

ENACTING A THIRD SPACE PEDAGOGY IN AN ART MUSEUM SETTING:
STRATEGIES, INTERSECTIONS, AND VALUES

by

Claudia Orjuela

A Thesis Submitted in
Partial Fulfillment of the
Requirements for the Degree of

Master of Science
in Art Education

at

The University of Wisconsin–Milwaukee

December 2018

ABSTRACT

ENACTING A THIRD SPACE PEDAGOGY IN AN ART MUSEUM SETTING: STRATEGIES, INTERSECTIONS, AND VALUES

by

Claudia Orjuela

The University of Wisconsin–Milwaukee, 2018
Under the Supervision of Professor Kim Cosier

This ethnographic case study investigates the theory and practice of third spaces in relation to a professional development program for K-12 teachers in an art museum setting, with emphasis on arts-based programming, lived curriculum, contemporary art, and critical teaching strategies. I investigate how museums negotiate the transition from a pedagogy of place towards a pedagogy of third spaces. The questions guiding my study were: how a third space is valued by educators and museum staff? What are the components, strategies, and methodologies that allow for the emergence of third spaces in professional development programs? What does a third space pedagogy offer to a place-based museum environment? I integrate my understandings of third spaces with those of the study participants, privileging their voices while interweaving my story with the collected data. Four overarching themes guide the analysis: Lived curriculum, decentering the museum, negotiating knowledge, and intertwining of space, artworks, and pedagogy. The study draws upon content analysis as a methodology to understand the emerging insights, patterns, and stories that point at the enactment of third spaces in the museum's professional development programming. Data was collected over the course of a year from field notes, semi-structured interviews with IEI teachers and LSG staff, and photo documentation.

© Copyright by Claudia Orjuela, 2018
All Rights Reserved

TABLE OF CONTENTS

1	Introduction	1
1.1	My Investment in the Study	2
1.2	Background to the Problem	5
1.2.1	Lynden’s Mission and History as Place-based Art Education Site	5
1.3	Statement of Problem	8
1.4	Methodology	10
1.5	Significance	11
2	Theoretical Framework	12
2.1	Spatial Turn	14
2.2	Museums and Education	16
2.3	Professional Development in Museum Settings	18
2.4	Museum as Contact Zone	19
2.5	Hybridity and Third Spaces	21
2.6	Hybridity in Education	22
2.7	Third Spaces in Education	24
2.8	Third Spaces and Art Education	27
2.9	Critique of Third Spaces	29
2.10	Education and the body	30
2.11	Place-based Education	31
2.12	New Materialisms and Education	32
2.13	The Rhizome and Affective Pedagogies	32
2.14	Purpose of the study, conclusion	36
3	Methodology	38
3.1	Paradigmatic Assumptions	38
3.2	Design of Study	40
3.3	Location of Research and Participants	44
3.3.1	Lynden Sculpture Garden	45
3.3.2	Innovative Educators Institute	46
3.3.3	Participants	49
3.3.4	About the IEI	50
3.3.5	Data Collection	51
3.4	Methods of Data Analysis	53
3.5	Validity	57

4	Emerging Themes	59
4.1	Navigating the Analysis	59
4.2	Theme 1: Lived curriculum	61
4.2.1	Towards an Experiential Approach to Curriculum	67
4.2.2	Lived curriculum, Connection, and Empathy	70
4.2.3	Inquiry Methodologies as Yearly Themes	72
4.2.4	Taking Risks	76
4.3	Theme 2: Decentering the museum	78
4.3.1	Sharing Authority by Enabling a Relational Space of Learning	79
4.3.2	Decentering the Museum during Field Trips	84
4.3.3	Extending Lynden’s Connections	87
4.3.4	Art Teachers Making Art	91
4.4	Theme 3: Negotiating knowledge	95
4.5	Theme 4: Intertwining Artworks, Space, and Pedagogy	102
4.5.1	Art Making as Inquiry and Integration in the Classroom	108
5	Implications	111
5.1	Findings	111
5.1.1	Lived Curriculum	112
5.1.2	Decentering the Museum	114
5.1.3	Negotiating Knowledge	115
5.1.4	Intertwining Space, Artworks, and Pedagogy	117
5.2	Challenges	118
5.3	Limitations and Future Studies	118
5.4	Contributions to the field	119
	References	122
	Appendix: Interview Schedules	130
	Interview Schedule for IEI Participants	130
	Semi-structured Interview Schedule for Lynden Staff	131

LIST OF FIGURES

1.1	Lynden Sculpture Garden	6
a	Lake in the Garden	6
b	Summer Lab, 2017	6
3.1	IEI field trip to Lynden	45
a	Winter	45
b	Summer	45
4.1	IEI teachers	64
a	IEI teacher making rubbings	64
b	Installing and documenting art project	64
4.2	IEI program, 2017	73
a	Walking as a methodology of inquiry	73
b	Wandering and resonating with place	73
4.3	Implementer visit to school, K-5	78
a	Outdoor activities	78
b	Indoor activities	78
4.4	IEI field trip	85
a	Network of wishes for change	85
b	Finding turtles and frogs	85
4.5	TIR Artworks	94
a	Seed pods made of clay	94
b	Sketch by TIR	94
c	Sketch by TIR	94
4.6	Monument prototype making	100
a	Making prototype	100
b	Presenting prototype	100
c	Accordion book, proposal	100
4.7	Eliza's Cabin and Lizzie's Garden	104
a	Fo Wilson introducing Eliza's Cabin	104
b	Portia Cobb introducing Lizzie's Garden	104
4.8	Eliza's field trip	106
a	Identity and becoming	106
b	Cabinets of curiosities	106
4.9	Class project with clay.	109
a	"I am a seed for change"	109
b	Clay vessel. Seed pot, seeds, and dirt	109
4.10	Study of seeds at Lynden. Photos taken by the artist, Sarah.	110
a	Seeds	110
b	A seed sample	110

LIST OF ABBREVIATIONS

LSG	Lynden Sculpture Garden
IEI	Innovative Educators Institute
AIR	Artist in Residency
UWM	University of Wisconsin Milwaukee
MPS	Milwaukee Public Schools
TIR	Teacher in Residency
Eliza's Cabin	Eliza's Peculiar Cabinet of Curiosities
ENSJ	Educators Network for Social Justice

ACKNOWLEDGMENTS

First of all, I express my deepest gratitude to my mother, Patricia Jensen. Mami, you encouraged me to start this journey, and with your unconditional and loving support I have now completed it. Furthermore, I would like to thank David Jensen, my stepfather, who has been so caring and encouraging all along. And thanks to my father, Leonidas Orjuela, who has always been an example of work ethics and responsibility.

I would like to express sincere gratitude to my committee members Kim Cosier, Rina Kundu, and Christine Woywod for your guidance and patience, and good advice. The completion of this thesis would not have been possible without the unwavering support and invaluable insight of Rina Kundu.

I would like to extend my sincere thanks to Lynden Sculpture Garden's Education Department staff and to Polly Morris for the ongoing support, trust, and for everything I have learned working with you. Also, I very much appreciate the participation and collaboration of IEI teachers in the study.

Carlos Alcalá, thank you for being there, for your loving and cheerful support, and for your helpful and timely contributions with the technical aspects of writing a thesis project.

I gratefully acknowledge Randolph M. from the UWM Writing Center, who helped with writing structure, grammar, and very interesting conversations on concepts related to this study.

Chapter 1

Introduction

The purpose of this ethnographic case study is to understand the impact of arts-based programming and participant interactions at the Lynden Sculpture Garden's Innovative Educators Institute (IEI) professional development in relation to the concept of third spaces.

The Lynden Sculpture Garden is an outdoor museum with a collection of monumental modernist sculptures sited across gardens, ponds, and woodlands, to which contemporary installations have been added in the recent years. Lynden's educational programming embraces place-based pedagogy and is designed to integrate learning through the collection of sculptures and the natural ecology of the site. The educational programming is led by art educators, artists, and naturalists and centers on the intersections of art, nature and culture through explorations of the garden and hands-on art making in the studio.

The IEI began in 2014 as a forum for interdisciplinary teacher teams interested in incorporating the arts into their classrooms and learning through place-based education approaches. The program has evolved into an intensive professional teacher development with the support of Margaret A. Cargill Philanthropies in collaboration with University of Wisconsin-Milwaukee (UWM) Art Education program and Milwaukee Public Schools (MPS). For the past three years, I have been involved in the IEI as a Graduate Fellow, working with Lynden staff. I help to plan and implement programming to support participating teachers and their students. During this time, I have come to see the growth of the IEI as it has moved away from traditional museum educational models and toward a place-based, dialogical approach. My experiences before and during my graduate studies moved me toward conceptualizing the IEI as a third space.

