VOICES OF INDIVIDUALS WITH DISABILITIES IN ART MUSEUM

PROGRAMMING: A PERSON-CENTERED APPROACH

by

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ABSTRACT

This study documents an experience in which a small group of cognitively and developmentally disabled adults expressed their personal goals and views related to art museum visits. A review of literature related to disability studies, museum access and inclusive programs, art therapy, and person-centered thinking provide background and context. Case study and qualitative interviews are used as methodologies to support an investigation of the use of person-centered thinking in the implementation of art museum programming for the study participants. Person-centered thinking is considered and assessed as an approach to structuring meaningful collaborations between visitors with disabilities and art museums. Data collected in the forms of visual and written response, observation, and documentation of interviews inform the findings, discussion, and analysis of the study's research goals. The resulting case study may be used by museums to structure visits with similar groups. This study contributes to a growing body of knowledge pertaining to how museums can best collaborate with disabled populations to create inclusive programs.

CHAPTER ONE: INTRODUCTION

The inspiration for this thesis grew out of an interaction I had during a recent internship. For ten weeks over the summer of 2014, I interned with the Education Department at Fallingwater in Mill Run, Pennsylvania. The world famous architectural site, designed by Frank Lloyd Wright in 1936, receives nearly 200,000 visitors annually. Diverse groups, individuals, and families visit the site each summer. One Saturday morning, a group of five hearing-impaired visitors, all friends travelling together, checked in at the Visitor Center. The Visitor Services representatives were flustered. Though the group reserved tour tickets, it was not previously noted that the group was hearing impaired. The one tour guide trained in ASL was not scheduled to work that day. Tours of Fallingwater consist of 12 visitors at most and are led by highly trained guides. The guides speak for over an hour as the groups tour the structure and grounds. Tour guides have talking points that they must include and do their best to cover as much information as possible. A typed synopsis of the general tour was available to the hearing impaired group but it was inconvenient for the guide to stop and frequently check in with them. It was determined that, as the Education Intern, I would follow the hearing impaired group on their tour with a notepad to paraphrase and handwrite what was said.

I followed the group, writing quickly as the guide spoke. Fortunately, I was also in training to give tours and knew what to anticipate. The five hearing impaired visitors gathered around me. Pointing, smiling, and nodding – they read what I wrote and related it to what they observed. Throughout the tour, they were able to write questions for me to answer. One of the visitors was a proficient lip-reader and I realized that he was able to understand some of what the guide said and convey it through sign language to his

friends. I alerted the tour guide and together we made sure this visitor was able to clearly see her as she spoke. My sole intention was to help this group have a meaningful and fulfilling experience. At the end of the tour, I used their phones to take their pictures at the famous viewpoint. Gratitude and hugs were exchanged as I dropped them off at the gift shop and departed.

In the months that have passed since this interaction and throughout my participation in graduate level museum education courses at The University of Arizona, I've come to observe and understand a significant difference between accessibility accommodations and inclusive programming for individuals with disabilities in the museum context. Museums frequently offer accommodations like listening devices, large print and braille information, sign language interpretation, and wheelchairs (McGinnis, 2007). Accommodations such as these are positive steps towards inclusion and do increase overall museum access for diverse groups. However, they are generally conceived of as add-ons to pre-existing programs for mainstream visitors and not necessarily indicative of programming that specifically addresses the unique needs of disabled groups or individuals. At Fallingwater, I created more personalized opportunities for the hearing impaired group. From my observation, this group wanted and had an overall more meaningful experience than they might have if they had independently followed the general tour and only read the tour script.

I feel as though this example illustrates the need for attention to the quality of inclusive art museum programming. Inclusion is not just an educational plan to benefit disabled people. It is a model for equitable education for everyone. Identifying and addressing the multitude of visitors' unique needs at an art museum is a huge but perhaps

not insurmountable endeavor. Everyone has needs, and often more than one. Lumping groups of people and trying to solve their needs with a solitary or blanket solution is not necessarily effective. Even within disabled groups, some individuals prefer either least-restrictive (no personalized supports) or inclusive experiences (with supports). A variety of programming that offers individuals a menu of options from which to choose may be a starting point (McGinnis, 2007). A variety of programming benefits all visitors. "Everyone can benefit from the same information being provided and reinforced through various modalities" (McGinnis, 2007, p. 142). In creating programming options that meet a range of needs, it is important to consider, value, and incorporate the voices of individuals for whom the programming is being created.

This thesis examines research related to and the outcomes of a study that took place in Tucson, AZ during the spring of 2015. The study details the experience and resulting data of a small group of adults with developmental disabilities from ArtWorks, an arts-based day program serving individuals with disabilities located on the University of Arizona campus. This line of inquiry evolved from my work at ArtWorks and the UAMA and my interest in connections between museum education and disability studies.

Research Question

- How can person-centered thinking be used to structure meaningful and inclusive museum programs that reflect the voices of adults with developmental disabilities?

The participants in this study planned and carried out visits to The University of Arizona Museum of Art using the guiding principles of a philosophy *person-centered thinking*. "Person-centered thinking is based in the values of independence and rights,

coproduction, choice and control and inclusive and competent communities" (Sanderson, 2012, p. 24). The study participants expressed their views pertaining to the personal value and desired outcomes of art museum programming and touring strategies, through qualitative small group interviews.

Significance to Art Museum and Community Art Education

Throughout history, museums often have had inadvertent polarizing effects on potential visitors. Not everyone has felt welcomed by museums. "Until recently, museums could be described as repressive and authoritarian symbols" (Hooper-Greenhill, 2007, p. 1). Though museums are public spaces, they often embody the privately held ideals of influential donors, curators, or government entities.

> In the early part of the nineteenth century, newly opened museums – although with limited access for the public – primarily demonstrated the wealth and power of governments. They displayed imperial conquests, exhibited the exotic material and treasures brought back to Europe by colonial administrations and private travellers or unearthed by increasingly popular excavations, and generally awed those fortunate enough to be allowed to enter and observe the splendor of a nation's wealth. (Hein, 1998, p. 4)

Objects were collected and displayed in ways that emphasized the wealth and power of dominant governments. "By the twentieth century, museums had spread over the globe, taking with them the complicated issues of representation, plunder, power, authority, legitimacy, and memory" (Ott, 2007, p. 273). McClellan (2008) notes that public museums may be viewed as expressions of collective values and aspirations. The 20th century witnessed an increase in public critique regarding whose narratives were shown

in museums and how. Groups, who have experienced marginalization in museums based on, areas such as, culture, race, gender, and ability, continue to question and contribute to ongoing conversations about inclusion and representation in museums.

Collective views about museums are changing, in part, due to shifting societal perspectives and efforts from museums to advocate for their relevance.

> What has tipped the balance towards audiences in recent decades has been the rise of social activism - political demands for museums to be more inclusive - and the need to meet escalating operating costs through higher attendance. (McClellan, 2007, p. 156)

Recent human rights legislation has brought relevancy and attention to the fair treatment of all people. Organizations like the American Alliance of Museums are committed to displaying and depicting history and various cultures fairly. Increasing public outreach efforts and a greater attention on the creation of welcoming environments help museums emphasize their relevance and importance to funders and the general population. Within this climate of change, many museums are reaching out to diverse populations who were perhaps overlooked or alienated by museums in the past and are creating inclusive spaces for people of various ages, races, sexualities, genders, ability levels, and so on.

Museum educators state that those who experience disabilities are welcome, however museum programs and environments do not necessarily meet their needs (Blandy & Hoffmann, 1988). Undoubtedly, environmental accommodations increase physical access. However, they do not necessarily ensure full participation on behalf of visitors. Museum educators often incite the participation of visitors to increase the inclusion of their voices. Free-choice thinking, collaborative learning, narrative-based

practices, and Visual Thinking Strategies are all constructivist approaches used to increase participation in museum settings. Participation helps visitors engage with and influence their experience and the experiences of others. "Although museums have made great strides in the last 20 years to become more inclusive, the inclusion of people with disabilities in museum learning is still a specialized rather than a normalized practice" (Reich, 2014, p. 2). Increased opportunities for the participation of all people will be beneficial in creating a more inclusive museum environment.

This study asks individuals to involve themselves in the museum and is participatory in nature. Study participants engage directly with the planning of their museum experience. As Roberts notes, "Educators continue to collect evidence that supports visitor-centered approaches to interpretation and design" (1997, p. 7). Academic research and trends in Museum Studies suggest a shift towards the importance of outreach, visitor-focused, and participatory experiences. Simon explains: "The majority of museums will integrate participatory experiences as one of many types of experiences available to visitors in the next twenty years" (2010, p. 6). Museums are additionally embracing collaborative relationships with other organizations in order to better integrate with and remain relevant to the communities they serve. Dierking and Falk highlight: "A spirit of collaboration is sweeping the museum community, and a growing number of museums find themselves involved with partnerships with other cultural and educational institutions" (2000, p. 222). This thesis project capitalizes on the sentiment of positive collaboration between museums and community organizations through the connection between the UAMA and Artworks and how they might both benefit from the use of person-centered thinking in the museum context.

Person-centered Thinking

The study explores the utility of person-centered thinking as a participatory approach to help structure and inspire meaningful museum experiences. Based on the visions and wishes of an individual, person-centered thinking is widely used throughout the field of disability studies to encourage independence and a positive sense of self. Farkas elucidates:

> Person-centered thinking is choosing to think about and focus on the strengths, abilities and aspirations of a person with a disability rather than making decisions that are focused on an individual's problems and guided by an accounting of deficiencies and impairments. (2015, p. 6)

Traditionally, person-centered thinking and planning are used in clinical settings to assist with the long-term life goals and formal planning of an adult with disabilities. Practical applications of person-centered thinking in day-to-day situations and contexts can have rewarding results. This study explores a new application of the use of person-centered thinking in the museum context. The foundational principles of person-centered thinking are used to structure a series of smaller interactions between study participants and the museum.

ArtWorks

In January of 2014, I began working part-time at ArtWorks as an Instructional Specialist. ArtWorks is a facility for adults with physical, developmental, and cognitive disabilities, located on the campus of the University of Arizona. As a day program and art studio, ArtWorks provides instruction and opportunities in the arts as well as

reinforcement of life skills for about 25 adult artists with physical, intellectual, and developmental disabilities. Under the umbrellas of Family and Community Medicine and The Sonoran University Center for Excellence in Developmental Disabilities, ArtWorks employs University of Arizona medical and art students to help foster a community where all are respected and valued.

Faculty and staff at ArtWorks do their best to offer enriching opportunities and experiences in the arts for the participating artists. An art show is held annually at the facility in order to raise funds for and increase awareness about the program. Currently, supervising faculty members are working to implement an integrated paid work program for participants. In the near future, participating artists will be employed by ArtWorks to manage the on-site art gallery. Organizing supplies and work, hanging shows, and advertising will soon become the responsibilities of the artists. This is an exciting step towards offering program participants an outlet to exercise independence, autonomy, and to learn valuable work skills.

From my observation and experience, an emphasis is placed on the personal therapeutic and transformative aspects of art making at ArtWorks. However, as evidenced by the newly implemented paid work program, ArtWorks is increasingly helping its artists reach out and connect with their communities. Many of the artists have a specific medium they prefer (examples include textiles, ceramics, painting, or drawing) and it can be challenging to push them beyond their areas of comfort without disrupting their routines. Exposure to new art, artists, and historical references can help motivate and inspire artists to enter new and personally unchartered territories of learning. Art museum trips for artists from ArtWorks have the potential to be eye opening and

stimulating. Local outings for the artists are often offered during the cooler spring months, though some of the trips center more on leisure than learning. Select groups of artists from ArtWorks have only occasionally visited the University of Arizona Museum of Art prior to this study.

The University of Arizona Museum of Art

The University of Arizona Museum of Art (the UAMA) is an on-campus art museum established in the 1950's. I began working at the UAMA during the fall of 2014 after being awarded with the Kay Jessup Fellowship. This fellowship, which honors the life and work of an influential Curator of Education at the UAMA, is given annually to an Art and Visual Culture Education student who is interested in outreach between the museum and school and community programs.

The museum has an extensive collection of over 6,000 works of art. Exhibitions rotate frequently and visits to the UAMA provided the study participants with an authentic museum experience. Located on the University of Arizona campus, close to the corner of Park Avenue and Speedway Boulevard, the UAMA is just a half-mile walk from ArtWorks. The UAMA is also experiencing a period of change. Under the new directorship of W. James Burns, Ph.D., the museum is adopting and exploring new strategies in museum practice, education, and outreach. Faculty and volunteers at the UAMA are interested in collaboration with local programs and have expressed excitement about the outcomes of this study.

Emerging Community Partnership

The establishment of partnership between ArtWorks and the UAMA has the potential to create mutually beneficial and lasting results. As Zien observes, "In general,

the strongest partnerships are built on objectives closely related to the central missions, core capabilities, and natural resources of the partners" (1995, p. 18). Person-centered care for individuals with disabilities is central to ArtWorks. The UAMA is interested in adopting and increasing participatory strategies to engage visitors. Both Artworks and the UAMA strive to transform outdated and traditional views related to the fields of Museum and Disability Studies. Both institutions additionally share a focus on humanitarian concerns.

I view this study as a potential pilot for continued collaboration between ArtWorks and the UAMA. The UAMA may utilize aspects of this study to initiate partnerships with other community organizations similar to ArtWorks. Programs similar to ArtWorks in Tucson, such as, Arts for All, and school inclusion programs are ripe with opportunities for meaningful collaboration. Organizations such as the Sonoran University Center for Excellence in Developmental Disabilities may also be able to use this study as a resource in the facilitation of community outings for disabled groups in alternative contexts and as a potential example of how person-centered thinking and planning may be applied in practical (rather than clinical) settings.

