learn from each other and complement each other's skills and knowledge. In this study, each of these three roles contributes to students' learning experience in different ways. Teachers bring their students to museums and galleries with the expectation that museum educators will have greater knowledge of art. Some museum educators come from primary or secondary teaching backgrounds, while others specialize in art history, curation, or museum studies. Their expertise is shaped through direct engagement with museum collections, curators, conservators, and other professionals within the institution. Although museum educators possess strong pedagogical skills and institutional knowledge, they may not always have the same firsthand experience in artistic creation as practicing artists. Griffiths and Woolf (2009) suggested that museum educators (including schoolteachers) should learn about art directly from artists. By connecting with artists, museum educators and schoolteachers may gain a deeper understanding of the stories and viewpoints inherent in artworks. This may help them appreciate artworks in new and meaningful ways and communicate this appreciation to their students.

Moreover, directly learning art from artists could offer a valuable alternative to conventional teacher training methods that are used in teacher training colleges. Unlike traditional teacher training methods that adhere to predetermined curricular guidelines, engaging in direct communication with artists may encourage museum educators and schoolteachers to experiment and explore new possibilities in their practice.

In addition to the educational advantages gained by museum educators and schoolteachers, artists also benefit from collaboration through inspiration and opportunities for professional development. When artists present their artworks to the public through communication and interaction with others, they can reflect on their artworks and return to their creative processes

with fresh ideas acquired from exchanging ideas with teachers, museum educators, and students. Collaboration highlights the mutual reliance and reciprocal relationships among artists, museum educators, and schoolteachers. Through this collaborative partnership, each individual maintains his or her own role while leveraging his or her specialized expertise to enhance his or her learning experience.

Conclusion and Implications

This study explores a new form of collaboration involving artists, museum educators, and schoolteachers. Utilizing a collaborative research approach, participants worked together to discover and define problems in museum education, and codevelop a conceptual framework for a new art class. This collaborative effort facilitates a progressive transition for schoolteachers and museum educators from traditional teaching methods to more flexible pedagogical approaches. Moreover, this collaboration enriches the professional growth of museum educators and schoolteachers. In return, artists can find inspiration through interactions with students, museum educators, and schoolteachers. While the study focuses primarily on the Discover, Define, and Develop phases of the collaboration, it does not delve into the Deliver stage. Future research will involve implementing and testing the codesigned conceptual framework with artists, museum educators, and schoolteachers.

Further exploration of this collaboration prototype within art museums could include its long-term application and delivery in museum education. This would entail examining whether this collaborative model alters routine teaching practices and fosters reflective practices among artists, museum educators, and schoolteachers. Such an investigation would provide valuable insights into the effectiveness of this collaborative approach.

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Chang Xu completed her PhD at Toi Rauwhārangi College of Creative Arts, Massey University, Aotearoa, New Zealand. Her PhD research centered around fostering greater involvement of creative practitioners in children's museum and gallery education while promoting collaboration among various roles within art museums. Chang's passion lies in the realm of collaborative and interdisciplinary research, with a particular focus on the digital transformation and innovation within museum education. She is also keen on understanding the needs of people with disabilities to develop more inclusive museum programs, ensuring that museums and galleries are not only multicultural but also accessible to individuals of all abilities.

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