My interest is grounded in the work of a number of educators who have taken the concept of third space to re-evaluate teaching and learning (Akkerman & Bakker, 2011; Bhabha, 2004;

Bruna, 2009; Clifford, 1997; Ellsworth, 2005; Lowan, 2011; Roberts, 1997; Rochielle & Carpenter, 2015; Taylor & Klein, 2015; Timm-Bottos & Reilly, 2015; Wilhelm, 2010; Williams, 2014; B. Wilson, 2008). Most of these education scholars describe the third educational site as a space of translation, difference, and inclusion where cross disciplinary relationships and collaborations can thrive.

The third space in museum art education can also be understood as an “expanded creative practice” where cross-disciplinary dialogues and experiential engagements are encouraged (Rochielle & Carpenter, 2015). The third space of learning in the field of art education is formed from the intersections of artistic and educational practices that move outside traditional paradigms and norms. In a traditional pedagogical setting, where the teacher and student’s roles are fixed as one in which the teacher is a constant giver of knowledge and the student the passive receiver, a third space is unlikely to emerge and hybrid identities are less likely to be forged. Through my experiences in this research study, I have come to believe that third space pedagogy may open pathways by which learners become co-authors of their learning.

With the promise third space pedagogical concepts hold for learning, I was interested in seeing how the Lynden is negotiating the transition from a pedagogy of place towards a pedagogy of third spaces, situated on multiple intersections. Questions that interest me include: What does a third space pedagogy offer the place-based museum environment of the Lynden Sculpture Garden? How can a third space pedagogy be developed in relation to people, objects, and site? What are the components, strategies, methodologies from the IEI that allow for the emergence of third spaces?

1.1 My Investment in the Study

As a graduate student in art education studies and practicing artist, I became increasingly interested in facilitating a relational, critical, inclusive, and hybrid approach to museum art education. My research interests in this study about third space pedagogy grew directly out of my experience as a migrant, graduate student, and museum educator at the Lynden Sculpture Garden. There are

personal experiences that influence my interests and teacher identity such as zen meditation and a multicultural background. In order to establish a context for my study, it is necessary to address how my teaching and personal experiences have shaped my beliefs about art education and my direction as a researcher.

When I first came from São Paulo, Brazil to Milwaukee to study art education at UWM, my experience with pedagogy and museum education was limited. However, that has changed over the course of the last three years. I have been working at the Lynden Sculpture Garden as a research fellow and have learned about the different roles and responsibilities tied to the inner workings of an art museum, specifically the education department. My responsibilities as a graduate researcher are to document the pedagogical activities around the IEI, participate in IEI planning meetings, teach in some IEI sessions and IEI related field trips, and write curriculum for specific artworks, among other duties. My daily interactions with staff and participants allowed me to gain an insider's understanding of the museum's direction and the ways in which their place-based educational mission was developing and expanding.

I came to my position at the Lynden with a set of skills and knowledge since I had been an artist, community arts teacher, and a translator. I graduated with a fine arts degree from the University of Barcelona in Spain and have a broad background in contemporary art theory and practice. My previous experiences were helpful to understand and perform my job responsibilities but also gave me insight into what the Lynden was working to become. Even though I came with a useful background, the past three years working at the Lynden have enriched my understanding of art, museum education, and of the participants being served. Working as a research fellow at the Lynden Sculpture Garden, I participated in planning and implementation of teacher professional development and school programs by running sessions and observing the dynamics and interactions amongst teachers, students, and the museum staff, as well as visiting artists.

Having moved away from my country of birth, Colombia, and growing up as an immigrant in different countries has partially shaped my political and pedagogical values. Assimilating different cultures is difficult and at the same time enriching; I learned much by having to negotiate these

places and its people. Being seen and treated as a foreigner or as an alien became a “normal” everyday experience and has led to a sense of constant displacement and insecurity. At first, I did not see how I was made to feel other, which contributed to my sense of not belonging. Instead, I sensed that in order to belong I needed to be like others, even if this meant adopting a silent, accepting, pleasant, and passive attitude. The daily encounters with people I knew and with strangers forced me to work to fit in versus focus on my displacement. When there is little to hold on to, I felt solidarities needed to be built by any means necessary. As I grew older, however, I also began to understand that it could not be my own responsibility to fit in because there is loss when you are the only one working towards that goal. I realized others also needed to make room, that spaces of inclusion needed to be forged by all, and that techniques used to differentiate those who are strangers and those who belong needed to be addressed as well. Flexibility, humbleness, assimilation, and reaching out were the necessary components for me to be in relation to others, but how does one ask others to reciprocate? How does one make others transition from “sameness into difference” (Young, 1995, p. 26).

As I learned new approaches to teaching and learning in the masters program, I came across the concept of third spaces by Bhabha (2004) and it resonated with my current situation of assimilating and adapting to American culture and to the Lynden as a work environment. My interest in third spaces began as an attempt to adapt and negotiate the new situations I was being presented with as a graduate student at UWM and a Graduate Fellow at Lynden.

At the same time, I noticed that the activities of the IEI had many characteristics that might be identified as third space pedagogy; I was curious and wanted to learn more about what happens in the grey areas and overlaps created when encounters between people, objects, and place unfold at the Lynden. Lynden was already exploring the intersection of art and nature, but there were increasingly more intersections being explored. The perspective of conceiving art education as curriculum that is actually lived; and of seeing learning objectives -not as fixed targets- but as evolving, as being in constant movement and transformation was very appealing to me. I saw the evident exchange and negotiation of content being presented and how IEI participants were

encouraged to integrate the arts with different content areas. I began to wonder whether the IEI really functioned as an alternative place of learning that is far away from commitments of home and work for teachers and students. If it functions as such, I wondered to which extent is this professional development program an in-between place, a safe space, where participants come to experiment, explore, and grapple with new ideas. Then I wanted to find out about the effectiveness of the IEI as a third space by examining if teachers are actually gaining inspiration and confidence to propose and implement new ideas at their school setting. These were the seeds that grew into this research study.

1.2 Background to the Problem

1.2.1 Lynden's Mission and History as Place-based Art Education Site

It is important to provide a context about the location and origins of Lynden Sculpture Garden to be aware of how much the space has changed in appearance and purpose. Since the sculpture garden opened to the public on a full-time basis in 2010 under the leadership of the Executive Director, Polly Morris, the Lynden has restructured various programs to support, integrate, and respond to the needs of the community. Under Morris' leadership, Lynden has been working on creating place-based art education programs including the IEI, field trips for K-12 students, and artists in residency programs to support schools at their sites. In addition, the Lynden changed its collecting practices to incorporate contemporary art pieces that interact with the site. According to the museum's website (2010), the Lynden has three main goals: to develop as a laboratory and resource for artists; to open a dialogue between working artists and the public; and to reframe the permanent collection of monumental outdoor sculpture.

Lynden adopted a place-based approach to education in 2012. One of the goals when Morris took the reins of the Lynden was to set up and expand the educational programming and take on this new mission. For a number of years, the Milwaukee Art Museum shared docents with Lynden and they presented the outdoor collection as if the sculptures were isolated from their surroundings

or within a white cube. It became evident to the staff that the sculptures should not be isolated from their surroundings since the objects were purposely positioned in the garden and reacted to the garden. Anna Grosch, former UWM/Lynden Graduate Fellow and current Implementer, was charged with helping to lead the change toward a place-based educational approach. The sculptural objects were acknowledged not as isolated entities but as entangled with the garden and reaching beyond their material limits. In the old model, docents tours often provided art historical facts about materials and structure but made little mention of the relationship of the art to the place. Since 2012 there has been steady progress in relating art to inquiries about life and place.



(a) Lake in the Garden

(b) Summer Lab, 2017

Figure 1.1: Lynden Sculpture Garden

As the Lynden shifted toward place-based education, the garden itself is not considered a backdrop to the museum's activities but is relational to its activities and the people involved. Morris also implemented a new collecting strategy wherein new additions to the collection included site-specific sculptures, such as *Feast* (2013) by Linda Wervey-Vitamvas; *Research Station* (2013) by Emily Clark, and *Eliza's Peculiar Cabinet of Curiosities* (2016) by Fo Wilson. These site-specific sculptures reiterated that the artwork is connected to the context of the garden and to the lives of visitors.

The Lynden Sculpture Garden was the former private residence of Harry and Peg Bradley, wealthy patrons of the arts who eventually made the residence and grounds into a non-profit.

Prior to Morris' tenure, the sculpture garden was mostly inaccessible to the general public. The history of the Lynden is beyond the scope of this study but it is important to note that the board of directors hired Morris to envision a new, more inclusive mission for the museum. Before opening to the public, the grounds and home were redesigned using sustainable building practices to build work, exhibition, and classroom spaces.

Lynden is located about ten miles north of downtown Milwaukee in the wealthy suburb of River Hills. Although the grounds are sometimes referred to as a natural environment, they are, in fact, a man-made natural environment. With the help of landscape architects Langford & Moreau, the Bradleys took 40 acres of flat farmland and transformed it into an English country park that included hills, ponds, trees, and flower beds. Over time, 13 trees became 4000 trees and the Bradleys acquired 50 modernist monumental sculptures by the likes of Deborah Butterfield and Henry Moore that are situated throughout the grounds.