Personal Significance

I come to this point in my educational and professional career with a variety of art education experiences. Prior to pursuing a master's degree in Art and Visual Culture Education, I left a position as a public middle school art teacher in New Mexico, after four years. I was challenged by the decision to leave the position and pursue graduate school as I had invested time and personal interest in building a program and relationships with students, families, and staff members at my school. However, teaching

large inclusive classes within the public educational system, too often left me feeling under supported in the endeavor of my helping students meet their individual needs and goals. I taught seasonally during the summers at my local art museum and I grew to see art museum education as a powerful alternative or supplementation to visual art programs in public schools. Falk and Dierking note: "Increasingly museums can be seen as public institutions for personal learning, places people seek out to satisfy their learning needs" (2000, p. xii). I chose to focus my graduate studies towards museum education with the goal of becoming better able to help interested students and visitors connect with art and visual culture through personalized experiences.

My work at the UAMA began at the beginning of my second year of graduate school. As the Kay Jessup Intern, I researched and worked on projects related to outreach and education. I took on the planning and implementation of Art Sprouts, a program geared towards offering meaningful museum experiences for another often overlooked group in museum settings, pre-school children and their parents. I synthesized and integrated research completed for this study into a presentation, which I gave to docents at the UAMA, to enrich their understanding of working with individuals with disabilities. I feel fortunate to have had access to such a valuable resource throughout my graduate studies. Opportunities at the UAMA have greatly contributed to my personal development and understanding of the practical application of academic theory.

I began working at ArtWorks halfway through my first year of graduate school. As a newcomer to Tucson, I saw the work as an opportunity to meet people and learn about my new community. I didn't necessarily have the intention of developing a passion for working with adults with developmental disabilities. However, over time, I came to

care deeply about the individuals with whom I work and the community at ArtWorks. I saw this thesis and corresponding study as an opportunity to enhance their personal and collective growth as well as advocate for their needs within the context of contemporary Museum Studies.

Layout of Chapters

Chapter Two expands on literature that helps to illustrate Disability Studies, Museum Studies, art therapy in the museum context and person-centered planning. Connections to comparable research and prior related studies are discussed at the conclusion of Chapter Two. Chapter Three outlines and provides a rationale for the research methodologies used throughout the study. The structure and the process of the study are expanded upon. Additionally, Chapter Three explains the specifics of the recruitment process, study participants, data collection procedures, and data analysis methods. Chapter Four presents the qualitative data collected throughout the study in narrative format. Data is categorized by key themes that emerged and this is presented in narrative format. Chapter Five presents findings and conclusions from the study. This chapter considers the implications of the findings and areas for further research.

CHAPTER TWO: LITERATURE REVIEW

Layout of Sections

This chapter is divided into six sections. The first section gives a brief introduction and general historical background related to disabilities and disability studies. The second and third sections review how museum access and programming for disabled individuals has changed over time. The use of art therapy in the museum context is examined in the fourth section and is connected to person-centered planning, which is further explained in the fifth section. A brief summary and an examination of how this study builds on comparable prior research are detailed in the final section.

Disabilities

Contemporary views and definitions of disability are influenced by relatively recent legislation. "Passage of the Rehabilitation Act of 1973, specifically section 504 prohibiting discrimination based on disability, caused cultural institutions in America to think about making themselves accessible on a larger scale to citizens with identified disabilities" (Andrus, 1999, p. 64). Enacted in 1990, The Americans with Disabilities Act (ADA) encompasses legislation that protects individuals with disabilities from discrimination. The ADA defines a person with disability as someone who has "a physical or mental impairment that substantially limits major life activities; has a record of such and impairment; or is regarded as having such an impairment" (The Americans with Disabilities Act of 1990, 2009, p. 7) Many common interpretations describe a disability as a deficiency - relating the phenomenon to a medical condition. Though the ADA definition of disability refers to "impairments" and "limitations," it distinguishes that disability is potentially a societal construct. Through inclusion of the phrasing,

"regarded as having such an impairment," the ADA definition implies that an individual's disability may be created by society.[1]

McGinnis (2007) elaborates on the interpretation of disability as deficiency, stating, "Identification of a disability as a deficiency creates justification for lack of achievement and is reflective of society's attachment to the medical model of disability" (p. 138). The medical model of disability supports the connection between disability and illness, implying that disability is "problematic," and should result in a diagnosis and a solution or cure. Goodley (2014) also discusses the implications of the medical model of disability. "Disability is normatively understood through the gaze of medicalization: that process where life becomes processed through the reductive use of medical discourse" (Goodley, 2014, p. 4). Traditionally, the medical model of disability places emphasis on what a person with a disability lacks or cannot accomplish.

> Hence, the medical profession has come to be criticized, particularly within the field of [1]disability studies, for pathologizing disabled people as physically or psychologically lacking and for identifying individuals within medicine and in society more broadly, primarily - if not exclusively - in terms of their impairment or condition. (Anderson & O'Sullivan, 2010, p. 146)

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[1] The term *special needs,* is related to, but different from, disability. In addition to those with disabilities, special needs may additionally encompass at risk children, older adults, and those who experience barriers related to economic, social and cultural differences. Often, when specific accommodations are created for those with disabilities, those with special needs also benefit from the same accommodations.

The medical model frames disability in a way that overlooks or puts secondary focus on the unique abilities and positive attributes of an individual who identifies as having a disability.

Support for the medical model of disability, which tends to suggest that disabilities are the result of negative personal qualities - continues to be questioned. "There is a marked shift away from disability as an individual problem to disablism as a socio-political concern" (Goodley, 2014, p. 6). In contrast to the medical model of disability, the social model of disability advocates that that the issues caused by an individual's disability are a result of societally held views and physical environments rather than an intrinsic personal deficit. "The perceptions of society and the individuals within a society and the resulting physical and intellectual environments can create more barriers for people with disabilities than their 'physical or mental impairments'" (McGinnis, 2007, p. 138). The perspective of the social model allows a positive focus to be placed on what an individual is able to do and accomplish. The social model was and continues to be very inspirational (Goodley, 2014). The social model focuses on how external factors, such as environment or societal perspectives, can be changed to better empower and enable those with disabilities.

Though the social model is gaining force, both medical and social models still remain widely accepted in various contexts. Both models continue to be used in contemporary settings (Anderson & O'Sullivan, 2010). The dichotomous climate may influence an individual's choice to openly identify as having a disability. Brault (2010) elaborates on the current state the population with disabilities in his report based on the most recent U.S. Census data: "As a demographic category, disability is an attribute with

which individuals may broadly identify, similar to race or gender" (Brault, 2012, p. 1). According to the most recent U.S. Census data, approximately 56.7 million people or 18.7 percent of the population living in the United States had some kind of disability in 2010 (Brault, 2012). As the bulk of the population ages and support for the social model of disability increases, it is likely that this statistic will increase in the future. Individuals who experience disabilities may become more comfortable publicly acknowledging and identifying as having disabilities. Ongoing debate continues about how best to care for and support the growing population of disabled individuals.

Prior to the 1990's and the ADA, many people with disabilities were cared for in institutional facilities that prescribed to the medical model. It was commonplace to view a disability as a deficiency. The institutions created a barrier between individuals with disabilities and mainstream society. This practice and time period is referred to within Disability Studies as *institutionalization*.

> Not long ago, people with intellectual disabilities were effectively barred from
> public schools, workplaces, summer camps, and more. In a million ways large and
> small, people with intellectual disabilities were pushed to the margins. The
> implicit message that they needed to be protected from the rest of us - or that we
> needed protection from them - was incompatible with the dignity of equal
> citizenship. (Pollack, 2013, www.washingtonpost.com, para. 7)

Many services for individuals with disabilities were based on the identification of and attempts to fix the disability. "Consequently, this way of thinking left disabled people feeling labeled, depersonalized and not listened to" (Farkas, 2015, p. 6).

Institutionalization was much aligned with the medical model of disability. Rejection of

institutionalization indicates society's changing views and willingness to adopt the social model.

Deinstitutionalization encompasses policies intended to move disabled individuals from large state run institutions (and subsequently shut down the institutions) into family- and community-based settings. "These policies allow people to live with proper support, on a human scale, within their own communities" (Pollack, 2013, www.washingtonpost.com, para. 3). In family and group home settings, many individuals felt that they were more connected to and better supported by their communities. Deinstitutionalization is controversial, as many individuals and families either stopped receiving or saw a change in the government-funded services they were offered. As a result of deinstitutionalization, society continues to evolve and reflect its perceptions in how we care for, educate, and support those with disabilities. Deinstitutionalization and an awareness of human rights have positively contributed to an increasing emphasis on accommodation and inclusion for those with disabilities.

History of Museum Access for Individuals with Disabilities

Museums must be made continuously relevant to contemporary society in order to assure visitation and positive support from the general public and funders. As human rights continue to become increasingly important, museums consider new approaches to their display and outreach practices. Museums continue to transform and better reflect the identities and interests of the diverse populations they serve. "Museums need to be aware of changing demographics and hybrid notions of identity and belonging" (Mahal & Nightingale, 2012, p. 36). Largely driven by human rights, recent changes have led museums to be more interested in inclusive measures.

Groups whose histories and identities have been ignored or denigrated by

museums have demanded representation in displays and programs. Underlying

these demands have been the principles of human rights, which have inspired the

struggle for justice across the planet since the Second World War. (Nightingale &

Sandell, 2012, p. xx)

"Museums, typically risk-averse institutions that prefer to avoid controversy, are

increasingly taking up human rights as an interpretive frame through which to address

and engage visitors in debating diverse contemporary social concerns" (Sandell, 2012, p.

195). Changing attitudes and a shift towards inclusive practices continue to influence the

quality and variety of programs offered by museums.

The Metropolitan Museum of Art in New York City is often cited as being the

first museum in the United States to provide accessibility accommodations for

individuals with disabilities (Andrus, 1999; Mohn, 2013). "As early as 1908, the museum

provided a 'rolling chair' for people with mobility issues, and in 1913 held talks for blind

public school children" (Mohn, 2013, www.nytimes.com, para. 3). The Children's

Museum of Boston has records of classes offered to children with vision and hearing

impairments by 1916. During the 1970's the Smithsonian Institution was one of the first

organizations to publish research related to museum audiences with disabilities (Andrus,

1999). "Early adaptations to overcome barriers to sight were mirrors on ceilings, video

screens at varying heights and lowered pedestals and cases 'to a sweet spot of visual

field' for all users, including wheelchair users" (Mohn, 2013, www.nytimes.com, para.

7). Prior to the civil rights movement, accessibility accommodations and inclusive

programming were only priorities for some of the most innovative cultural institutions.

The model of Universal Design is often used by museums as a resource to help structure physical environments and programming that effectively support inclusion. This model was developed by a group of researchers led by the late Ronald Mace at North Carolina State University in 1997. "Arising from the social model of disability, in which the environment- rather than the individual- is the disabling force, this paradigm goes beyond mere accessibility" (McGinnis, 2007, p. 141). The Seven Principles of Universal Design are:

- Equitable use

- Flexibility of use

- Simple and intuitive use

- Perceptible information

- Tolerance for error

- Low physical effort

- Size and space for approach and use (Refer to Appendix A for more information about Universal Design).

The Seven Principles of Universal Design emphasize the need to structure experiences, environments, and items will all potential users in mind. The general goal of Universal Design is to offer one environment or experience for any given person regardless of their ability. "In this context, people with disabilities do not deviate from the 'norm' but are instead just a part of the rich diversity of humanity" (McGinnis, 2007, p. 141).

Many museums continue to adapt their environments and programs to fulfill the tenants of Universal Design. Stringer (2013), points to New York City's Lower East Side Tenement Museum as being successful in the endeavor of integrating Universal Design

elements in accessibility features ad programmatic structure. Though the physical nature of the historic tenements presents challenges for disabled visitors, the museum offers a myriad of programs and visitor-friendly options.

> The Lower East-Side Tenement Museum has been a beacon within the museum world for community involvement and innovative programming. It continues to be a pioneer for history museums in reaching out to populations with disabilities. (Stringer, 2013, p. 98)

Information in a variety of formats, multiple types of tours, specialized programs, and a physically accessible Visitor Center are just some examples of ways that The Lower East Side Tenement Museum devised creative options for visitors with disabilities.

The passage of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and the inception of Universal Design contributed to rules of compliance and the general removal of physical barriers and provision of physical accommodations in museums. "Environments are no longer seen as fixed entities to which people must conform and adapt, but as flexible, dynamic, and adaptable" (Blandy 1991, p. 139). Environmental accessibility is now generally commonplace - creating safer, more comfortable museum spaces for those with disabilities, special needs, and the population at large. Museum designers use a great deal of imagination, much more than is required by law, to do remarkable things (Mohn, 2013). However, physical environments are just one aspect of access in a museum. "Barriers of all kinds - intellectual, social, cultural and physical - prevent museums from fulfilling their potential as educational and cultural centers" (Pilgrim, 1992, p. 8).

Carmen Papalia (2013), a disabled artist, elaborates on the conceptual barriers facing museum visitors.

> Each visitor to the museum sees and understands things differently, and brings a valuable lens to the art experience—although these perspectives are not often acknowledged as relevant ways of knowing. This overlooked spectrum of ways in which one might understand and appreciate art reflects the spectrum of ways in which people learn, and represents the many paths that lead to the production of knowledge. Still, very few methods of interpretation are endorsed by museums- which makes the interpretation and appreciation of art a specialized activity for the educated, able few. (Papalia, 2013, http://dsq-sds.org, para. 34)

Educational museum programs with a focus on helping people learn about or have an experience related to art are emerging as a way to deconstruct these unseen barriers and increase pathways to interpretation and knowledge for all individuals, beyond "the educated, able few" (Papalia, 2013).

Museum Programs for Individuals with Disabilities

Educational programs are generally offered by museums in order to increase access and inspire visitation. Though physical accessibility is a positive step, educational opportunities and experiences for disabled individuals have the potential to create positive experiences that challenge conceptual obstacles like those described by Papalia (2013). Andrus (1997) validates and further elaborates on Papalia's point that unseen issues pose obstacles for disabled individuals in the museum setting.