As the Lynden moves towards place-based art education and inquiry methods that connect the art to visitors and place, I have come to see how it is also moving towards third space pedagogy. Lynden has laid the foundations for third space pedagogy in its mission as it is committed to move away from binary understandings by exploring the intersections between art, nature, and culture. Third space pedagogy is about creating spaces to imagine social possibilities to dominant and normative spaces. Furthermore, within a third space or a neutral zone cultural differences can be articulated and visitors have the possibility of negotiating learning and identity outside of previously imposed binaries. Third spaces in education are addressed by transversal learning, transdisciplinarity, collaboration, connectivity, and by establishing spaces of inclusion and intense relations with things. Lynden's place-based education mission is rooted in relational and experiential modes of inquiry much like third spaces are.

As I learned more about place-based education, I questioned how a constant appreciation and emphasis on locality could potentially lead to purist and ethnocentric sentiments instead of encouraging diversity and hybridity. But then, I dismissed my suspicions as I learned that place based education is a reaction to the sense of displacement, alienation, and indifference derived

from mass consumption economic systems and increasingly nomadic societies (Graham, 2007). I can definitely identify with the sense of displacement and alienation experienced when moving to different places. Also, the emphasis on locality at the Lynden has included and inspired me in many ways. Place based education promotes learning that is connected to the local environment and it aims to restore a sense of responsibility and belonging. A pedagogy of place aims to maintain a close relation with the community, and it offers programming unique and specific to its location.

1.3 Statement of Problem

As a museum educator and artist, I believe the theory of third spaces has tremendous value and implications for a field in practice. My study is investigating how people forge third spaces through programs, participation, and art works. Studying how spaces of participation and creativity get created may lead museum educators to imagine and engage differently and to negotiate the limitations of such spaces. I believed it would also be beneficial to understand if participants in such spaces value them and why. Beyond naming and classifying the components that make up a third space, I also wanted to know what happens in it and what people find meaningful.

My review of the literature revealed a need for careful study of a third space pedagogy, when enacted in pedagogical settings such as a museum. Since the third space creates an intersection that blurs the boundaries between clear cut categories and understandings, it can be an elusive concept to recognize in action, but it has the potential to open up powerful learning experiences and meaningful conversations. One of the intentions of this study was to understand and refine the idea and implications of a third space pedagogy in a museum environment so this elusive space of learning can be accessible and facilitated by other art educators. I agree with Turner (1982) who asserts, “the third pedagogical site is inclusive rather than exclusive, it is ambiguous rather than clear, it is abnormal rather than normal, it is anti-structural rather than structural” (p. 20). This study of third space pedagogy is specific to the site where Lynden’s IEI professional development takes place.

As the Lynden transitions into providing experiences that integrate art with nature through programming, I observed and documented Lynden's pedagogical practices related to the IEI for over two years. I do not claim to be a disinterested observer as I currently work at LSG museum as a Graduate Fellow and I believe in its mission, and recognize how it is working toward building shared knowledge, relations, hybridity, and reinterpretation. This led me to an interest in studying the space as it shifts toward hybrid relations and layered understandings. Furthermore, I've been interested in investigating how and why the Lynden is moving away from its traditional mission and toward an intersectional approach that may embrace a third space pedagogy. As a museum educator interested in inclusive pedagogical sites where knowledge is exchanged, negotiated, shared, and contested, I wanted to know how the concept of third space is being created at the Lynden, how it works in relation to people, objects, and site; and what value it may or may not hold for audiences, educators, and artists. As such, my research questions include:

1. What are the components, strategies, methodologies from the IEI that allow for the emergence of third spaces?
2. What is the value of a third space pedagogy for the Lynden Sculpture Garden and the field of art education?
3. How is third space understood and valued by IEI educators and Lynden staff?

As the scholars in museum education indicate, when there is a point of rupture in the museum and visitor relationships, we experience the emergence of new modes of encounter that may lead to different or new perspectives and productions of meaning which may speak to the possibilities of third spaces (Bhabha, 2004; Clifford, 1997; Ellsworth, 2005; Lowan, 2011; Moje et al., 2004; Rochielle & Carpenter, 2015; Williams, 2014). Furthermore, in third spaces, we must also have a way to think about exchange and pedagogy. As noted by B. Wilson (2008),

In this third site there exists the possibility of the emergence of cultural meanings that are not yet firmly resolved - not yet fixed. This site points to new modes of pedagogy

at the edges of and beyond schooling. It celebrates the possibility of new content that emerges through the presentation, negotiation, and collaborative reformulation of kids' and adults' interests (p. 120).

1.4 Methodology

I conducted an ethnographic case study over the course of the past two years (Atkinson & Hammersley, 2007; J. W. Creswell, 2007; Pink, 2009). Ethnographic case study is used to understand the emergence of cultural meanings and values of the participants of the study– the people who are forging and negotiating teaching and learning within the Lynden's IEI (J. W. Creswell, 2007). The data emerged from field notes, photo documentation, and interviews with IEI participants, museum staff, and IEI lead instructor. Once the individual interviews were transcribed, I compiled the transcriptions with my field notes. From this compilation of data I engaged in narrative analysis looking for themes among those aspects of the IEI that led to third spaces (Herman, 1999; Holstein, 2012; Riessman, 2008). I selected specific moments and participant statements that could be related to the themes. From there, I used narrative analysis to break down the information further.

According to my observations, at the IEI some of the main components that lead to the emergence of third spaces are: Lynden's place-based education mission rooted in lived curriculum and relational modes of inquiry; promoting sustained learning over a three year period; proposing relevant programming that is applicable to participant's classroom context; setting up flexible structures that allow for risk taking and creativity; negotiating knowledge through conversation, making, and movement; decentering the role of the museum by sharing authority and including participant's voice; providing a space for networking and exchange that connects participants and their schools to the community at large. After interpretation of research data and analysis, I narrowed down these components to four overarching themes: curriculum as lived, decentering roles, negotiating knowledge, and layering of space, artworks, and pedagogy.

The following chapters present the possibilities and limitations emerging as the Lynden reinvents itself in relation to its visitors, focusing on the Lynden staff, IEI interdisciplinary teacher teams, and their students.

1.5 Significance

The experiences and knowledge gained about third-space pedagogy at the IEI will translate into new understandings and new pedagogical practices for the field of art education and for museum environments. Through this study of observing how third space pedagogy is enacted at the IEI, I am hoping to generate a deeper understanding of how and why this approach to pedagogy is relevant and significant for local museum and educational settings. Additionally, this study will be a contribution for museum educators and school educators to see the potential and possibilities of implementing a third space pedagogy within their contexts of work. A third space pedagogy may generate avenues so teachers find meaning and engagement for their field.

Chapter 2

Theoretical Framework

In this chapter I share the scholarship that has shaped my understanding of third spaces in relation to educational sites and has informed and framed my study of the Innovative Educators Institute at the Lynden Sculpture Garden. I began by exploring the broader context of my study which is situated in the spatial turn. Then, I read about the context, practices, and history of museum education, emphasizing the perspectives that helped me understand the pedagogical practices taking place at the Lynden such as the ecomuseum, place-based education, and site-specificity. I also explore the museum as a third space or contact zone with Clifford (1997) and Boast (2011). Lastly, I delve into the concept of third spaces, beginning with Bhabha (2004), who saw the third site as a merging of dominant and subordinate cultures and a postcolonial attempt of resistance towards homogeneity and ethnocentrism. I explore the idea of hybridity as engendering new possibilities and understandings for the field of education with Soja (1996), Gude (2007), Bode (2014), and Duncum (2000). The body, new materialisms, and the rhizome are also used to extend on the later discourses. The ideas presented establish a theoretical context for my ethnographic case study when looking at the emergence of third spaces and entanglements at the IEI professional development and were relevant to my study as they gave me a framework within which to view the practice and identity building that occurs when third spaces are enacted in the museum and at the schools.

As I reviewed the literature I was trying to find gaps in research of the concept of third spaces in the field of art museum education. I found that many museums have taken up this idea of third space, borrowing from Oldenburg's (1999) study that acknowledges the need of informal public gathering places. Third spaces for many museums have thus become an informal social space aside from home or work "for people to have a shared experience; based on shared interests and

aspirations; open to anyone regardless of social or economic characteristics such as race, gender, class, religion, or national origin; often an actual physical space, but can be a virtual space; easily accessible; free or inexpensive” (Bloom, Cuadra, Fassbender, Welden-Smith, & Graham, 2012). This list of characteristics, although well intentioned, reveals a lack of depth as it does not include the most important aspects of third spaces, including the recognition of difference and conflict, the interaction needed to build towards mutual assimilation between powerful and less powerful community members, and the forging of hybrid cultures and identities. These later directions are -as I have observed- where the Lynden aspires to take their programming, where objects and ideas are put together by people to explore their potential through different articulations that renegotiate and renew culture.