> Many individuals with special needs do not perceive an art museum as a place where they can feel comfortable. While many people may be unaccustomed to

thinking of themselves as museum visitors, these exclusionary notions may be

more ingrained in persons with special needs precisely because they have been

outside the mainstream or on its fringes for so long. (Andrus, 1997, p. 67)

Museum visitors with disabilities may experience conceptual challenges related to issues

stemming from the museum and how their views or methods of expression are

understood, as well as, personal and collective perceptions of disability. It is important

for those who create programming to be sensitive to the possible needs of those with

disabilities and to contribute to environments and programs where all are welcome and

encouraged.

Successful museum education programs have the ability to help participants have

positive experiences in opposition to the invisible obstacles and personal or societal

perceptions described by both Papalia (2013) and Andrus (1997). Inclusive opportunities

that are open to all and offer a variety of ways to be involved allow participants to

explore acceptance within museums and society. "Programs should speak to a larger

community and invite all citizens, including those with special needs" (Andrus, 1999, p.

67). Many museums use the tenets of Universal Design as a resource to help structure

successful programming in addition to accommodating environments. "In a

programmatic context, Universal Design means building in flexibility and variety,

providing multiple ways to engage the learner" (McGinnis, 2007, p. 142). A variety of

programs that incorporate choice and levels of participation, strengthen museum outreach

and create valuable opportunities for visitors to express who they are and explore new

avenues of interest.

Many museums, large and small, offer valuable educational programs that are both inclusive and equitable. The Museum of Modern Art (MoMA) in New York City is an example of one such museum. In addition to physical accessibility accommodations, the museum offers various programs specific to visitors who have learning disabilities, who are blind or partially sighted, who are deaf or hard of hearing, visitors with dementia, visitors with wheelchairs, and K-12 school inclusion groups. Written information as well as video documentation of their programs are available and easily accessed through their website (www.moma.org/learn/disablities/index, 2015). In addition to testimonials from direct participants - family members, community members, and staff speak to the value of programs that offer flexibility, choice, and opportunities for all.

McGinnis (2007) describes programs that strive for more than simply targeting or focusing efforts and programs on the inclusion of various groups of people. "Inclusion is not just about museums making their collections accessible to people with disabilities, but also making their staff, collections and interpretation reflective of all audiences, including people with disabilities" (McGinnis, 2007, p. 146). Nightingale and Mahal (2012) also state that, "We restrict our thinking on disability if we only think of making our buildings physically accessible rather than exploring how disabled people are portrayed in our collections, the number of staff we employ, of targeted rather than inclusive programming" (p. 36). McGinnis describes a collaborative project with the Metropolitan Museum of Art in New York City, in which, individuals with disabilities led tours and programs. "Only by working with people with disabilities, through advisory

boards, evaluations, and focus groups, for example, can we truly call ourselves inclusive" (McGinnis, 2007, p. 146).

Inclusion of input from overlooked individuals in the structural and functional aspects of the museum, not only auxiliary programming, empowers and validates the voices of those who contribute. "Developing programs for previously excluded communities makes market sense, an issue that is often ignored" (Mahal & Nightingale, 2012, p. 36). The voices of all people, including those with disabilities, are of increasing value to society and the institutions within it. This thesis and corresponding study build on previous research through the incorporation of individuals with disabilities as equal stakeholders in the creation of museum programming that emphasizes their personal interests.

Art Therapy in the Museum Context

"The arts are used to communicate, to express feelings and thoughts, to reflect on experiences, and for therapeutic intent" (al Sayah & Fraser, 2011, p. 111). Art therapy focuses on the therapeutic, personal, and transformative benefits of art making and viewing. The American Association of Art Therapy (2015) defines art therapy on their website as follows:

> Art therapy is a mental health profession in which clients, facilitated by the art
> therapist, use art media, the creative process, and the resulting artwork to explore
> their feelings, reconcile emotional conflicts, foster self-awareness, manage
> behavior and addictions, develop social skills, improve reality orientation, reduce
> anxiety, and increase self-esteem. A goal in art therapy is to improve or restore a
> client's functioning and his or her sense of personal well-being. Art therapy

practice requires knowledge of visual art (drawing, painting, sculpture, and other

art forms) and the creative process, as well as of human development,

psychological, and counseling theories and techniques.

(http://www.arttherapy.org, para. 5)

Many museum educators intentionally and unintentionally incorporate various aspects of

art therapy into educational programming at museums. Peacock (2012) explores the

connection between museums and art therapy:

Both disciplines are involved with interpreting and evaluating human experience

and both use art as their main focus. The mission of museum education has

evolved from displaying art collections to fostering interaction with art for the

sake of personal growth, community awareness of societal needs and greater

accessibility. (p. 133)

Making art, displaying art, and interpreting art are relevant to both art therapy and

museum education, though Peacock is frank about the lack of academic knowledge

associated with the connection between these two areas within the field of art education.

"Integrating art therapy into museum programming is not widely recognized and the

details of existing program models have not yet been disseminated" (Peacock, 2012, p.

135). Viewing and interpreting art in a museum - though different from traditional art

therapy, which centers on the creation of art and the artistic process - can share the same

results. Exposure to and discussion of art in museums may also lead to exploration of

feelings, reconciliation of emotional conflicts, increased self-awareness, management of

behavior and addictions, development of social skills, improvement of reality orientation,

reduction of anxiety, and increased self-esteem. This thesis and corresponding study may

indirectly support the field of art therapy through research on how personal choices related to viewing and interacting with art in a museum empowers those with disabilities. The data resulting from this study may reflect experiences that indicate the therapeutic value of museum visits for participants. However, art therapy requires specialized training, skills, and experiences on behalf of the practitioner/researcher. Though the results of this study may relate or be applicable to art therapy - it is not an intended area of inquiry for this study.

Art therapy-centered education programs in museums emphasize the creation of artwork and the resulting therapeutic experiences. When considering art therapy-centered education programs and exhibitions in the museum context, the primary motivations of the museum should be considered. "Some museums view art therapy as primarily a health care service" (Peacock, 2012, p. 136). Stemming from society's attachment to the medical model of disability, some may view art made by those with disabilities and their processes of making art as therapy or a service, which helps relieve or cope with symptoms resulting from their disability. Rather than viewing disabled artists as artists, like any other, some may see their work as only a therapeutic process related to their corresponding disabilities. Blandy (1991) gives art historical context to this concept:

> We now know that people experiencing disabilities will not be content with their artwork being perceived as "curious" or as a "genre" categorized by such designations as "outsider art," "mad" or "l'art brut." Such designations emphasize disability rather than ability, dissimilarity rather than similarity. (p. 139)

Historically, the display and publicity of artwork and art processes of individuals with disabilities comes attached with some stigma. Just as people with disabilities were pushed

to the outside of mainstream society during institutionalization - their artwork was as well.

However, opportunities to exhibit artwork in a museum can be positive for those with disabilities and their communities. "Exhibits can increase communities through the creation of a sense of ownership in the museum, serve as a venue for building self-esteem and confidence and raise public awareness of the healing powers of art" (Peacock, 2012, p. 136). Art therapy and the display of an artistic end product are valuable for all people, not only those with disabilities. Validation of the personal significance of artistic purpose, processes and display are central for all artists. The theory of person-centered thinking and the strategy of person-centered planning can effectively facilitate exploration and communication of this significance for those with disabilities.

Person-centered Thinking

Person-centered thinking is a theoretical approach that represents the shift from large-scale institutional to individually tailored care. Person-centered thinking places an individual with disabilities first. Their feelings, goals, and voices rather than issues related to their disabilities, are the primary focus of the philosophy. (Farkas, 2015) Person-centered thinking aligns with the social model of disability because it supports consideration of options available to people, rather than attempts to change intrinsic characteristics specific to an individual.

Person-centered planning first gained popularity in the 1990's, as a way to support people with disabilities post-deinstitutionalization. "Changing from a systems approach to a person-centered approach- putting the individual first - is a new way of thinking and interacting with people with disabilities in the 90's" (Clements, 1997, p.

143). Though person-centered thinking is primarily an approach used with those who have disabilities, it's an effective way of thinking for all people (Clements, 1997). Person-centered thinking and planning continue to be useful and relevant in contemporary contexts. Adults with impaired decisional abilities are reliable informants and most express the desire to be included in the decision-making processes that affect them (Ciccarello & Henry, 2014).

Involvement and participation of the individual receiving the care are central to person-centered thinking. The process of generating a person-centered plan mandates that individuals living with disabilities must be at the center of their rehabilitation process with their families, friends, and caregivers as partners. Person-centered service plans reflect what is important to the person, his or her capabilities and the supports that he or she needs in order to achieve his or her life goals (Alexander, Brouwer, Obisike, & Wallace, 2012). As people age, their built-in supports shrink as family members and friends pass away and move on. Person-centered planning, promotes reaching out, making new connections, and creating the spirit of community (Clements, 1997). The application of person-centered thinking of and for a person with disabilities generally results in a *person-centered plan*.

In a person-centered plan, an individual with disabilities, or Focus Person, collaborates with their Circle of Support or personal network to create a personal profile and corresponding plan. The Circle of Support helps the Focus Person carry out the resulting plan and meets periodically to discuss progress and potential changes to the plan (Mount & Zwernik, 1998).

Person-centered service plans reflect what is important to the person, his or her

capabilities and the supports that he or she needs in order to achieve his or her life

goals. Person-centered planning is used to design activities that will promote

opportunities and skills that will lead to the development of personal

relationships, community inclusion, dignity and respect. (Alexander et al., 2012,

p. 2)

In the early years, a person-centered plan will often focus on increasing community based

connections and interactions. Through community connections, the Focus Person's

family, friends, and Circle of Support expand, as the person grows older.

Knowledge and application of person-centered thinking has progressed since the

mid-nineties and a point has been reached where a variety of interpretations and types of

plans exist. The form and application of the person-centered philosophy may change

depending on the context. Wells and Sheehey (2012) discuss the application of person-

centered thinking in public education settings. They specifically reference an iteration of

person-centered planning called Making Action Plans (MAPS) and its success in the

development of Individualized Education Plans (IEP's) for public school students with

disabilities. Some forms of person-centered planning, like MAPS, are more useful for

young children, while other versions are deemed more appropriate for adults. Regardless

of the form a person-centered plan takes, the voice of the Focus Person is central.

A person-centered plan revolves around the Focus Person's gifts and talents.

Depending on the Focus Person, these gifts and talents may include artistic inclinations.

Art and graphic organizers are also often used to document aspects of the person-centered

plan, an example of which may be observed in Figure 1.
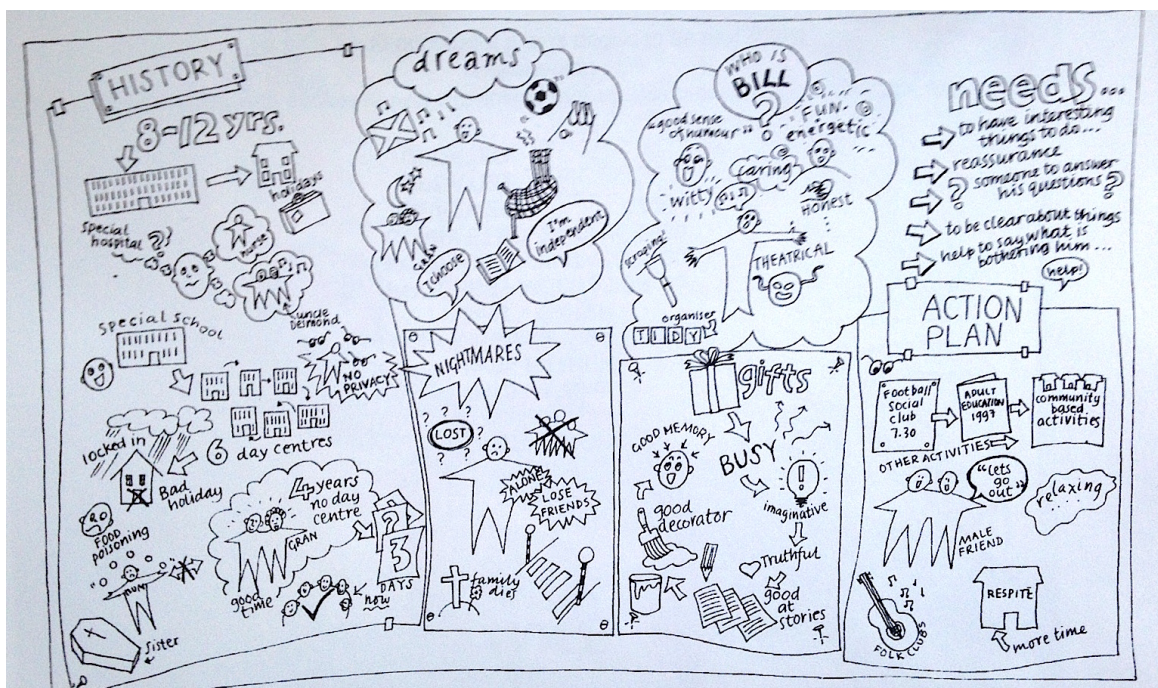
Figure 1. Example of a Graphic Organizer Detailing Aspects of a Person-centered Plan

(Helen Sanderson Associates, 2008)

Documented academic research, which connects art museum education to person-centered thinking, is limited. Much of the related research corresponds more to the use of person-centered thinking in the facilitation of studio art making by individuals with disabilities in therapeutic contexts. This study and corresponding thesis focus on the application of person-centered thinking as an approach used to guide educational experiences for individuals with disabilities in art museums.

Related Research

The theory of person-centered thinking rose out of the social model of disability, which attributes disabilities to environments rather than intrinsic deficiencies. Historical advancements in terms of disability legislation and deinstitutionalization continue to

influence a slow but persisting dismissal of the medical model of disability and increased personalized care for disabled individuals. Similarly, museums could be seen as being part of a deinstitutionalization process of their own. Expanding their focus and broadening visitor demographics opens museums to possibilities. Through the implementation of physical accessibility accommodations and educational programs that employ participatory and inclusionary strategies, museums continue to evolve as institutions, which cater to a diversity of needs in a variety of ways.

With the popularity and excitement over person-centered thinking as a new approach to working with people with disabilities in the 1990's, came a flurry of interest and academic research connecting art therapy and art education to person-centered thinking. Pocaro (1996) focuses on the therapeutic process of art making in relation to person-centered planning. Through case study, Pocaro investigates the efficacy of person-centered planning in the creation of artwork by adults with disabilities. Exploration of the relationship between person-centered thinking and the creation of art is prevalent in academic research. Hill (2014) more recently explored this area of inquiry. Participants in Hill's case study group used narrative and person-centered art therapy to express aspects of their identities, which were separate from their disabilities. She found person-centered thinking to be a useful approach in the promotion of positive life skills for children with disabilities.

This study focuses on personal decision-making, which is fundamental to person-centered thinking and planning, and its utility in efforts to include individual voices in the programmatic structure of art museums. Reich's (2014) investigation of inclusive science museum programs was influential in my research. She explores ways in which science

museums can facilitate inclusion through the involvement of individuals with disabilities in organizational and programmatic work. Her findings suggest that inclusion becomes a more concrete attribute of museums through direct integration and high levels of involvement of individuals with disabilities.

Academic research and documentation regarding connections between art museum education and person-centered planning are limited. Older research often references terminology related to disability studies that is outdated and unpopular in contemporary contexts. As museums and their programs change to include and place emphasis on the voices of their visitors, recognition of the value of person-centered thinking as a strategy for inclusion in the museum context is relevant and important. Much like the philosophy of Universal Design, person-centered thinking offers a simple and approachable resource for designing inclusive programming in art museum settings.

CHAPTER THREE: METHODOLOGY

Layout of Sections

Chapter Three considers the research methodologies used and their appropriateness in relation to the nature of the study and corresponding research question. Chapter Three is divided into nine sections. The first section presents the question used to guide the research. The theoretical and historical backgrounds of methodologies used in the study, to include qualitative interview and group case study, are communicated in the second section. The third section distinguishes the limitations and strengths of the study while the fourth expands on the research participants and recruitment process. The fifth section outlines the process and structure of the study. The pre-museum visit, first museum visit, second museum visit and post-museum visit are outlined in this section. The sixth section considers the reliability and validity of the data. The seventh and eighth sections analyze and present the data, respectively. The final section summarizes the methodological process and implications.

Research Question

The research question driving this study grew out of multiple professional experiences and review of existing literature within the field of art education. As a graduate student at the University of Arizona, I worked both as the Kay Jessup Intern at the University of Arizona Museum of Art and as a studio art instructor at Artworks, an arts-focused day program for adults with disabilities. In conjunction with my participation in the graduate level art education program at the University of Arizona, these experiences inspired me to explore areas of overlap between museum education and disability studies. Exploration of parallels, connections, and potential areas of benefit and

collaboration between the two fields were of interest. I wanted to explore how person-centered thinking, which is primarily situated and utilized within Disability Studies, could be influential in the creation of inclusive museum education experiences. The subsequent research question supports an open investigation of this objective.

- How can person-centered thinking be used to structure meaningful and inclusive museum programs that reflect the voices of adults with developmental disabilities?

Theoretical and Historical Background

Primarily investigating the unique opinions, thoughts, and feelings of individual people, this study is informed by qualitative data. Based on our capacity to deconstruct the nature of our experiences and how we make meaning of those experiences, qualitative research methods provide ideal tools for investigation (Dewhurst, 2014). Quantitative research methodologies, such as visitor surveys and statistics are based on empirical data. Quantitative data collection is valuable in certain museum contexts and continues to be commonly used by researchers to gage the effectiveness of visitor-centered programs in museum settings. However, where depth of information about learning is needed, quantitative data is limiting (Hooper-Greenhill, 2007). The qualitative nature of this study supports the use of person-centered thinking in that the individual voices of the participants are central to the research.

Qualitative research methodologies capture data that is more personalized and specific to the subjects of the study. "Recently, social and cultural conditions have gained importance in the study of individual knowledge, attitudes and behaviors. As a result,

social and anthropological and qualitative analyses have become increasingly prevalent in art education" (Freedman, 2004, p. 188). This study focuses on the particular experiences of individuals and the specific details, which make their experiences unique. The methodologies employed in this study, directly support the research question, which aims to investigate the individual voices and involvement of the study participants (Freedman, 2004). Establishment of a case study informed by qualitative data collected from focus group interviews and documentation of experiences observed, offered the ideal means of capturing the unique opinions and experiences of the study participants.

Case Study

Case studies closely examine people, groups, situations and settings in relation to specific research questions. They offer a sense of vividness and detail not typically found in quantitative data presentations (Marshall & Rossman, 2006). Case studies commonly portray data, and information in an accessible narrative format. Though they may be viewed as stories or histories, they are guided by focused questions and grounded in theory, analysis, and reflection. "Case studies seek to answer focused questions by producing in-depth descriptions over a relatively short period of time" (Hays, 2004, p. 218). I created a focus group of artists from ArtWorks to participate in the planning and implementation of museum visit experiences. This group directly contributed to the case study that is the basis of this research.

The formation of a focus group was the most logical choice of methodologies on which to base the case study. A focus group is a small sample of a larger population. As an independent researcher restricted by my individual capacity to manage data, I needed

to limit the amount of participants in the study. However, implementation of a focus group offered many benefits. "Focus groups are a form of group interview that capitalizes on communication between research participants in order to generate data" (Kitzinger, 1995, p. 299). A focus group allowed me, as the primary researcher, to concentrate my energy on the holistic observation and analysis of feedback from the small group of participants both independently and collectively. The nature of the small focus group supported person-centered thinking in that it allowed room for each voice to be considered. With a larger study group, the individual needs, goals, and wishes of study participants would undoubtedly have been more difficult to capture and fulfill.

The nature of the focus group also allowed for the accommodation of writing and speaking challenges faced by some of the research participants. "Focus groups have advantages for researchers: They do not discriminate against people who cannot read or write and they encourage participation from people reluctant to be interviewed on their own or feel like they have nothing to say" (Kitzinger, 1995, p. 299). It was additionally important to ensure that participants in the study felt comfortable. At ArtWorks, participants often work on independent art projects. However, studio space and a social collective mentality are shared. Based on this, I felt that one-on-one interviews were likely to be less comfortable for the participants and result less valuable data. Responding to open-ended interview questions cooperatively as a focus group created a sense of community, which allowed study participants to relate to one another, and build on each other's ideas.

Qualitative Interview

Throughout the study, participants were engaged in formal and informal

assessment through qualitative interview. Throughout the interview process the researcher and participant engage in a conversation and focus on questions related to a research study (deMarrais, 2004). "Qualitative interviewing is a flexible and powerful tool to capture the voices and the ways people make meaning of their experience" (Rabionet, 2011, p. 563). For the purposes of this study, formal interview refers to interviews conducted by the researcher with the direct intention of collecting responses to a predetermined set of questions. Informal or ongoing interviews relate more to questions asked and answered casually throughout other aspects of the study.

I created two sets of formal, yet open-ended interview questions; to guide pre- and post-museum visit focus group meetings. The sets of questions used during the pre- and post-museum visit interviews are detailed in Appendix B. Questions were constructed to be flexible and encourage participants to openly express their ideas. Flexibility was important in allowing me to adapt the questions as I gaged the general level of the participants' understanding during the interview. Sometimes, questions needed to be worded differently to ensure they were individually appropriate for each participant (Irvine, 2010). I also informally questioned participants throughout our museum visits and documented the questions and responses in an observation journal. The participants shared their stories and experiences through the interview process (Furgerson & Jacob, 2012). Open-ended questions allowed the natural development and communication of participants' perspectives and allowed their voices and stories to unfold (Marshall & Rossman, 2006). Through both formal and informal interview responses, participants in this study contributed direct insight related to how their goals for and experiences during the museum visits.

Data collected from the interviews and visits took multiple forms. The interviews were recorded and transcribed. The participants' interview responses and personal observation notes were largely helpful in constructing the narratives that form the case study. Photography and participant generated drawings illustrated aspects of the study process. Artistic processes and artifacts help illuminate significant aspects of qualitative research (Bresler, 2006). Participants were not prompted to provide visual responses to specific questions but were informed throughout the study that paper and writing tools were available in the event that they were interested in writing or recording ideas visually.

Strengths and Limitations of the Study

This study contains various areas of strength and weakness. The primary strength of the study lies in the collaborative and participatory nature of the process. Incorporation of the voices of the participants in the study group resulted in direct involvement and collection of authentic data. Opportunities for the voices of potentially marginalized people to be acknowledged and validated are of importance, especially in relation to areas and issues that affect them (Irvine, 2010).

Areas of weakness in this study pertain to the small focus group and small resource of data collected. The small focus group was partially a result of my management capability as an independent researcher with a limited timeframe. However, there were inherent benefits having a small group of participants. I found that I was able to better focus my efforts on genuinely representing the voices of the three study participants. A larger pool of research participants of various age levels, abilities, and

contexts would surely influence the generalizability of data. As a result of unforeseeable scheduling conflicts, only one study participant was able to engage in the entirety of the intended study process. Though I do not feel that the data was adversely impacted - a larger number of fully contributing participants may strengthen the study. Lastly, recognition of the implications of my involvement as an employee and intern at the involved sites and with the study population must be recognized as a possible weakness and strength. I established trusting relationships with the research participants through my involvement with ArtWorks over the last year and a half. Our relationships of trust, built over time, most likely allowed participants to feel more comfortable expressing their voices and sharing their opinions. If the primary researcher was a stranger, the participants may have been less likely to share and contribute. This may be seen as both an area of strength and weakness in the study. Though it may not be necessary to have pre-established relationships with research participants, it may be helpful. Throughout the research process, I maintained awareness of my potential interests and biases. I approached the data and collection process with an open mind and welcomed unanticipated details that emerged.

Research Participants and Recruitment Process

Three adult individuals, who identified as having a cognitive and/or developmental disability through their affiliation with ArtWorks, a day program serving this population, comprised the subject population of this study. The study participants were selected from a group of consenting participants who actively attended ArtWorks and were able to walk or stand for twenty minutes at a time without a break. Because individuals with impaired capacity to consent were potentially vulnerable to coercion, I

was mindful of issues related to the equity of research subjects and their ability to volunteer. Subjects were made aware that participation was voluntary and that declining to take part in the study posed no threat to their relationship with me or to their affiliation with ArtWorks. Details of the study and potential risks and safeguards were explained in a manner of clarity. In the event that a potential participant required the permission of a legal guardian, the legal guardian was consulted on the potential participation of the subject.

Artworks serves approximately 25 members, an estimated half of which were considered physically capable to participate in this study. All potential subjects were verbally invited to take part in the study at the end of daily programming one week prior to the intended start of the study. A participant consent form detailing the study was provided to those who expressed interest. The participant consent form is documented in Appendix C. The language in the consent letter was intended to be familiar as well as appropriate for a wide range of audiences. I offered to read the letter to the potential subject and encourage him/her to take the letter home. In order to be eligible to participate, potential subjects signed or had their legal guardian sign their letter of consent. Subjects were not coerced and were reminded that participation in the study was voluntary.

I prioritized sensitivity towards the ability of the subjects to fully understand and consent to the parameters of the study. The first three subjects to successfully return their completed letters of consent to the primary investigator were enrolled in the study. If a potential subject returned his/her letter after the first three subjects were enrolled, he/she was waitlisted for the study and informed that they would be invited to join if another

participant decided not to participate. Subjects were given verbal updates about the research throughout the process.

Process and Structure of the Study

After the recruitment and consent process, I planned an outline of events for the study process. I initially planned to host a pre-visit interview in the second week. I intended for this interview to be followed by our first museum visit. During the third week, we would go on a second museum visit. A follow up post-museum visit was to conclude the major events of the study. However, due to unanticipated external factors and events, I adapted the research schedule as evidenced in Figures 2 and 3. The anticipated research schedule is outlined in Figure 2, while Figure 3 details the actual study schedule.

Anticipated Schedule of the Study

Week 1

- Recruitment of subjects
- Signing of consent forms

Week 2

- Pre-museum visit interview session at ArtWorks
- 1st visit to The UAMA

Week 3

- 2nd visit to The UAMA
- Post-museum interview session at Artworks
- Collection, compilation, coding, and analysis of data to include: Drawings, photos, audio recording of interviews and notes

Figure 2. Anticipated Schedule of the Study

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┌─────────────────────────────────────────────────────────────────────────┐
│                       Actual Schedule of the Study                        │
│  Week 1                                                                   │
│        •   Recruitment of subjects                                        │
│        •   Signing of consent forms                                       │
│  Week 2                                                                   │
│        •   3/13/15 Initial visit to the UAMA (Linda and Donna)            │
│        •   3/13/15 Post museum visit (Linda and Donna)                    │
│  Week 3                                                                   │
│        •   3/20/15 Pre Museum Visit (Donna, Julia, and Julie)             │
│        •   3/20/15 2ⁿᵈ visit to The UAMA (Donna, Julia, and Julie)        │
│        •   3/20/15 Post-museum interview session at Artworks (Donna, Julia, and Julie) │
│        •   Collection, compilation, coding, and analysis of data to include: Drawings, │
└─────────────────────────────────────────────────────────────────────────┘
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Figure 3. Actual Schedule of the Study

Qualitative data was collected through group interviews and visits in the forms of photographs, audio recording, written and visual responses from participants, and observational notes. I provided blank sketchbooks and pencils throughout the study process, in the even that a participant wanted to draw or write down ideas. The philosophy of person-centered thinking was used to facilitate a collaboratively created structure for our subsequent visits to the University of Arizona Museum of Art. Our conversations centered on the participants' voices. Life skills, social skills, and self-care as well as art skills such as self-expression, interpretation, professional tools, mediums, and techniques were explored as themes to guide our museum visits. The themes for the visits were informed by the participants' goals and wishes, which were determined during the first museum visit on March 13, 2015 and the pre-museum visit interview on March

19, 2015. Concluding the two museum visits, post-museum visit interview sessions were held after the museum visits in the courtyard outside of the UAMA.