Moreover, I found extensive research in the field of education that uses the concept of third spaces in relation to K-12 students as well as university students. So, I focused a section of my literature review on the enactment of third spaces in the fields of education and specially the field of art education.

I am specifically interested in K-12 teacher professional development taking place in art museum settings. I found few scholarly studies that applied the concept of third spaces to the context of teachers professional development in art museum settings. For example, a book was published recently by Kletchka and Carpenter (2017) about K-12 professional development in art museums. They use the concept of third spaces in their book by exploring the intersections of collaborative professional development, art museums, and contemporary art. Additionally, I also found research conducted through the North Texas Institute for Educators in the Visual Arts (NTIEVA) that demonstrates a need for further study of museum and school partnerships. They created the National Center for Art Museum and School Collaborations (NCAMSC). This project conducted research and distributed their findings about what makes successful museum-school programs and practices. They interviewed focus groups of teachers, museum educators, and administrators about their attitude towards school/museum partnerships (Berry, 1998). Furthermore, the landmark report Gifts of the Muse (McCarthy, Ondaatje, Zakaras, & Brooks, 2001) cited a gap in evidence

available on the value of art museum education.

Reading the scholarship available was helpful because I confirmed that the IEI professional development at Lynden provides further knowledge about new directions in the field of museum art education. The purpose of this study is to gain a deeper understanding of the theory, practice, and value of third spaces for the field.

2.1 Spatial Turn

My study is situated within the spatial turn, which is an intellectual movement that places emphasis on place and space. The spatial turn is rethinking the way we see and conceive the integration of social relations within the geologic, where matter is not understood as passive but active, intermingling with and shaping humans (Ellsworth, Kruse, & Beatty, 2013). From a new materialisms perspective, such a positioning questions the placement of humans as the center of all things and the anthropocentric relationship with their surroundings (Braidotti, 2013). I found this decentering of humans very appealing in an understanding of place where matter is alive and has a reciprocal relationship with humans and at the same time it moves me to rethink my own views and connections to my surroundings. A non-anthropocentric perspective in relation to place asks humans to be accountable for matters both human and non human, where nature and the environment have agency just like humans do. The entanglements between humans and the non-human are potential third spaces of learning, specifically at the Lynden since it is a space for both. I agree with Ellsworth et al. (2013) who argue that “when we assume that the materials of the earth are passive, we weaken our ability to discern the force of things” (p. 30). Teaching outdoors at Lynden and this interpretation of reality has been influential because it has caused me to reformulate my identity as a teacher from an anthropocentric, self-centered, or hierarchical perspective to reconsider teaching as something far more complex, as an ongoing collaboration between living and non-living systems.

Moreover, Lefebvre and Nicholson-Smith (1991) and Soja (1996) introduced the idea that space

is not an empty container, where activities take place. It is something people produce through time, constructing and shaping our lives and social practices, including education. Space is a social production of meaning affecting actions and perceptions. Lefebvre and Nicholson-Smith (1991) and Soja (1996) discussed space as a practice, as a representation, and as lived. Space as a practice includes our discursive and physical movements through spaces, linking, and segregating them. Space is physical and perceptual. Space as lived is our experience of a space in association with that which inhabits it, including images, objects, symbols, and people.

Furthermore, Soja (1996) and Lefebvre and Nicholson-Smith (1991) conceptions of space, Anzaldúa's (2012) writing on borderlands, hooks' (1995) notions of marginality, Said's (1995) discussion of imagined geographies, and Bhabha's (2004) theory of cultural hybridity have also framed my thinking. These authors believe culture is not fixed and homogeneous but fluid and flexible. They give insight into third spaces and how they act as margins for renegotiation and renewal through the performative and may be useful to understanding museums, in my case the Lynden. To imagine the museum acting as a third space is to see it as a liminal space that gives rise to something different through the negotiation of meaning and representation, where cultural identities are reformulated and always in process of becoming. Third space theory provides a sense by which to examine how objects and ideas are put together to explore their potential through different articulations made by artists, educators, and audiences at museum sites and in their lives.

At the Lynden, the seemingly uncontaminated and pure idealist space dominated by the modernist monumental sculpture collection has been gradually acknowledged to be vibrant matter and connected to the materiality of the landscape, where the site-specific sculptures interact with its surroundings drawing attention to it (Kwon, 2002). At Lynden, the space is no longer perceived as a blank slate or *tabula rasa*, but as a real place (Kwon, 2002). The collection of sculptures out in the garden sets Lynden apart from traditional museums. While the modernist sculpture collection is more autonomous, indifferent to the site, and self-referential, thus transportable, placeless, and nomadic (Kwon, 2002), the newer, site specific works intend to reverse the modernist paradigm. The collection of site-specific sculptures - their size, location, purpose - are determined and

inseparable from Lynden's topography. The works become part of the site and modify its structure. Lynden provides an experience to the visitor that aims for integration of the collection of sculptures with the environment while in traditional art museums the art object remains decontextualized inside a white box.

Site specific artworks relate to their surroundings in different ways. For example, while the site-specific works by Wervey Vitamvas such as *Feast* (2013) and Clark such as *Research Station* (2013) depict site as grounded, fixed, and actual, the work by Wilson Eliza's *Peculiar Cabinet of Curiosities* (2016) conceives site as fluid and layered. Wilson's sculpture proposes a critical view of place as entangled within the social matrix of race, class, and gender. This work is made to exercise the imagination, to make visible the voices of those individuals who were absent from historical mainstream narratives, to acknowledge the past, and embody a hopeful vision of the future for people of African American descent.

2.2 Museums and Education

The concept of museum education has been revised and widened, moving away from the authoritative role of civilizing a nation to an increased emphasis on visitors and their experiences (Barrett, 2012). Changes in museums have come into being as they establish reciprocal relations with contemporary ideologies, objects, diverse people, and spaces. As I move into studying one museum site the Lynden Sculpture Garden and its potential in relation to third space pedagogy, I also must be aware of how other theories of learning about art are related to the museum environment and ideologies that have shaped it.

For example, the white cube, one of the most influential Western forms for displaying art objects, was invented in the early 20th century and assumed to be a supposedly ideal and non political environment for looking at objects (Hooper-Greenhill, 2007; O'Doherty, 1999). But it decontextualized the object, detaching it from its historical and social contexts, leveling the all objects as aesthetic objects, and allowing viewers to focus on an object's essence and timeless qual-

ities. Viewers were positioned as universal viewing subjects studying the object's formal qualities. Challenges to the white cube and its supposed innocence began in the 1960s, with institutional critique and educators have since moved toward democratizing pedagogical practices (O'Doherty, 1999) that include social art history, semiotics, open-ended questioning, and conversations (Mayer, 1989).

Object-based pedagogy is a major tenet in museum education and enabled museum visitors to first contextualize objects within the white cube (Garoian, 2001) and then to see meanings as an interactive process between people and things (Pearce, 1994). Object-based pedagogy is situated within material culture studies, a pedagogy about the meaning of things in the lives of people. As Blandy and Bolin (2018) note, "the human-formed objects, spaces, and expressions that make up our world and are frequently the articles we construct and/or possess for the purpose of personal memory making and the shaping of individual or group identity" (p. 1). Through exploration and the use of contextual information, people learned about the object and its relationship to other objects, people, and ideas. This method of learning enabled viewers to look directly at an object and use a myriad of questions to discover its role and importance in the world (Pearce, 1994). Object-based learning is constructivist and is used to initiate discussion, as well as make connections to the learner's own experiences of the object and its relationship to the past. Contextual information and observation helped inquiry along and the approach became more postmodern through its practices, privileging viewers, questioning power-knowledge dynamics, and reformulating learning as social and shared. Such writers as Hein and Alexander (1998), Burnham and Kai-Kee (2011), Berry (1989), Roberts (1997), Hooper-Greenhill (1992, 2000, 2007), Macdonald (2011), and Karp and Lavine (1991, 1992), Garoian (2001), and Simon (2010), among others wrote and reflected on object-based learning and its relationship to postmodernism and its conditions, ultimately putting more and more emphasis on viewers participating in meaning making. This movement spoke to the new museology, which proposed a shift from being object-oriented to community-oriented inquiry and museums moved from spaces of display and exhibition to places of encounter and learning (Davis, 2011). New museology has become an important paradigm for museums, by proposing to

focus on their ability to provide support to society (Maggi, 2009).