Documentation of the study process included data collected from four study participants. The pseudonyms of participants who contributed to each aspect of the study are referenced in Figure 3 and will be referenced again in Chapter 4. Due to unforeseeable conflicts with scheduling and planning, only one participant attended all aspects of the study. One of the participants only attended the first museum visit. Three study participants attended the second museum visit. The pre- and post-museum interviews were recorded and transcribed. Photographs and visual art samples were also collected from the interviews and museum visits.

Reliability and Validity of Data

The credibility of qualitative research and data may be understood in a variety of ways. Poortman and Schildkamp (2011) offer insight related to the context and validity of qualitative data.

> Quantitative research is based on positivism, and is characterized by empirical research. According to this paradigm, there is only one objective reality, which exists independently of human perception. Qualitative research is based on interpretivism and constructivism. According to this paradigm, multiple realities exist based on one's construction of reality. Researchers and objects of study influence each other, and findings are created within the context of the situation, which shapes the inquiry. Qualitative studies use techniques such as in-depth and focus group interviews and observations, and samples are not meant to be representative, but are purposefully drawn. (p. 1)

The aim of this study was to gather and present data collected in response to the primary research question. The subsequent case study is not meant to denote one singular truth, but rather a representation of a unique experience shared by the participants and researcher in this specific case study. Outcomes, which reference a group of disabled individuals, are specific to that group (Ott, 2010). This study is meant to contribute to the shared body of knowledge and topics related to the research question of this study rather than to produce definitive conclusions to be applied broadly to other situations or people.

Generalization of research refers to findings and assumptions that can be applied to settings, situations, and populations. Because of the small pool of study participants and due to the nature of case study investigation, generalization is not a goal of this research.

> Generalization is not a goal in case studies, for the most part, because dis-covering the uniqueness of each case is the main purpose. Case study researchers examine each case expecting to uncover new and unusual interactions, events, explanations, interpretations, and cause-and-effect connections. (Hays, 2004, p. 218)

This case study is only meant to represent the data collected from this specific study experience and group of participants. Findings from this study are limited to this study, though significant insight may be inferred from this unique data set. Questions related to the generalizability of this study are anticipatable because of the small focus group and nature of case study investigation. However, generalization is not a priority for this study.

Hays (2004) cites triangulation, or collection of multiple forms of data, as a strategy for ensuring reliable data. She states: "The use of multiple methods and multiple

sources as forms of triangulation makes case study findings more comprehensive" (Hays, 2004, p. 228). Dewhurst (2014) confirms triangulation as a relevant strategy for ensuring reliable research: "The inclusion of multiple forms of data collection allows for important triangulation, contributing to the overall trustworthiness of a study" (p. 121). In this study, triangulation is evidenced in the multiple forms of data collected. Direct observation of the events being studied and interviews of the persons involved in the events represent multiple sources of information (Yin, 2003). Audio recordings and transcriptions from pre- and post-museum visit interviews, as well as written observational notes, drawings, and photographs offer variety and contribute to the reliability of the data.

Irvine (2010) considers the ethics of research involving individuals with disabilities and the importance of preserving the voices and viewpoints of those with disabilities in associated research. She describes a tool, called member checking, that can be used by researchers to ensure the representativeness of qualitative data in this context. "Member checks involve the researcher providing the participants with the tentative interpretations of the data as well as the hard copy of the actual data. This is done to ask the participants if the data 'rings true' to them" (Irvine, 2010, p. 8). Throughout the study process, I performed member checks, to ensure the accuracy of data. I read portions of the research findings and reviewed observational notes with the participants. These member checks supported person-centered thinking, which is central to the research question, by assuring that each participant's goals, wishes, and voice in the study were authentically maintained.

Data Analysis

"Identifying salient themes, reoccurring ideas or language, and patterns of belief that link people and settings together is the most intellectually challenging phase of data analysis, and one that can integrate the entire endeavor" (Marshall & Rossman, 2006, p. 158). Data from this study were analyzed using a conventional approach to content analysis. In conventional analysis, coding categories are inspired directly by the textual data. Conventional content analysis generates knowledge that is based on participants' unique experiences and grounded in the actual data (Hsieh & Shannon, 2005).

Conventional approaches to content analysis differ from directive approaches in which researchers base coding categories on prior theories and research. Because of the focus on person-centered thinking, a conventional approach to content analysis was necessary to preserve the unique content of the voices of the study participants. After concluding the study process, the data were reviewed, summarized, analyzed, and categorized by emergent themes related to the research question. The themes emerged organically from the participants' experiences and are based on connections to larger areas within Art Education, Museum Studies, and Disability Studies. Many of the resulting themes could not have been anticipated prior to the study. Conventional analysis allowed the responses of the study participants to influence the themes and outcomes related to the research question naturally, without the predisposed direction of the researcher.

Transcription of the interviews provided the opportunity to review the data and recognize reoccurring themes and ideas related to the research question. Summarization of the interview material resulted in a condensed synopsis of each study participant's

input. The addition of observational notes, photographs, and visual art give a more complete picture of the study process and findings.

Data Presentation

The data and corresponding analysis are presented in Chapter Four. General profiles of the study participants and description of sites provide background and contextual details related to the subsequent interviews and museum visits, which are detailed in a narrative format. The names of the participants are changed to ensure privacy.

Summary

Qualitative research informed by case study and group interview, helped to uphold the integrity of the study and address the goals of the research question. The use of two qualitative methodological processes (case study and interview) strengthens the design of the research. The study incorporates a variety of evidence - known as triangulation. The crosschecking of data from multiple sources contributes to the interpretation of resulting phenomena. Though generalization may be of concern due to the small focus group and various other limitations, it is not a priority of this study or of case studies in general. Member checks support the preservation of participants' voices and reinforce the philosophy of person-centered thinking. Documentation of experiences and details are specific to the participants in this study. My overall aim is not to produce generalizable data but to illuminate one case study. The resulting study informs a larger body of knowledge and related topics through the depiction of unique events and people.

CHAPTER FOUR: RESEARCH FINDINGS

Layout of Sections

Chapter Four is divided into eight subsequent sections. The first section gives general profiles of the research participants. In the second section, tables clarify the participants' involvement in the study. The third section gives in-depth descriptions of the sites at which the study was conducted. A narrative account of the first museum visit is overviewed in the fourth section. The fifth section covers the pre-museum visit interview and the sixth section reviews the second museum visit. The seventh section encompasses the post-museum visit interview. These narratives provide an accessible report of the study process and experiences of the participants and researcher. Photographs, observational notes, visual artwork, and participant interview responses collected throughout the research process were used as sources to construct the narrative accounts. The information collected from the research process is summarized in the final section.

Research Participants

Profiles of each research participant are detailed in this section. Pseudonyms are used to reference each participant. Each participant or their legal guardian agreed that their photographs could be used with the accompaniment of a pseudonym for the research purposes of this study. Only basic information regarding each participant is detailed. As the study only required participants to be interested in visiting art museums and be able to walk and stand for at least 20 minutes without a break, no other information was needed for the study. Though the participants may be identified as having cognitive or developmental disability through their association with ArtWorks, a facility serving this

population, the specific details of their disabilities are not relevant to the study. The consenting participants did not indicate any major health or behavioral concerns that would pose a potential risk in a public setting. As part of the member checking process, participants were asked what they would like others reading this study to know about them. The profiles reflect their responses as well as my general observations in the context of this study.

Julia

Julia was 44 years old at the time the study was conducted. She has been coming to ArtWorks since 2000. Julia is tall with brown hair and blue eyes. She is generally easy going though sometimes anxious about loud sounds and crowds of people. Though she expresses herself verbally, she occasionally needs to be prompted to talk about her feelings and opinions. Julia has an amazing memory and can recall names of people and very specific details of a place or event. She loves the color dark teal blue and black cats, both of which she enjoys talking about and appear as symbolic themes in her artwork. Julia loves to sew and will stitch for long periods of time if uninterrupted. From my observation, Julia finds comfort in the repetitive motion of sewing. When Julia paints or draws she often uses similar motions, such as the repetition of small dots or lines. Julia attended the second museum visit and pre- and post-museum interviews.

Donna

Donna was 40 years old at the time of the study. She began coming to ArtWorks in 2013. Donna is less than 5' tall with light brown hair. Donna is very curious, enthusiastic, and talkative. She enjoys interacting and conversing with others. She loves to draw, paint, and work with clay. Using markers and poster paper, Donna spends much

of her time at ArtWorks creating elaborate signs to commemorate birthdays, holidays, and various events. From my observation, it brings Donna great joy to give the posters as gifts or to see them appreciated at parties and events. Donna has occasional issues with flexibility in relation to scheduling and authority. If plans change or she feels uncomfortable, Donna may question her instructors at ArtWorks. Donna attended both museum visits and pre- and post-museum interview sessions. It should be noted that due to unforeseen scheduling conflicts, Donna was the only study participant to attend all aspects of the study procedure.

Julie

Julie was 50 years old at the time of the study. She is less than 5' tall with long brown hair and glasses. Julie is very quiet and often signs with her hands or references a list of words to assist with her self-expression. She enjoys one-on-one attention from her instructors at ArtWorks. With the assistance of an instructor, Julie creates birthday cards for family, friends, and ArtWorks staff members - with hand drawn or typed bubble letters. Julie uses colored pencils to meticulously fill in the bubble letters before the cards are given as gifts. Julie attended the second museum visit and pre- and post-museum interviews. Julie was initially wary of going to the UAMA. It was only after I explained that our trip would incorporate her interests that she agreed to go. She asked if there would be bubble letters at the UAMA. I said that I thought so, and we could look for them. I told her that, even if there weren't, we could draw some in the gallery spaces. To which, she gave me a high five (personal conversation, March 12, 2015).

Linda

Linda was 51 years old at the time of the study. She began coming to ArtWorks in 2010. Linda is about 5' tall with brown hair and glasses. Linda likes to go out to lunch, do things with friends, and take care of herself. She enjoys one-on-one instruction at ArtWorks and works with a variety of art mediums. Linda lives with a sister who is an artist and gallery owner. Linda is very proud of her sister and loves to talk about her. Linda attended only the First Museum Visit. During this visit, Linda expressed that the amount of walking and standing was too tiring. She made the decision not to attend subsequent art museum visits but consented to have her experience documented as part of the study.

<p align="center">**Participant Involvement**</p>

Table 1 illustrates the participants' areas of involvement. The schedule of the study was planned in advance. However, external factors were encountered, which were out of our control. These factors limited the ability of certain participants to take part in all planned aspects of the study. One participant elected to leave the study early and only one participant completed the entire schedule of study events. Figure 3 on p. 50 of Chapter 3, specifies the study events each participant took part in. Table 1 further clarifies the participants' involvement.

	First Museum Visit and Post Interview March 13th, 2015	Pre Museum Visit March 20th, 2015	Second Museum Visit March 20th, 2015	Post Museum Visit March 20th, 2015
Linda	Attended	Attended	Did not Attend	Did not Attend
Donna	Attended	Attended	Attended	Attended
Julia	Did not Attend	Attended	Attended	Attended
Julie	Did not Attend	Attended	Attended	Attended

Table 1. Participants' involvement in the study.

Table 2 organizes data by categories and clarifies what types of data each participant contributed. This table also notes the categories of data that I was more responsible for. Though photographs and observational notes would not have been possible without the participants, I ultimately had more leverage in regard to these sources of data.

	Photographs (Researcher)	Drawings (Participant)	Verbal Interview Responses (Participant)	Observational Notes (Researcher)
Linda	Yes	No	No	Yes
Donna	Yes	Yes	Yes	Yes
Julia	Yes	Yes	Yes	Yes
Julie	Yes	No	Yes	Yes

Table 2. Participants' data contributions.

Description of Sites

The study took place at two locations on the University of Arizona campus: ArtWorks and The University of Arizona Museum of Art. ArtWorks is located at 1509 E. Helen Street in Tucson, Arizona on the University of Arizona campus. ArtWorks is a day program and art studio providing instruction and opportunities in the arts as well as reinforcement of life skills for adult artists with intellectual and developmental disabilities, from Monday- Friday from 8am- 3pm. Primarily under the umbrella of Family and Community Medicine, ArtWorks employs University of Arizona medical and art students to help foster a community where all are respected and valued. Within the ArtWorks facility are four separate art studios in which small groups of individuals work under the supervision of a student worker or experienced staff member. Additional areas on site, to include a courtyard and dance studio offer ideal spaces for private group discussion. The courtyard was used as the site of the pre-museum visit interview.

Located on the campus of the University of Arizona, the University of Arizona Museum of Art (the UAMA) was founded in the 1950's. The museum has an extensive collection of over 6,000 works of art. Exhibitions rotate frequently. Within a block of the intersection of Park Avenue and Speedway Boulevard, the UAMA is a walking half-mile from ArtWorks. The UAMA is situated next to the School of Art building theatre box office, which share a courtyard area. This courtyard was used as the site of the post-museum visit interview. The UAMA is a professionally run institution rather than an independently owned gallery or student run art space. The museum uses signage and partition walls to designate spaces in which exhibitions covering sensitive topics may be held. These spaces and exhibitions were avoided during our visits to prevent potential emotional risk to the study participants.