Lynden's mission of blurring boundaries between art, nature, and culture affects how the institution is run and how programming is developed in relation to the art works. It really sets a foundation and an example of integration that feeds into what's happening at the IEI. Lynden does not operate like a traditional museum. The Lynden embraces practices of new museology and strives to align with Macdonald (2011) view of the museum as having acknowledged its colonial legacy and reconstructed itself as a postcolonial institution. The vision of new museology is related to "promoting education over research, engagement over doctrine, and multivocality over connoisseurship" (Boast, 2011, p. 59). As Hooper-Greenhill (2007) asserts, emphasizing pedagogy at the museum is a way to make spaces for lived inquiry, engagement, and representing visitors own ideas and experiences which leads to produce personal and collective meanings away from the museum's monologue script. The new museology discourses, including that of the ecomuseum movement of the 70s, asked that museums act as "a living mirror of the social and cultural environment of a given location" (Davis, 2011, p. 4). It is not only about the conservation of natural surroundings, but it also embraces the cultural and historical heritage of a given community and the relationships of the people to the place. The heritage can be material, such as artwork or buildings or immaterial, such as stories and personal accounts. Lynden's mission is similar to that called for by the new museology when it comes to working in the intersections, triggering participatory processes, and focusing on a pedagogy of place. Like ecomuseums, defined as a "community driven museum or heritage project that aids sustainable development" (Davis, 2011, p. 199), the Lynden works as a gathering place for communities.

2.3 Professional Development in Museum Settings

According to The National Center for Art Museum / School Collaborations NCAMSC -, the involvement of university faculty in art museum education can have an impact on teachers, pre-service teachers, and museum education staff. Graduate students in the fields of art education

would make significant contributions to the time and training necessary for research, development, and dissemination of information through networks and publications. There is a growing concern among art museum educators, K-12 schools, school administrators, teachers and universities about how to work together towards stronger and successful models of collaboration.

Proposed goals for the National Center for Art Museum / School Collaborations were the following:

- Assist art museum and school educators in understanding each other's perspectives and working together
- Identify models of collaboration among art museums, school districts, and universities.
- Disseminate information about successful models of museum/school/university collaborations.
- Identify and assist in the development of assessment models of museum/school/university collaborations.
- Establish a national advisory board of art museum and art education professionals that guide the NCAMSC activities.
- Identify and assist in the development of exemplary models of museum/school/university collaborative programs and resources.

The goal about identifying models of collaboration among art museums, school districts, and universities pertains to third spaces and to an extent to the study I'm conducting.

2.4 Museum as Contact Zone

The notion of the museum as a third space is first suggested by James Clifford (1997) when he discusses the museum as a contact zone. Clifford (1997) proposed the idea of museums as contact zones or cultural borderlands. He explains that museums increasingly work in the borderland

between different worlds, histories, and cosmologies. Therefore, museums can be perceived as contact zones with hybrid possibilities that require social and political negotiation. When museums are seen as contact zones, their collections have ongoing relations to the historical, political, and moral and the museum is charged with exchanges that push and pull within power relationships. Contact zones are thus places of encounter and passage. Seen in this way, objects in museums are travel across borders, some of which are strongly diasporic, with very meaningful ties elsewhere. As museums reshape their missions as contact work; missions that are “decentered and traversed by cultural and political negotiations that are out of any imagined communities’ control– museums may begin to grapple with the real difficulties of dialogue, alliance, inequality and translation” (Clifford, 1997, p. 213).

Moreover, scholars like Boast (2011) are suspicious of the benevolence of the third space, or contact zone, in museums saying that even though the contact zone is meant to be a space of inclusion and collaboration, behind that smoke screen museums remain neocolonial institutions. Boast (2011) also argues that scholars and museums can only enact a contact zone partially. For example, even though museums are engaging in conversation with different cultures and communities, the intellectual control remains largely in the hands of the museum. Boast argues that contact zones are not really sites of reciprocity and mutuality but instead are “asymmetric spaces of appropriation” (Boast, 2011, p. 63). The contact zone is an “asymmetric space where the periphery comes to win some small, momentary, and strategic advantage” (Boast, 2011, p. 66) but where the center ultimately wins. It does not matter how hard museums try to make their spaces accommodating, they become spaces where others come to perform for us, not with us. Boast recognizes all the positive effects contact zones have had for museums and communities alike, but he concludes that the real lesson contact zones bring to light is the domination and authority lies with museums who remain structurally a neocolonial institution.

2.5 Hybridity and Third Spaces

As an immigrant and art educator in search of inclusion that honors those who are othered, I decided to study the concept of third spaces. The concept emerged from postcolonial theory to resist modernist discourses that attempted to give “hegemonic normality” to the uneven development and cultural representation of often disadvantaged histories of nations, communities, and people (Bhabha, 2004). Bhabha, a post-colonial scholar, explores the intersection of postmodern culture and the postcolonial condition; he rethinks the meaning of postmodernity through the lens of postcolonial discourses. He explores the space constituted around the encounters between the colonizers and the colonized. He suggests that only when we gain an understanding of contemporary culture as “translational and transnational” will we be able to arrive at radical cultural and literary practices that may move us beyond Western ethnocentrism and binary polarities (Bhabha, 2004, p. 53).

The postmodern condition is “intricately linked with the history of postcolonial migrations and with the experience of exile, diaspora, displacement, and dislocation” (Bhabha, 2004, p. 2). Traditional and homogeneous notions of nation, citizenship, national identity, and culture are problematized when seen from this perspective. Bhabha identifies the in-between space when two cultures merge as a third space “that disrupts the politics of polarity and allows for the possibility of resistance towards nationalistic and ethnocentric ideals and discourses” (Bhabha, 2004, p. 2). The in-between space is related to the postcolonial concept of hybridity; from this perspective, cultural and political identities are constructed through the process of alterity or otherness.

Third spaces are defined as “liminal spaces” (Bhabha, 2004). They are said to be fluid and often vague realms that recognize conflict, works in interaction, and builds towards mutual assimilation between powerful and less powerful community members. Liminal spaces, according to Bhabha (2004), are a “third space” between dominant and subordinate cultures. It is within the third space that new, unusual, and unpredictable hybrid cultural productions emerge. The third space of postcolonial theory engenders new possibilities; it is interruptive, interrogative, and enunciative (B. Wilson, 2008). Third spaces are not generated from binary or opposing concepts but from

the in-between, from the processes of negotiation and interaction between diverse people or groups through their multiple roles and relations. In essence third space is a postcolonial theory of identity and community realized through enunciation, which is the expression of culture (Bhabha, 2004). Culture is not a given or fixed but forged and in process, constructing hybridities.

Moreover, (Bhabha, 2004) describes hybridity as an element of third spaces where creative heterogeneity can result. This happens when traditional knowledge is mixed with people's own indigenous knowledge. From this encounter emerges a hybrid culture that cannot be traced back to the origin of either community (Bhabha, 2004). Culture requires interpretation and reinterpretation, which allows for new productions and meanings to always occur. Nations and cultures arise out of hybrid interactions and through the process of interpretation and reinterpretation. Individual and group identities are not limited by ethnic heritages but are subject to change and modification as a result of relations made and the space around these encounters are where hybrid cultures emerge as a result of fusions.

2.6 Hybridity in Education

In the case of this study, co-authorship is generated among museum educators, the visitors, and environments. Manning and Massumi (2014) note that a third space is a generative situation. Each of the parts composing the space of learning is a field of energy and when the fields overlap, there is an interference:

“A stone dropped into a pond produces a ripple pattern. Two stones dropped into the same pond produce two ripple patterns. Where the ripples intersect, a new and complex pattern emerges, reducible to neither one nor the other” (Manning & Massumi, 2014, p. 14).

Third spaces and hybridity in education can be understood as “an intertwining of fields of emergent experience not yet defined as this or that, yet their qualities already interact” (Manning & Massumi, 2014, p. 9). “The fields, being close to one another, play off each other, exchanging qualities, and composing a single field of mutual action. This generative or hybrid pattern is

“already moving qualitatively toward an experience in the making” (Manning & Massumi, 2014, p. 7).

Hybridity in education is about the very moment of play when parts converse and dance around before arriving to a new configuration. If learning is seen as third space between student and teacher interactions, then learning should be hybrid territory. Enacting hybridity is not so much about the past or future, is it about this very moment, the moment where learning and becoming take place.

Through the intersections and overlappings of third spaces, hybrid configurations emerge. In traditional education, an image of normality, sameness, homogeneity is conveyed. Difference is looked down upon within a space of sameness, and it derives in a constant struggle to conform to that imposed ideal. Ideas of “normality” instill dominance, and repressive minds (Naranjo, 2013). By acknowledging and promoting hybrid approaches to education, we can create spaces to imagine social possibilities to dominant and normative spaces. Furthermore, hybridity can be seen as a form of in-between space where cultural differences can be articulated and people have the possibility of negotiating their identity outside of previously imposed binaries. Hybridity can be thought of as a fusion of forms, styles, and identities.

The IEI can be thought as a space where teachers, museum educators, and artists meet to exchange and generate hybrid and layered understandings that eventually may impact their schools, students, and personal lives. Hybrid understanding are generated by exposing participants to life centered themes, methodologies of inquiry, art making, and outdoor learning experiences. By critically embracing and experiencing IEI programming, by networking and interacting with other participants layered and hybrid understandings are generated. Hybridity applied to education is also about relation, multidisciplinary, learning as becoming, and the emergence of the new. As Hoogland (2014) observes “Everyone can experiment with the materials at hand and produce something new in the world or themselves anew in that world. Indeed, it is only with this creative participation in and with the world that the production of an ‘auto-enriching’ subjectivity can proceed” (p. 20).