First Museum Visit

The first visit to the UAMA took place on Friday March 13th, 2015. I arrived at ArtWorks at about 8:30am that morning. Julia, Donna, and Linda were all confirmed to participate in this visit and I prepared and shared our schedule in advance. I anticipated that the participants would arrive between 8:30-9:00am. We would hold our pre-visit interview from 9:00-9:30am. From 9:30-10:00am we would walk to the UAMA. Our visit at the museum would last from 10:00-11:00am. From 11:00-11:30am we would walk back and arrive at ArtWorks in time for lunch, which begins at 11:30am. It was also important for our museum visit to end by 11:00am because the museum hosts guitar players from the music department on Fridays at that time. However, we ran into an unforeseeable conflict, which was that Julia's ride to ArtWorks was late that day.

Linda, Donna, and I waited for Julia until about 9:15am, at which time she had still not arrived. Often, situations arise with the ride services that bring members to ArtWorks. This situation was beyond my control. Recognizing that we wouldn't have much time for an in-depth interview, I chose to adapt our schedule. I decided that Linda, Donna, and I would walk to the UAMA from 9:15-9:45am. We would visit at the UAMA until 10:45am. On our way back, we would stop for a snack and engage in a post-visit interview. Linda and Donna had not visited the UAMA prior to this trip. The visit to the UAMA without a pre-visit interview or conversation was necessary due to the museum schedule and the conflict with Julia's ride.

During our half-mile walk to the UAMA, Linda experienced physical fatigue. Though she was prepared with water, a hat, and sunscreen - the walk was uncomfortable for Linda. I observed that, in addition to fatigue, she also appeared startled and overwhelmed by other pedestrians, bicycles, and cars. I observed that Donna, was at times, visibly impatient with Linda, though she often stopped to wait and slowed her pace so Linda could keep up. When we arrived at the UAMA, Linda perked up. She happily introduced herself to the museum reception staff. Linda also enthusiastically told the staff members about her sister, who is an artist and gallery owner.

We began with an exploration of the main gallery on the first floor of the UAMA. At the time of the study, the museum was in the midst of hosting a series of exhibitions highlighting works from the collection's major donors. I observed Donna's interest in reading the wall text for the works of art and that she enjoyed connecting pieces that were donated by the same benefactor. Donna and Linda led me around the gallery. When they stopped in front of a work, I informally probed them with questions such as, "What is

going on in this piece?" "What kind of feelings or emotions do you feel when looking at this piece?" "What can you connect this work of art to?" Because of our short visit, I encouraged Donna and Linda to find something in the museum that they would like to come back to on a second visit. I also encouraged them to think of activities they would like to do in the gallery spaces during a second visit.

Linda became increasingly tired as we walked around the museum. She complained about pain in her knee and vocalized anxiety about things going on back at ArtWorks without her. Donna suggested we ride the elevator to the upstairs galleries. The participants expressed excitement about the elevator ride. There are few opportunities to do so in Tucson - many buildings are single story. Upstairs, we viewed an exhibition of portraits entitled, "Remember Me." The museum constructed a wooden replica of one of the portraits, with the face cut out. Visitors were encouraged to step behind the replica and put their face in the cut out. Linda and Donna enjoyed having their photos taken with the cut out portrait, as seen in Figure 4.

Figure 4. Linda and Donna with Cutout Portrait

While upstairs, we viewed an exhibition of Japanese woodblock prints. In response to my prompts to make connections, Linda stated that the work from this exhibition reminded her of our director at ArtWorks - both being from Japan. Donna connected the woodcuts to one of her recent projects - a linocut block print (observation notes, March 13, 2015). She verbally recognized the pieces in the exhibition as being created through similar processes. On our way back downstairs to the lobby, Donna pointed out a piece from the Kress Collection. The Kress collection is part of a permanent exhibition, featuring 13th-19th century European works of art. Many of the works in the Kress collection are heavy with religious themes and symbols. Donna was excited about a large portrait of a mother and child called, "The Countess von Schönfeld and Her Daughter," by Elisabeth Louise Vigée-Lebrun detailed in Figure 5. Donna later stated

that she liked the picture because it reminded her of how she imagined herself as a baby with her birth mother (group interview March 13, 2015).

Figure 5. "The Countess von Schönfeld and Her Daughter"

By Elisabeth Louise Vigée-Lebrun, 1793

At this point in our visit, we had spent about an hour at the UAMA. Linda verbally and physically expressed her exhaustion and wish to leave. We rode the elevator back to the lobby, collected our things, expressed our gratitude to the reception staff, and departed the museum. On our way back to ArtWorks, we stopped at a food truck for a beverage. Donna got an iced coffee and Linda got a diet soda. I paid for the beverages with program money. Both Donna and Linda expressed that they each wanted to treat the group and it was only after much discussion that I finally paid with the program money. Donna mentioned that she liked to pay for things when possible because she didn't have many opportunities to do so. We sat down to enjoy the beverages and discuss our museum visit.

Linda stated that she was generally interested in paintings that depicted ballet scenes because it related to her interest in dancing. She thought it would be fun to dance in the gallery space. She enjoyed talking to the museum staff about her sister who is an artist. The religious imagery in the Kress Collection inspired her to want to make a ceramic cross for her nephew. Linda admitted that the walk to the UAMA was somewhat strenuous for her and that she experienced some anxiety related to things going on at ArtWorks without her (group interview, March 13, 2015).

Donna expressed that she enjoyed the exhibition of portraits. She was specifically drawn to the painting, "The Countess von Schönfeld and Her Daughter," by Elisabeth Louise Vigée-Lebrun in the Kress Collection, because it helped her have positive feelings related to her relationship with her birth mother, who passed away when Donna was young. Donna stated that if she were to return to the museum, she would like to create a sketch of the painting to bring back to ArtWorks. She hoped the sketch could be used as a visual resource for a painting, that she would do at ArtWorks, of her and her birth mother (group interview, March 13, 2015).

Pre-Museum Visit Interview

Our second visit to the UAMA took place on Thursday March 19th, 2015. The pre-museum visit interview was held at Artworks, just prior to our departure for the UAMA. I arrived at ArtWorks at about 8:30am. Donna, Julie, Julia, and I addressed the pre-museum interview questions at a picnic table in the ArtWorks courtyard from 9:00-9:30am. From the information shared, we created a verbal plan of action for our visit to the UAMA. The first line of inquiry addressed what the participants might already know about or expect from a visit to an art museum. Julia stated that she expected to see works

of art. Julie said that she had heard another staff member talk about the art museum. Donna referenced her first visit the week prior, stating that she liked the portrait of the mother and child. The participants agreed that they expected to be able to browse around, sketch, and talk in the gallery spaces (group interview, March 19, 2015).

The next aspect of the interview utilized person-centered thinking to specifically illuminate what each individual hoped to see and experience at the museum. The participants in this study created a person-centered plan for our visit through supported decision-making (Ciccarello & Henry, 2014). Responses to questions related to what participants desired to achieve during our museum visit, guided our group plan. Emphasis was placed on the personal goals of the participants. The plan was created by the participants, rather than for them. Julia hoped to look at paintings, was particularly interested in images of cats, and hoped to see images that might remind her of sewing. She stated that she would like to casually browse around the galleries. Julie stated that she was also interested in sewing, as well as, bubble letters. She hoped to find examples of bubble letters at the museum and also wanted to type on a typewriter. Donna's interests pertained to imagery of families, arts and crafts, and ceramic designs. She wanted to revisit, "The Countess von Schönfeld and Her Daughter." Donna hoped to create a sketch of the painting that she could bring back to ArtWorks and later use to inform her work (group interview, March 19th, 2015).

Second Museum Visit

We left Artworks for the UAMA at about 9:30am on Thursday March 19th, 2015 and arrived at about 10:00am. We made it to the museum without incident and greeted the UAMA reception staff. Julie expressed interest in one of the museum staff members.

This particular female staff member wore a head covering and was racially ambiguous. Julie asked me if she was from Africa (observation notes, March 19, 2015). I stated that I didn't know, but that she could either ask her or we could talk about it later if she liked. Julie did inquire and the staff member responded that, she was indeed from Africa (observation notes, March 19, 2015). I made a point to remember to talk with Julie about the interaction after our visit. Our path around the museum was similar to our first visit. We walked around the main gallery as a group, stopping when something sparked the interest of one of the participants.

Figure 6. Julia Interprets a Painting in the Main Gallery

Julia was particularly talkative and stopped often to comment on her interpretations of abstract paintings in the main gallery. Julia took every opportunity to point out examples of her favorite color, dark teal blue, in works of art and the interior

decor of the museum. Julia fulfilled her goal of finding and discussing a work of art featuring a black cat.

After about a half-hour downstairs, Donna led us upstairs on the elevator. Julie and Julia took a break on one of the gallery benches. I offered paper and pencils to the group in the event that they were interested in sketching. Donna eagerly took the opportunity to observe and sketch the painting of the mother and child as illustrated in Figure 7.

Figure 7. Donna Drawing and her Sketch of "The Countess von Schönfeld and Her Daughter"

Post- Museum Visit Interview

At noon, we wrapped up our visit. Thanking the museum staff, we went outside to the courtyard of the art building. While the participants ate their sack lunches, I

questioned them about their visit. Participants were first asked to describe their favorite

aspect of our trip. Julie stated that she enjoyed everything, particularly the pictures of

people. Julia's favorite part of the trip was the painting with "the furry black kitty" (group

interview, March 19th, 2015). Donna enjoyed creating her sketch and when asked about

how visiting the museum made her feel, she elaborated on how that particular painting

brought up "bittersweet" emotions about her mother (group interview, March 19th, 2015).

Julia stated that she felt happy about seeing dark teal blue in so many works of art.

Julie stated that our trip made her feel "curious about other people in the world"

(group interview, March 19th, 2015). I gently asked Julie why she thought the museum

staff member was from Africa. She stated that she "thought she was from Africa because

she had dark skin" (group interview, March 19th, 2015). I asked the group, "Just because

someone has darker skin, should we assume that they are from Africa?" To which, the

members of the group replied, "No." We discussed that when meeting someone, it's more

appropriate to ask where someone is from rather than to assume that you know where

they're from. Julie expressed that she agreed with this (group observation, March 19th,

2015). Julie stated that she had seen bubble letters in the gallery spaces and that even

though she did not get to type on a typewriter, she was happy with the visit. The week

after our visit, she asked me if we could make a return trip to the UAMA (personal

conversation, April 1st, 2015).

Julia, Donna, and Julie agreed that their visit to the UAMA was fulfilling. They

agreed that expressing what they wished to do and see at the museum prior to our trip and

subsequently fulfilling these wishes, positively enhanced their experiences (group

interview, March 19, 2015). I additionally observed that the participants were interested

in my personal connection to the UAMA and to the University of Arizona. The participants confirmed that seeing and experiencing the university with me, informed their understanding of my identity as an individual, outside of the context of ArtWorks.

Figure 8. Donna, Julia, and Julie at the UAMA

Summary

Participant profiles and descriptions of the sites provide basic background information for the study. Groups from ArtWorks visited the University of Arizona Museum of Art on March 13 and March 19, 2015. The experiences of the participants are

recounted in narrative format - informed by photography, observational notes, visual artwork, and participant interview responses. Although a scheduling conflict prevented all but one of the study participants from visiting the museum twice, all participating members' responses and experiences are included. Interview responses and observational notes suggest that the trip(s) were rewarding and fulfilling for participants in the study. Further reflection upon and suggestions related to these results will be discussed in the following chapter.

CHAPTER FIVE: DISCUSSION AND IMPLICATIONS

Layout of Sections

Chapter Five is organized into four subsequent sections. The first section

comprises an analysis of the major findings of the qualitative case study and overall

fulfillment of the research question. The participants' experiences are considered in terms

of empowerment, expansion of comfortable limits, and opportunities to connect ideas and

experiences. These themes categorize the participants' experiences and organically

emerged through the process of data transcription, collection, and review. The value of

inclusive museum programs is considered in the second section. The third section reflects

on person-centered thinking as an approach to structuring inclusive museum programs

and offers strategies for museums interested in implementing the approach. Additional

ideas for inclusive practices in museums are suggested and explored. Connections to

Disability and Museum Studies are emphasized throughout the second and third sections

of this chapter. Recommendations and consideration of areas for further research are

considered towards the end of the third section. The thesis concludes with the

presentation of personal reflections on the study process, results, and future directions.

Examination of Results

Through review and analysis of the research findings, specific examples, which

illuminate larger themes, naturally emerged. The aim of the case study was to provide

rich descriptions of what occurred during the research project, to illuminate how the

philosophy of person-centered thinking influenced participants' experiences. As

described in Chapter 3, themes were derived from transcribed and collected data which

included photographs, interviews, drawings, and observational notes. The themes and

their supporting content, show how person-centered thinking was used to establish

meaningful and inclusive art museum experiences for the participants in this study. The

themes connect to and support broader inferences within Museum and Disability Studies.

In this section, I discuss how the study fulfilled the goals of the research question.

Person-centered thinking contributed to the reflection of participants' voices and the

inclusive nature of the museum visits for participants in this study through personal

validation, increased opportunities and exposure, and facilitation of significant

connections.

Research Question

- How can person-centered thinking be used to structure meaningful and inclusive

  museum programs that reflect the voices of adults with developmental

  disabilities?