2.7 Third Spaces in Education

In the field of education there is an urgency to move away from binary understandings. Third spaces in fact disrupt binaries by working at the intersections. Derrida (1987) suggests that the critical place of learning “is not at the center of a category, where differences are more emphatic, but at the very limit, at the framing edge of the category” (Nead, 1992, p. 25) where the learner is nearer to a transitional state. And transitional states pose a threat; anything that resists classification or refuses to belong to one category or another emanates certain danger (Nead, 1992). This leads me to redirect my focus towards the boundaries instead of focusing so much on the object of contemplation. In third space education, the intention is to propose a learning environment that creates understandings which release the forces locked up in binaries (student-teacher or inside-outside), to not address them as separate or opposite, but as “complex moving webs of interrelationalities” Ellsworth et al. (2013, p. 3). This brings me to how I conceive pedagogy as knowledge in the making, in constant movement, rather than as something already made and fixed.

The research conducted by Williams (2014) is a self-study of her evolving practice and identity as a supervisor of student teachers. Williams documents her practice in the in-between space of the schools and the university for the period of one academic year. She is looking at learning taking place in boundary spaces between different communities of practice. Her findings suggest that, within a boundary space, she experiences shifts in her identity construction in relation to her former identity as a classroom teacher and her current identity as a teacher supervisor. Williams’ (2014) study made me reflect on my teacher identity as I shifted from the space of the university where I am a graduate student to the space of the museum where I work as a graduate fellow. William’s research is teacher-centered and aiming to understand her evolving identity as an educator working within in-between spaces. Bruna (2009) offers a critique of William’s study; he wants to show how Bhabha’s concept of the third space has been distorted by using it in favor of teacher-centered and power-neutral multicultural discourses. Richardson Bruna (2009) uses the stories of two Mexican, third shift, science students to explore the use, in education of the

concept of hybridity. Richardson Bruna's used the concept of third spaces in a more complex and critical way than Williams (2014). There are very interesting variables in her study, like social and political implications such as cultural borderlands, dealing with illegality as social invisibility, and language barriers in the classroom.

Lowan (2011) also explores the third space in outdoor and environmental education from a cultural perspective. He's interested in how Western and Indigenous North American ecological philosophies and knowledge are blending. Lowan's study made me connect with the environmental mission of Lynden and how visitors - who may not have constant exposure to the outdoors - adapt to Lynden when they come. With this article I reflected on how Lynden is negotiating and integrating visitors' ecological worldviews during outdoors field trip experiences. There is an ongoing blending of Lynden's site, history, and culture with the knowledge that visitors bring and sometimes share. I began seeing this cultural blending as a layering of different perspectives that leave an imprint on the museum, such as a layering of artworks, educators, artists, and installations as having an impact on the museum's direction. Lowan is looking at the possibility of a combined ecological wisdom of aboriginal and non-aboriginal cultures. He talks about how third spaces make people uncomfortable because hybridity problematizes boundaries, and being bounded is often a comfortable and predictable. Within the context of outdoor education at Lynden, I thought of the period of adaptation necessary when groups of students step out the bus and sometimes react with discomfort to a new place and environment. Lowan refers to people from both Euro-American and indigenous ancestry as "split heads" or split between two cultures. He formulates the concept of "ecological mestissage" as referring to the blending of two or more ecological worldviews in personal identity (Lowan, 2011, p. 13).

Wilhelm (2010) proposes the creation of third spaces through dialogue within the context of language arts. He defines the third space as a "learning-centered community where teachers and learners work together to co-construct knowledge" (Wilhelm, 2010, p. 57). There are many interesting aspects of his research but the most useful to my study was that he points to inquiry as the model of learning that most fully enacts "third space" theory. He says that inquiry based

curriculum can reframe the classroom as a third space. At the IEI, the model of learning being implemented is also inquiry oriented. In his study, Wilhelm (2010) found key factors for the success of inquiry oriented learning in the classroom. Some of these factors were reassuring for my study, because they corresponded with my observations of practices that enable third spaces to emerge at the museum. For example, the involvement of multiple perspectives - artists, educators, scholars, grad students- to generate authentic products of learning, promoting learning that leads to sharing and social action, and start planning taking the interests of students into account.

Oldenburg (1999) is one the pioneers for proposing the third space as a social setting that is separated from the two habitual social environments of home and work. The museum would be the third space for students between home and school. Oldenburg argues that third places are essential for civic engagement, empowerment, for a sense of place, and for democracy itself. He calls the third place an “anchor” for community life and as facilitating interactions and projects that integrate the concerns of the first and second places. He recognizes that all societies count with these informal social places, but what’s new nowadays is the need for these spaces to address current societal needs.

Illich’s (1971) idea of de-schooling seemed very attractive, he points at “neutral spaces” such as libraries, laboratories, and workshops to be used as spaces of learning. The third space becomes more like the contexts of learning where real practitioners engage with learning and create knowledge that overcomes parts of traditional education such as recitation and memorization.

Moje et al. (2004) have done very interesting work on third spaces as the integration of the knowledge found at home and school. Moje et al. (2004) emphasize the third space in the classroom, as a site for introducing students to discourses of discipline and power. She suggests that third space in the schools should be a site where academic discourses are challenged and reshaped, but also aiming to integrate and extend the everyday or out of school knowledge of learners.

2.8 Third Spaces and Art Education

In education, the concept of third space emerges from the intersection of two or more different groups within non-hierarchical environments. At the IEI, I'm looking at the intersections emerging from the encounter of groups of school teachers, museum educators, artists, university scholars, the surrounding environment, and objects. The non-hierarchical aspect of third spaces points at establishing flexible but structured learning environments where knowledge can be negotiated and contested, where connections are made within and beyond the classroom, and where interactions and instruction lead to generating new understandings and hybrid products of learning that impact the community beyond the museum walls.

[Rochielle and Carpenter \(2015\)](#) also used Homi Bhabha's definition of the third space as a space in which cross-disciplinary collaborations can flourish. But they contextualized this definition in the field of art education as a site that is formed when there's an intersection of educational, artistic, and other cultural practices that encourage exchange of ideas and critical perspectives. Intersections between different cultural practices made me think of the IEI's intent of fostering cross-disciplinary dialogue and collaboration between teachers of different disciplines and schools. The intersections created at the IEI generate "neutral zones that encourage open exchanges of ideas and critical utterances from a range of perspectives" ([Rochielle & Carpenter, 2015](#), p. 131). These liminal or neutral zones happen in moments when participants feel free to express, exchange, grapple with ideas that will generate new understandings. I have been observing how artists, teachers, and museum educators use these third spaces to make connections and navigate the liminal boundaries existing in education, contemporary art, art production, and curriculum making. Also, as the IEI enables content and ideas for teaching through the arts, it becomes a generator of ongoing intersections or opportunities to negotiate and articulate new meanings. The arts are inherently multidisciplinary. Specifically, [Rochielle and Carpenter \(2015\)](#) are interested in artistic and pedagogical practices that are mediated and facilitated through cyberspace.

Moreover, Art educator and curator Carol Stakenas ([2014](#)), reflects and highlights the third space in education as a collaborative practice and as a form of together work. [Stakenas \(2014\)](#)

refers to the third space as together work when energy is focused on how we are connected to one another to experience the urgency and complexity of sustained collective action. Her view of the third space as together work is very well illustrated by a Korean story told by buddhist zen master Soen Sa. He said: “Together work” is like washing potatoes. When people wash potatoes in Korea, instead of washing them one at a time, they put them all in a tub full of water. Then someone puts a stick in the tub and pushes it up and down, up and down. This makes the potatoes rub against each other; as they bump into each other, the hard crusty dirt falls off. If you wash potatoes one at a time, it takes a long time to clean each one, and only one potato gets clean at a time. If they are all together, many potatoes clean each other. The practice of together work and collaboration amongst people is like enabling spaces where learners who share a common goal or interest can bump and interact with each other. Enabling spaces of interaction amongst people who are educators in different settings, such as a school art teacher, a museum educator, and a university professor, creates a fertile ground for exchange and exploring how to approach education from different perspectives. I also enjoy the metaphor of learning as collaboration and as subtracting and cleansing instead of adding knowledge and weight.

Adding to collaboration, I found [Lévi-Strauss’ \(1974\)](#) words valuable because besides highlighting the importance of together work for progress, he points at the importance of difference as a starting point for any collaboration to flourish. In the course of collaboration, the people involved “gradually see an identification in their relationships whose initial diversity was precisely what made their collaboration fruitful and necessary” ([Lévi-Strauss, 1974](#), p. 56).

[Langlois \(2015\)](#) is an art educator and activist who looked at antagonism as an inconvenient site of learning. He proposes antagonism as a new intersection between consensus and agreement. I found a space antagonism and dissent as a very interesting opportunity to address conflict in the classroom instead of suppressing it or changing the subject. He would like to find out whether antagonism as a third space is a viable model for resistance to capital and for learning. Lynden’s ecomuseum and place-based pedagogical values are a form of resistance to rampant globalization, isolation, and to our disconnection with the environment. Promoting learning that leads to social

action and creative problem solving can be seen as a form of resistance that promotes active and engaged citizens. Langlois saw the need for ways to get out of traditional structured sites of learning and find new pathways that support models of practice that exist outside of the market. According to Langlois (2015), retaining the logic and models that make the third space necessary limits the restructuring of new intersections and perpetuates the causes of the problem. He states that rather than looking for the traditional ways to reach consensus and agreement in education, there is potential in disagreement to generate “sustainable change and novel articulations of solidarity” (Langlois, 2015, p. 136).

2.9 Critique of Third Spaces

As I read more and more about third spaces in the fields of education and museums I gained a critical perspective of how liminal spaces - in theory - are described as potential spaces of inclusion, diversity, and connectivity. But in the practice though, they do not always reflect these values. Actually third spaces are often created with the purpose of socializing and having a relaxing time away from home or work, without further intention of going deeper into their possibilities and meaning.

Also, I understood that in order for the third space to exist, there always needs to be a pre-existing binary. So the third space temporarily alleviates the symptom of duality and binary thinking but it does not address the cause of this problem, it perpetuates it. Furthermore, the visual representation of the third space as two circles overlapping and the grey area in the middle seemed limited when thinking of the multiplicity of entanglements that can happen simultaneously in teaching and learning at museum and school environments. From a new materialisms perspective we as humans are always already related or entangled with nature, machines, animals, and objects, within the contexts of schools and museums; the division or binary is not assumed like third spaces do.

2.10 Education and the body

When kids begin going to school they become part of the school as an anthropological machine (Agamben, 2004; Lewis & Kahn, 2010). Children learn quickly how to be quiet, sit down, stand in line, because if they don't, there will be consequences like privileges are taken away, which also means it takes away opportunities for learning through play.

[The schooling] machine demands a price from all young people. They become machines for the Educational Testing Services, future workers ready to play their part as money makers, and consumers patriotically saving the economy from recession, buying up anything just to rev up the engine we call an economy. If you are unable to fulfill your mechanical duties, the pharmaceutical machine will come to your rescue. Pills will allow you to do more than you thought possible. This machinic plugging-in may cause a loss of appetite, listlessness, even thoughts of suicide but do not worry: the machine has many pills for you; one type is rarely enough (Snaza et al., 2014, p. 44).

Schooling attempts to civilize us, and that means it tames our wild animal impulses early in life. In a way school is preparing students to spend long hours in indoor spaces, sitting at desks, looking at screens and using technology to textualize ideas, and basically training our attention away from the body and toward multiple forms of "rational" thought.

The conditioning of my body while being a student in the classroom for so many years usually brings up memories of discipline, constraint, and isolation. It is concerning that as the result of school conditionings - as an adult - I've become like a well behaved elementary student. The body being disciplined for years to be sitting down and passively looking to the teacher for long periods of time is not only my personal experience, but a shared experience derived from western education traditions. "When in educational contexts, touch has remained colonized. The bodies of students and teachers are rendered untouchable and set apart from each other" (Springgay & Freedman, 2007, p. xvii). An example of this is the seating arrangement in schools, all facing

the teacher, instead of facing each other. Passive students are brought up to become passive citizens. As a consequence of conditioning the body for many years, it disappears from the attention of teachers and out of the reach of curriculum. “The body in education has become a site of disempowerment and enervation” (Springgay & Freedman, 2007). How much of education includes the body as a site of empowerment and pleasure? What does it mean to be “educated”?

2.11 Place-based Education

Place-based art education within museum settings is an interdisciplinary framework that draws upon such ideas as environmental aesthetics, placemaking, care for civic and natural resources, and community reciprocity when creating curricula and uses local phenomena and history in its delivery (Gruenewald, 2003). In the case of the Lynden, place-based art education begins at the museum but extend back to the classroom and into the community. It positions the museum as laboratory instead of archive and fosters partnerships and networks of support among art institutions, schools, and community.

Today, art is no longer only object-based but involves performance, installation, process, nomadic travel, environment conditions, and the active participation of viewers. These expansions in art making call for different approaches to learning about the arts in museum settings (Buskirk, 2003; Simon, 2010). Place-based art education is just one example of how learning in museum environments has changed in reaction to artistic practices. Lynden Sculpture Garden is an institution that has embraced place-based art education because of its mission and its commitment to a contemporary exploration in art and relation to communities and their environments.

Place-based art education, which usually takes place in open-air museums, ecomuseums, sculptural gardens, and historical houses, does not rob the object of its environment factors (Sobel, 2004). Place here is not used just to contextualize the object. Place becomes a relational experience where objects and environments come together through an embodied experience. Acts of embodiment involve transformative experiences closely linked to memory, sensation,

and understanding (Pink, 2015). To experience place means to encounter both the physical and socio-cultural; it is sensational and situated (Springgay, 2011). Through a variety of encounters, knowledge is created, valued, and privileged as acts of being in or out of place, merging the social, spatial, and cultural. Writers used to understand place-based pedagogy and its relation to the sensory and visual include Orr (1992), Sobel (2004), Ruitenberg (2005), Gruenewald (2003), Springgay (2011), Ingold (2000), and Pink (2012, 2013, 2015).

2.12 New Materialisms and Education

Reading about New Materialisms, affective pedagogies (Ellsworth, 2005; Hickey-Moody, 2016), and the concept of the rhizome in education (Cormier, 2008; Gibbs, 2015), I found that third spaces offer plenty of conceptual possibilities for discussion but it doesn't make available connections to the materiality of lived experience. I found the third space of learning as rather static compared to the rhizome which is not only a liminal space but it identifies itself as a principle of growth. As an art educator, being able to find language that can be applied beyond conceptual thinking is of vital importance. This is why I decided to explore perspectives of art education that address the blurring of boundaries and connectivity from a New Materialisms perspective. These perspectives motivate and enable art educators like me to reframe our views of education and to begin exploring new directions in research and pedagogical practice.

2.13 The Rhizome and Affective Pedagogies

Derived from the concept of the rhizome and its application to the field of education, I found other associated concepts such as encounter, the minor, and learning as becoming which led me to affective pedagogies.

The rhizome (O'Sullivan, 2006) can be described as a principle of connectivity. This principle announces a new image of thought that makes us reflect, create, and express outside of an arborescent image of thinking; a three symbolizing learning is a hierarchical conception of

knowledge made of branches connected to a central stem and with firmly rooted foundations. A rhizomatic plant, like ginger or a grass field, has no center, no defined boundaries, and no defined direction of growth. This plant is composed of nodes; each node is capable of growing and spreading on its own, bounded by the limitations of its habitat.

The rhizome shares similarities with third spaces. For example, both concepts propose anti-hierarchical structures of learning and favor horizontality and connections at the margins. Both concepts are trying to get away from binary thinking and strive for the decentralization of structures of power which favor encounters, overlaps, and mutuality. Encounters and negotiations at the margins or in a neutral ground, lead to the production of new connections or the acknowledgment and production of difference.

The concept of the rhizome in education functions as a vehicle of connectivity, one that creates unexpected connections between people, structures, nature, and culture. The rhizome is a model of thinking that questions the separation between the object and the outside world. Deleuzo-Guattarian rhizomatics aims to be creative of new potential ways of knowing and producing multiplicity of realities in ways that might entail more flourishing aspects of being and becoming, whether this concerns humans or more-than-humans (Taguchi, 2012). The model of the rhizome has been applied to many disciplines, including the field of education, I will further explore what the rhizome can offer to the field of art education.

The notion of encounter or relationship that constitutes the rhizome is not based on identity thinking or on a correspondence between the object and the subject but rather is an a-personal relation between two or more forces acting on one another in a reciprocal and transformative relationship. Like with third spaces, encounters involve a blurring of boundaries. These reciprocal connections of the rhizome bring up Deleuze and Guattari's (1987) example of the orchid and the wasp. In this principle of connectivity, each participant operates less in a game of mimesis than in a network of becoming. "The wasp becomes orchid, just as the orchid becomes wasp; they each form a rhizome with the other, an exchanging, or capturing of each other's codes" (ATP 10). We might say that all true encounters involve this molecular blurring (O'Sullivan, 2006).