Empowerment

The findings suggest that the interview process, unto itself, was an important form

of validation of the participants' voices and power. There is often an imbalance of power

in interviews. Individuals with disabilities, in particular, may view a researcher as having

more power (Irvine, 2010). The philosophy of person-centered thinking necessitated a

primary focus on the participants' voices. There is a great deal of ownership and

empowerment behind the development of a person-centered plan (Blessing & Westgate,

2005). Knowing that their responses and contributions would shape our museum visits

gave the participants a powerful voice in their implementation. The participants

confirmed that meeting and talking about what they wanted to see and do, positively

influenced their feelings about the visits. During our post-visit interview, Donna stated,

It was awesome and I loved it. I wish that (another staff member) could take a trip with us but he doesn't work here anymore. Maybe we can visit him at his job. I like talking with everyone. I like having relationships with staff members and friends. (group interview, March 19, 2015)

This quote indicates that Donna values her relationships with staff members and enjoys opportunities to have experiences with them. It also shows Donna's interest and confidence in taking trips. The participants implied that opportunities to express interests regarding our trips, during pre- and post- museum visit interview sessions were constructive.

As individuals whose voices may have been marginalized in the past, the museum visits in this study provided positive opportunities for participants to advocate on behalf of their interests. For those who make their own choices less frequently, opportunities to do so can be empowering (Hill, 2014). Plans that encourage and honor a person's dreams and goals send a message to the person that his or her thoughts and ideas are valued (Blessing & Westgate, 2005). Participants exhibited high levels of intrinsic motivation as a result of the validation of their voices, evidenced in the participants' willingness to try new things. Donna's sustained persistence in sketching a painting of her own choosing most emphasizes the benefits of the approach, as she was the only participant to take part in the entire study process. She stated,

I usually draw things from my imagination. I like doing my designs because it's like my favorite thing to do. It's relaxing and I like to color a lot. I'd like to own a business making my designs someday. At the museum, I didn't want to cry but I miss my mom a lot. I really liked the paintings a lot. And the portrait of the

Mother and Child. Making the drawing helped me talk about her in a different

way that wouldn't make me cry. (group interview, March 19, 2015).

Donna took part in all of the museum visits and interviews. She experienced frequent

member checks. Her drawing and the strength of her plan for our second museum visit

exemplify how the person-centered approached increased opportunities for her to express

ideas and wishes and ultimately have a more meaningful experience.

Expansion of Comfortable Limits

Increased opportunities and exposure to new places, people, and works of art

encouraged participants to expand their comfortable limits and practice life skills. When

asked about museums during the pre-visit interview Julie stated, "I don't go there" (group

interview, March 19, 2015). Julia stated, "I got a funny question to ask you. Is it a zillion

zillion miles away?" (group interview, March 19, 2015). In addition to her worry over

potentially walking far, Julia's comment also indicates that the museum was an unknown

place to her. Throughout the process of the study, it became clear that ArtWorks is

somewhat of a comfortable bubble for the study participants. Though the participants did

not specifically voice it during the interview process, Linda and Donna's eagerness to pay

for drinks during the first museum visit, suggests their enthusiasm about exercising social

independence and responsibility (Observation notes, March 13, 2015). Blandy (1993)

advocates for an increase in programs that promote positive acceptance of individuals

with disabilities within their communities. Supportive environments are optimal for

enabling disabled individuals to practice autonomous decision-making.

ArtWorks is inherently inclusive and contextually different than society at large.

Opportunities to engage and explore outside zones of comfort promotes personal growth

through an increased sense of awareness, self-identity, and place. These opportunities also promote societal growth as members of the community learn through their interactions with disabled individuals. Relationships and interactions between disabled and non-disabled individuals contribute to a community of acceptance. Such relationships and public acceptance are integral to life satisfaction (Blandy, 1993). Julie's interaction with the museum security guard during our second visit is an example of this. Through her interaction and our subsequent conversation, she learned about her assumptions of unknown people (Observation notes, March 19, 2015).

Opportunities to Connect

The participants' significant connections between new experiences and previously acquired knowledge also stood out in support of the use of person-centered thinking to structure the museum visits. Connections between aspects of the museum visits and participants' previously acquired knowledge indicate transference of knowledge (Eisner, 2002). On the first museum visit, the participants' connections between the exhibition of Japanese woodblock prints and people and art processes from their lives indicated intrinsic motivation (Observational notes, March, 13, 2015). Person-centered thinking allowed for connections such as these to be voiced and validated. While at the museum, Julia enthusiastically pointed out multiple examples of cats and dark teal blue - her favorite things. The person-centered focus of our visit allowed Julia to voice her connections between what she saw in the museum and her personal interests. Exposure to new art, artists, and historical references motivated and inspired the group. The museum visits challenged the participants to explore beyond their routines and areas of comfort.

Fulfillment of Goals

In thinking about the interview process and museum visits, I am compelled to envision an opposite scenario. If I had assumed power and directly planned the museum visits based on my interests, the participants' voices would have undoubtedly been suppressed. If I had walked the group around the galleries, speaking about the histories of various artists and works of art in academic language, I imagine the participants would have become disinterested. In this thesis's introduction, I described an experience I had as an intern at Fallingwater in Mill Run, PA during the summer of 2014. This experience details how I adapted the traditional Fallingwater tour to meet the individual needs of a group of hearing-impaired visitors. The Fallingwater group expressed increased interest and gratitude based on the consideration and validation of their needs and interests. This study shows that person-centered thinking was successfully used to plan inclusive art museum visits, which centered on participants' needs and interests. Therefore, the study can be considered to have fulfilled its goal.

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Value of Inclusive Museum Programs

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Based on the outcomes of the study, I suggest the use of person-centered thinking to help construct and implement art museum programs for disabled visitors. The participants' in this study indicated that they experienced increased opportunities and areas of connection due to the integration of person-centered thinking. Person-centered thinking is used in this study as a strategy for inclusion. Inclusive programs hold value for museums, for our evolving understanding of disability, and for individuals with disabilities. The significance of inclusive programs is discussed and supported with

literature in the following sub-sections.

Museums

Museum educators and visitors must recognize that inclusive programs are valuable for everyone. Shared understanding of and support for this rationale justifies financial expenses and efforts taken to create and support inclusionary practices and accommodations. Reich (2014) found that including and involving people with disabilities in museum operational functions benefited people with disabilities and also improved the museum for others. "When organizations make a link between the benefits of certain inclusive practices for other audiences, those practices are more likely to be sustained" (Reich, 2014, p. 391). This concept was evidenced after the completion of this study. The UAMA's assistant education coordinator, who was aware of my research and docent talk, informed me that she and another docent successfully implemented a choice-based activity in a tour for a different visiting group (Personal conversation, April 14, 2015). Recognition of choice and options as being important to all people may be an influential factor in the routine integration of person-centered thinking in programming at the UAMA.

Maintaining inclusionary practices has many benefits for museums. The promotion of equitable practices in museums may lead to increased accountability – especially for those that are publically funded as taxpayers are generally more supportive of spending that reflects their interests (Sandell, 2007). A more welcoming environment may also be a result. Inclusionary programs and initiatives encourage people to visit museums by appealing to their individual interests and offering a range of experiences

(McGinnis, 2007). Arguably the most significant benefit of museum inclusion programs, however, is their lasting impact on society.

Collective Interpretation of Disability

Inclusive museum programs have the power to positively influence collective understandings of disability. Museums are an influential force in the creation of citizenry and public life (Ott, 2010). They can and should use their positions of authority to challenge social justice issues like persistent misconceptions of disability. Museums are ideal locations where visitors may be encouraged to re-frame what they know, using a disability consciousness (Ott, 2010). Recognition of inclusion and accessibility as beneficial for everyone, redefines shared understandings of what is normal. Inclusion of people with disabilities in museums is an important indicator that people with disabilities are a part of "normal" society (Reich, 2014).

The study created an opportunity for the participants to explore beyond their usual routines. They incorporated themselves into the routines of others through their interactions in the community. The model of sharing art, knowledge, mutuality, and respect gives new meaning to the notions of normalcy (Wexler, 2012). The University of Arizona campus primarily serves an undergraduate population. It is not commonplace to interact with adults with developmental disabilities. Through their interactions, the participants' in the study indirectly advocated for their place in society. Inclusionary practices address the needs and interests of people with disabilities while also promoting social integration and acceptance. "Artists' narratives and self-representations, brings art and education closer to eroding the boundaries between normality and disability as these

terms are defined by Western cultural standards" (Wexler, 2011, p. 1).

"We can harness the authoritative voice of the museum to promote a positive social identity" (McGinnis, 2007, p. 139). Those with disabilities are increasingly seen as part of the rich fabric of humanity rather than a separate population with issues and needs that are specific only to them. Creating inclusive programs helps visitors perceive the world as an interconnected and diverse space where all are welcomed to interact and engage with various populations within their community (Stringer, 2013). The participants' stated that they enjoyed the museum visits indicating that they perceived themselves as connected and welcomed. Linda stated, "Sometimes I walk slow, I'd rather take a bus. I like going to the museum. I liked those ballet things and had fun. The ballet things reminded me of my sister, just 'cause" (Group interview, March 19, 2015).

Individuals with Disabilities

Increased inclusionary practices in museums may have a profound impact on the experiences of disabled visitors. Many disabled individuals have coped with and adapted to less than ideal situations and environments in their lifetimes. Practices in education often embody the medical model of disability and use such techniques as external rewards that do not honor the disabled individual's ways of knowing (Wexler, 2012). The approach of person-centered thinking used in this study allowed the participants' to explore in their own ways. Participants indicated that they felt their learning was the reward of our visits (Group interview, March 19, 2015).

A common misconception of disability, promoted by the medical model, is that it hinders or inhibits what a person can do or achieve. Viewing disability through the

medical lens, is limiting. Consideration of individuals with disabilities and their involvement in museum programs is important. Inclusionary practices place value on their input and participation. This sense of parity is an essential element in the maintenance of empowerment and self-esteem for individuals with disabilities (Henley, 1990). Prior to deinstitutionalization, art educators largely viewed art making as a way to remediate a disability, notes Blandy (1991). While expressive art making and art museum visits are therapeutic and enjoyable for all people - the intellectual focus offered by museums, deeply enriches experiences. Exposure to various works of art, artists, art historical references, mediums, and techniques strengthens connections and depth of understanding for all art museum visitors. Disabled individuals have the same potential to be inspired and stimulated by museum visits as their non-disabled peers.

Suggestions for Inclusive Practices in Museum Education

In this section, person-centered thinking is considered as an approach for increasing inclusion in museum education programs. A set of practice-based strategies for integrating person-centered thinking with existing museum programming is suggested. Further strategies such as the inclusion of those with disabilities in museum operational and decisional functions are considered. Finally, the value and lasting implications of collaborative partnerships between community organizations and museums in the inclusion of individuals with disabilities are discussed.

Person-centered Thinking

Henley (1990) specifies that motivational aides for K-12 students with disabilities in visual art classes should be developmentally appropriate as well as sufficiently open-

ended so as to encourage the expression of style and other idiosyncrasies. This poses unique challenges when structuring programs for adult museum visitors with developmental disabilities - as they are adults and should be treated as such, regardless of intellectual or cognitive abilities. "In their search to find supportive resources that sustain and enhance inclusive approaches, educators might look to other fields and models outside their domain" (Wexler, 2012, p. 1). Person-centered thinking, though largely couched within the context of disability, offers a powerful strategy for engaging adults with disabilities in art museum settings. Adults are generally empowered to make their own decisions regarding issues that affect them. Adults with intellectual disabilities learn through the process of making decisions. For example, in this study, Donna chose to focus on painting she was most interested in. The process of making this decision enabled her to learn about her personal reasons for choosing it. Involvement in decisions that affect their lives and care improves overall well being and decreases distressing behaviors (Ciccarello & Henry, 2014).

Blessing & Westgate (2012) noted that the application of person-centered thinking might take many forms. In a museum, a docent may ascertain and involve individual or group intentions in the moment right before a tour. An education curator may take time to develop and plan an event for families and the disabled individuals they support.

> Perhaps the most important characteristic that museum staff should have is flexibility to adapt to the needs of the students. As educators move throughout activities, they should be able to adapt to a group's interests and abilities. (Stringer, 2013, p. 143)

This study points to person-centered thinking as an effective approach to structuring

museum engagements for those with disabilities because it directly emphasizes the

interests and needs of the focus people. Presently, person-centered thinking is not

commonly used as an inclusive approach in museums. Increased use of person-centered

thinking offers many benefits to museums, programs and families that support individuals

with disabilities, individuals with disabilities, and society. Museums that use person-

centered planning may model possible applications of the approach and its inclusive

benefits for community programs that serve disabled individuals. As person-centered

thinking is so often used in for clinical purposes, it may interest community health

professionals to experience its use as more of an approach or structural tool in non-

medical contexts. Alexander et al. (2012) found that the benefits of person-centered

thinking cannot be realized in a static health or social care system. "In order for person-

centered thinking to be successful, the systems within the community must work

together" (Alexander et al., 2012, p. 12). Museums that integrate person-centered

planning have the potential to reinforce the development of personal relationships,

community inclusion, and dignity and respect for all. This continuity of ideals between

museum and community programs supports change, which may bring about a more

equitable society (Blandy, 1994).

I encourage museums that are interested in creating or reinforcing inclusive

programs for individuals with disabilities to consider implementing person-centered

thinking. Though stand-alone programs inspired by this philosophy have great potential,

small steps toward overall inclusiveness may be a more realistic and affordable starting

point for many museums. Change towards inclusion in museums is an on-going process,

which requires the efforts of many organizational areas (Reich, 2014). Some strategies

for integrating person-centered thinking into existing programs may include:

- Individual and/or group conversations before and after docent-led tours to determine the interests and wishes of visitors.
- Member checks throughout tours and activities to ensure needs and expectations are met.
- Provision of information in a variety of modes (written, verbal, visual, and so on).
- Development of partnerships with community organizations that serve individuals with disabilities.

Museum educators should be aware of opportunities for individuals to voice their ideas in

the museum context (Dewhurst, 2014). Person-centered thinking requires that the voices

of people come first. Sharing power over museum programs like tours, activities, and

didactics contributes to inclusivity.

Other Strategies for Inclusion

In addition to the structure of inclusive programs, museums also consider the

representation of those with disabilities. Though the participants in this study did not

mention it, we did not see any explicit depictions of individuals with disabilities or work

explicitly by individuals with disabilities on our museum visits. Stringer (2013) noted

that: "The inclusion of people with disabilities in exhibits or interpretation is still an area

that many museums and historic sites could address" (p. 144). Ott (2007) stated that few

museums in the United States have included disability content in exhibitions. "If the

curators are not people with disabilities, authority to represent the experience of others

and authenticity of interpretation are areas of contention (Ott, 2007, p. 273). A diversity

of stakeholders on staff is a possible way to mitigate the conflict of potential

misrepresentation. Individuals with disabilities on staff may be able to provide critical

feedback and positions of accountability. Reich (2014) recognizes the need for museums

to learn how to develop environments that are inclusive of staff members, volunteers, and

consultants with disabilities.

> When people with disabilities are in empowered positions, people without
>
> disabilities are more likely to develop positive notions of disability by working
>
> with them than if the people with disabilities were placed in a position of pity or
>
> need. (Reich, 2014, p. 376)

Representations of individuals with disabilities in exhibitions, interpretation, and staff

may be an area of sensitivity for many museums. However, thoughtful consideration of

inclusive practices in these areas may bring about further equality for individuals with

disabilities.

Collaborative Partnerships

Connections shared between organizations focused on similar objectives indicate

and facilitate change. Active involvement of external organizations bolsters support for

goals shared between museums and community organizations. Wexler (2012) suggests,

"That we, as educators, study the strategies, philosophies, and practices of artists and the

community arts centers that have promoted quality of life for their participants" (p. 12).

Through partnerships with community organizations, museums can share knowledge,

strategies, and best practices related to inclusive practices. The partnership developed

between the UAMA and Artworks is an example of such a connection. These partnerships also represent alliances of organizations working effectively towards the fulfillment of shared objectives. Museums can effectively pursue the goal of enhancing social harmony within the community by establishing education-oriented program partnerships with community-based arts and social service organizations (Zien, 1995).

Consideration for Further Research

Art Museums can look to other fields for strategies, such as person-centered thinking, that strengthen their inclusivity. "By engaging in scholarly conversation, art education and disability studies can continue to expand and learn from each other's critical knowledge, enabling the pedagogical potential of an inclusive, interdisciplinary social space" (Derby, 2011, p. 106). Collaboration between community organizations serving those with disabilities and museums can have great bearing on related societal views. The philosophy of person-centered thinking has a great deal in common with many constructivist strategies used by museums to increase visitor participation. Free-choice learning, narrative practices, embodied response, and Visual Thinking Strategies are just a few approaches museums use to engage visitors. Effective strategies help visitors feel like they are working collaboratively with museums (Simon, 2009). Both person-centered planning and these strategies build on the voices of their focus people. As a strategy for working with individuals with disabilities in museums, person-centered thinking is unique in that it is familiar to this population and those who work with them. Many individuals with disabilities and support people have encountered person-centered thinking in the creation of Individual Support Plans (ISP). They are likely at least be aware of the approach and supportive of its use. Person-centered thinking is also special

in that it encourages a diversity of individual responses and potential directions. The participants in this study benefitted from the use of person-centered thinking in that they were able to express their individual interests and ideas.

Particularly art museums can benefit from research related to inclusion from the field of disability. Inclusive museum programs reflect all people in their design, resources, and programs (McGinnis, 2007). Thoughtful consideration of the voices of all people benefits museums. Sustained change is more likely when museum staff recognize inclusive strategies as embedded in common practice and advantageous for everyone (Reich, 2014). Museums can conversely provide context for ongoing studies related to disabilities - bringing these studies to life and supporting social change (Ott, 2010). Further research related to the use of person-centered thinking and other strategies of inclusion in museum contexts supports an integration rather than intersection of Disability and Museum Studies.

Additionally, collaboration between community organizations serving those with disabilities and museums can have great bearing on related societal views.

> Research projects that include the perspectives of individuals with disabilities are an important contribution to the research community. Individuals with disabilities can help us to gain insight into their experiences, wants, and needs by participating in qualitative research. (Irvine, 2010, p. 9)

Direct participation from individuals with disabilities empowers their voices rather than the researchers'. Inclusion of their contributions ensures that their stories, experiences, and opinions are central to research that pertains to them. Future research could focus on

a larger group of participants and involve collaborations with multiple museums. This study was small in scope in that only the responses of four participants visiting one art museum were included. Use of person-centered thinking to facilitate larger group visits to multiple museums may indicate areas for improvement and more recommendations for generalized applications of this approach. Representation of a broader range of disabilities within the focus group may also influence outcomes. The duality of my roles as researcher and staff member arguably influenced the participants' feedback and interest in the study. A comparative investigation might give more insight related to how the power and trust of the facilitator influences the person-centered approach with this population. Additional voices, such as those of museum, programmatic staff, and support staff may further elucidate areas and themes of relevance to the efficacy of person-centered thinking in the museum context.

Concluding Reflections

Through this process, I learned about the value of individual voice as a resource in planning and implementing museum visits and programs. As I look to the future, I feel hopeful about the evolution of museum inclusion. In recent conversation with the UAMA's Assistant Education Curator, Chelsea Farrar, I was informed that the museum has dedicated gallery space for exhibition of work related to ongoing community partnerships (personal email, April 6, 2015). The UAMA is interested in hosting an exhibition of work from the artists at ArtWorks in the spring of 2016. I am excited to help plan for this endeavor and for the future possibilities that a collaborative relationship between Artworks and the UAMA offers both organizations.

Museums can use person-centered thinking to create inclusive programs that empower the voices of individuals with disabilities as illustrated in this thesis. Museums and community organizations may learn from each other's best practices related to serving those with disabilities through collaborative professional relationships. Person-centered activities, participation, and community integration are essential to creating inclusive programs and environments for individuals with disabilities (Blandy, 1993). Person-centered thinking offers an approach, which both empowers the voices of its participants and supports lifelong learning.

APPENDIX A- UNIVERSAL DESIGN POSTER

THE PRINCIPLES OF UNIVERSAL DESIGN
Version 2.0 (4/1/97)

1 EQUITABLE USE
The design is useful and marketable to people with diverse abilities.

GUIDELINES
1a. Provide the same means of use for all users: identical whenever possible; equivalent when not.
1b. Avoid segregating or stigmatizing any users.
1c. Make provisions for privacy, security, and safety equally available to all users.
1d. Make the design appealing to all users.

EXAMPLES
- Power doors with sensors at entrances that are convenient for all users
- Integrated, dispersed, and adaptable seating in assembly areas such as sports arenas and theaters

2 FLEXIBILITY IN USE
The design accommodates a wide range of individual preferences and abilities.

GUIDELINES
2a. Provide choice in methods of use.
2b. Accommodate right- or left- handed access and use.
2c. Facilitate the user's accuracy and precision.
2d. Provide adaptability to the user's pace.

EXAMPLES
- Scissors designed for right- or left-handed users
- An automated teller machine (ATM) that has visual, tactile, and audible feedback, a tapered card opening, and a palm rest

3 SIMPLE AND INTUITIVE USE
Use of the design is easy to understand, regardless of the user's experience, knowledge, language skills, or current concentration level.

GUIDELINES
3a. Eliminate unnecessary complexity.
3b. Be consistent with user expectations and intuition.
3c. Accommodate a wide range of literacy and language skills.
3d. Arrange information consistent with its importance.
3e. Provide effective prompting and feedback during and after task completion.

EXAMPLES
- A moving sidewalk or escalator in a public space
- An instruction manual with drawings and no text

4 PERCEPTIBLE INFORMATION
The design communicates necessary information effectively to the user, regardless of ambient conditions or the user's sensory abilities.

GUIDELINES
4a. Use different modes (pictorial, verbal, tactile) for redundant presentation of essential information.
4b. Maximize "legibility" of essential information.
4c. Differentiate elements in ways that can be described (i.e., make it easy to give instructions or directions).
4d. Provide compatibility with a variety of techniques or devices used by people with sensory limitations.

EXAMPLES
- Tactile, visual, and audible cues and instructions on a thermostat
- Redundant cueing (e.g., voice communications and signage) in airports, train stations, and subway cars

5 TOLERANCE FOR ERROR
The design minimizes hazards and the adverse consequences of accidental or unintended actions.

GUIDELINES
5a. Arrange elements to minimize hazards and errors: most used elements, most accessible; hazardous elements eliminated, isolated, or shielded.
5b. Provide warnings of hazards and errors.
5c. Provide fail safe features.
5d. Discourage unconscious action in tasks that require vigilance.

EXAMPLES
- A double-cut car key easily inserted into a recessed keyhole in either of two ways
- An "undo" feature in computer software that allows the user to correct mistakes without penalty

6 LOW PHYSICAL EFFORT
The design can be used efficiently and comfortably and with a minimum of fatigue.

GUIDELINES
6a. Allow user to maintain a neutral body position.
6b. Use reasonable operating forces.
6c. Minimize repetitive actions.
6d. Minimize sustained physical effort.

EXAMPLES
- Lever or loop handles on doors and faucets
- Touch lamps operated without a switch

7 SIZE AND SPACE FOR APPROACH AND USE
Appropriate size and space is provided for approach, reach, manipulation, and use regardless of user's body size, posture, or mobility.

GUIDELINES
7a. Provide a clear line of sight to important elements for any seated or standing user.
7b. Make reach to all components comfortable for any seated or standing user.
7c. Accommodate variations in hand and grip size.
7d. Provide adequate space for the use of assistive devices or personal assistance.

EXAMPLES
- Controls on the front and clear floor space around appliances, mailboxes, dumpsters, and other elements
- Wide gates at subway stations that accommodate all users

THE PRINCIPLES WERE COMPILED BY ADVOCATES OF UNIVERSAL DESIGN, IN ALPHABETICAL ORDER:

Bettye Rose Connell, Mike Jones,
Ron Mace, Jim Mueller,
Abir Mullick, Elaine Ostroff,
Jon Sanford,
Ed Steinfeld, Molly Story,
and Gregg Vanderheiden.

NOTE:
The Principles of Universal Design are not intended to constitute all criteria for good design, only universally usable design. Certainly, other factors are important, such as aesthetics, cost, safety, gender and cultural appropriateness, and these aspects must also be taken into consideration when designing.

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Center for Universal Design, College of Design

APPENDIX B- INTERVIEW QUESTIONS

Pre- Museum Visit Discussion Questions
_____

These questions will be used to guide group discussion and independent thought. Subjects will write or draw a personalized plan for their museum visits.

Sample Plan

What I know about art museums:	What I want to know about museums:	What I learned about art museums:
To be completed pre-visit	*To be completed pre-visit*	*To be completed post-visit.*
What I've learned about at art museums on past visits:	What I want to learn about at the art museum:	What I learned about at the art museum:
To be completed pre-visit	*To be completed pre-visit*	*To be completed post-visit.*

- What do you know about art museums?

- What opportunities does the museum offer you? What kinds of things can we do at an art museum?

- Have you visited an art museum? Describe your experience. (Alternatively: write about and/or illustrate your visit to the museum.)

- What are your interests and hobbies?

- What kinds of feelings or ideas do you explore in your artwork?

- What kinds of art tools or materials are you curious about?

- What do you hope to learn at the art museum?

- Describe at least one thing that you would like to do on our visit to the art museum.

Post- Museum Visit Discussion Questions
_____

These questions will be used to guide group discussion and independent thought. Subjects will refer to the museum visit plans created during the pre-visit. Growth will be emphasized and explored through discussion pertaining to what

the individual knew before, what he/she wanted to get out of the experience, and what actually transpired.

- Describe, write about or illustrate your favorite part of our museum trips.

- What did you hope to learn at the art museum?

- What did you actually learn at the art museums?

- How did our trips to the art museum make you feel?

- Did we see anything that connected to the feelings or ideas that you explore in your own artwork?

- Did you learn about any new art tools or materials?

- Did you learn about any new stories or people connected to art and/or art history?

- Did you like going to the art museum?

- How did our visits connected to your interests?

- If we went to the art museum again, what would you like to do?

- Did our visits change your feelings about art museums?

APPENDIX C- PARTICIPANT CONSENT FORM

University of Arizona
Department of Art and Visual Culture Education
Research Participant Consent Document

Name of Researcher: Hillary Douglas

IRB Protocol Number:

February 2015

Dear ArtWorks community,

My name is Hillary Douglas and you may know me from my work in the Red Studio over the last year. This semester, I will complete a master's thesis at the University of Arizona through the department of Art and Visual Culture Education.

Under the supervision of my department and ArtWorks director Dr. Yumi Shirai, my project focuses on how to plan meaningful art museum visits for our people. Folks at ArtWorks, who are interested in visiting art museums, are invited to contribute to my project.

Over the course of three weeks this spring, a small group of us will meet at ArtWorks to discuss our thoughts and feelings about art museums. We will take two walking trips to The University of Arizona Museum of Art, which is .5 miles away. Finally, we will meet at Artworks to reflect on our experiences. I will collect drawings, notes, and photos to be used only as documentation for my thesis paper. I will keep all of the documentation private and will not include any names or personal information.

I hope you will consider taking part this research and the opportunity to visit The University of Arizona Art Museum with me. Participation is voluntary and participants can decide to stop participating in the project at any time. If you have any questions, please contact me at (520) 306-0552 or the Institutional Research Board at (520) 626-6721.

Statement of Consent

- I read (or have had read to me) the contents of this consent letter.
- I was encouraged to ask questions and received answers to my questions.
- I give my consent (or consent on behalf of_____)
  to take part in this study.
- I received (or will receive) a copy of this form

Signature

(Circle one if applicable) I am the parent or legal guardian of:_____

Print Name:_____

Signature:_____ Date of Signature:_____

Emergency Contact #:_____

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