The rhizome, as a principle of connectivity, invites us to engage in learning as an act of becoming. Learning as becoming can be described as a process where a given subject or object “changes in nature as it expands its connections” (Deleuze & Guattari, 1987, p. 8). This expansion of connections happens when the boundaries are blurred and when the subject or learner has the disposition and openness to affect and be affected. Affect is a concept related to taking something on, or changing in relation to an experience or an encounter. Deleuze describes affect as an increase or decrease of the power of acting in the world of the body and mind. Affect is different from emotion; it is the materiality of change, the passage or movement from one state to another (Deleuze, 1998, p. 49). An equivalent and more often used word for becoming would be education as a transformational experience. Visual arts, sound, and dance can prompt and generate affective responses. Such media can be considered as prompting an affective pedagogy, where art can be seen as a material force of change. In the case of art, affect is the sense or feeling that is enmeshed with the materiality of the artwork (Hickey-Moody, 2016). Hickey-Moody’s (2016) research is about the affective potential of art and pedagogy, she defines artworks as:

Artworks are monuments, entities that propel the political agendas of those for whom they speak. Artworks create a new sensory landscape for their beholder. these simultaneous acts of propelling a political agenda and creating a sensory landscape occur through an artwork’s affective potential. (Hickey-Moody, 2016, p. 259)

Hickey-Moody is saying that art can blur the boundaries with the viewer and re-work a body’s limits. This is how art can make the viewer feel; the artwork prompts the observer to make a given connection. The materiality of the artwork embodies the affect specific to the work. Art can readjust what a person is and is not able to understand, produce and connect to. Art can create new associations and habits of clustering emotion around new images (Hickey-Moody, 2016).

I see the rhizome as a radical concept that shares plenty of connections with third spaces. The rhizome announces a general principle of connectivity, not just with other subjects, but also with other organic (and inorganic) compounds and forces (O’Sullivan, 2006, p. 18-19). In this constant becoming when connections are made and boundaries are blurred, the learner is constantly

becoming-plant, becoming-water, becoming-woman, always becoming-other and always in touch with the element of “minority”. The philosophical concept of becoming-minor for Deleuze and Guattari does not refer to minority groups, but it points to difference, and to the ability to make something vibrate with a new intensity thus getting away from pre-established and mainstream ways of thinking (Semetsky, 2006). Like third spaces, being situated on the boundaries, on the margins, is where becoming takes place. “All becomings are minoritarian” (Deleuze & Guattari, 1987, p. 291).

Moreover, the concept of the rhizome has no beginnings or ends; it is constituted of middles and movements. While beginnings and ends, introductions and conclusions imply a linear movement, working in the intersections, in the grey areas, is more about coming and going rather than starting and finishing. In this direction, we could think of learning as an open network, a network without a recognizable beginning or end, a fluid network, a liminal space. This network “creates the intellectual space for solutions that employ new, innovative ways of thinking, ways that define our current complex, uncertain, and messy epoch” (Gibbs, 2015, p. 200). The a-centered nature of the rhizomatic network, unlike traditional networks, makes it an anarchic or against-the-flow kind of a space. Like third spaces, a rhizomatic approach to education leads to the production of new understandings and becomings.

So in less traditional fields of knowledge, as Cormier (2008) asserts, “knowledge is created by a broad collection of knowers sharing in the construction and ongoing evolution of a given field” (Cormier, 2008, p. 78). The judge here is not the expert anymore, but the community becomes critical in deciding and constructing what is and what is not relevant or worthy knowledge. Collaborative knowledge construction is already being practiced in various fields and learning environments. In this ongoing participating and sharing, knowledge is fluid, hybrid, and constantly being negotiated. Negotiating knowledge implies exchange, participation, and conversation. Social learning is the practice of working in groups, not only to explore an established canon but also to negotiate what qualifies as knowledge (Cormier, 2008).

Rhizomatic learning implies the creation of a context or learning environment where the

curriculum and knowledge are negotiated by contributions made by the learning community. The learning environment can be modified or reconstructed in response to environmental conditions or participant's needs. The learning experience may be informed by formal knowledge proposed by the instructor but also by group interactions and conversational processes amongst participants. Moreover, the learning experience is also a personal knowledge-creation process; the learner is encouraged to create her own personal learning network or mapping. Cormier (2008) defines the rhizomatic model of learning as when:

...curriculum is not driven by predefined inputs from experts; it is constructed and negotiated in real time by the contributions of those engaged in the learning process. This community acts as the curriculum, spontaneously shaping, constructing, and reconstructing itself and the subject of its learning in the same way that the rhizome responds to changing environmental conditions (Cormier, 2008, p. 150)

This description of collaborative education and rhizomatic learning is an ideal model, but it may not be easily replicable in every learning environment and it may not be the best approach for every learner. For example, when talking about trans-disciplinary education and how it unleashes the constraints of discipline-based knowledge, Gibbs says that the recognition of wider networks of knowledge is not an issue nowadays, the real issue is the actual difficulty that different disciplines have when working together. Disciplines need to free themselves from what defines their identity as single and unique and find ways of being with other disciplines and respond to the challenge of working together (Gibbs, 2015).

2.14 Purpose of the study, conclusion

As I read the literature about third space theory in the field of education, I observed that pedagogical places -like schools and museums- are constructed by a network of relations. I will look at the multiple intersections within the set of relations, perspectives, and programming at the IEI professional development. Furthermore, I will use the data gathered to focus and highlight

those third spaces that lead to productive and meaningful human engagement and sustained learning over time. Some of the productive intersections identified so far are learning as the space in-between the learner and teacher (teacher can be a person, object, situation), institutional partnerships, the museum as an alternative site of learning away from home and work, promoting a relational space of learning, hybridity as a negotiation of differences and layering as production of new products of learning, and work in collaboration as a way to negotiate knowledge and generate cross-disciplinary collaboration.

From the compilation of studies and a scholars revised I gained a broader perspective of the depth and scope of the third pedagogical site for the field of art and museum education. With its origins in post-colonial theory, the concept of third spaces began as the exploration of the space around encounters between the colonizer and the colonized to move us beyond Western ethnocentrism towards the formation of hybrid relations. By acknowledging and promoting hybrid approaches to education, we can create spaces, like the IEL, to imagine social possibilities to dominant and normative spaces. Furthermore, the third space as a space of inclusion is an in-between space where cultural differences can be articulated and people have the possibility of negotiating their identity outside of previously imposed binaries.

Chapter 3

Methodology

3.1 Paradigmatic Assumptions

When discussing methodology, it is important to position oneself in a worldview, revealing my values and beliefs since research is not value neutral. As an emerging researcher in the field of art education, I position myself closely with the feminist paradigm of situated knowledges (Haraway, 1988). A paradigm is defined as an analytic lens, a way of viewing the world, and a framework from which to understand the human experience (Kuhn, 1962). I have been educated under a humanist paradigm, but I am trying to move away from humanist approaches to research, because they are based on binary relations between object-subject Braidotti (2013). I am inspired by new materialisms approaches to research because mind-body-context are not separated but are considered as entangled and involve other material dimensions beyond conceptual thinking (Jackson & Mazzei, 2012). As a researcher, I will strive to analyze data not just matching theory with data, but I will try to think with data and focus on the intersections and the limits of the pedagogical practices I see at the IEL.

While reading Donna Haraway, I learned about the concept of situated knowledges as a form of objectivity that takes into account the agency of the researcher and the participant in a study. Situated knowledges questions the foundations of traditional objectivity as mirroring images of the world, and questions the participant in a study as a passive and stable source of verifiable data. Reflection or reflexivity is a metaphor for thinking (Barad, 2007). Haraway (1997) suggested diffraction as being opposite to the act of reflexivity. Diffraction entails the processing of ongoing differences, while reflexivity invites the act of mirroring fixed and essential positionings (Barad, 2007). Through a lens of situated knowledges, participants become more complex, embodied, and

active, and the scientific gaze is “dissolved into a network of contested observations” (Haraway, 1988).

The concept of diffraction comes from the field of optics and it becomes visible when multiple light waves encounter an obstacle that makes them overlap, creating different and unexpected patterns. Among contemporary feminist theorists, diffraction denotes an attentiveness toward the relational, and embodies difference and criticality. Within situated knowledges diffraction is the “production of difference patterns in the world, not just the same -reflected- and displaced elsewhere” (Haraway, 1988).

When one experiences many challenges to one’s worldview, it often cracks this fixed reality, allowing one to open up one’s awareness to larger perspectives. When our lenses of seeing are cracked, we have the opportunity to expand. A broken worldview fosters a more awakened and resilient reality. (Canty, 2017, p. 23)

My research as a graduate student fluctuated between vast curiosity as a researcher and the possibilities and limitations encountered at Lynden as my research site. My perspective of reality when I came to Lynden was a social constructivist one but has moved into that of new materialisms. I participated in and observed the IEI activities, including conducting tours and workshops for field trips, visiting teachers at the schools, and instructing and documenting the summer lab and reconvenings. I was aware that the perspective of the events I observed was just one among many, and that reality as I experience it is constructed from a multiplicity of co-created knowledges and truths of the researcher, participants, and research site (Pink, 2015). I tried to remain open while gathering data, being very attentive to not slip from a new materialist paradigm into a more alienated and personal perspective of the world. It took a considerable amount of interactions with the site, Lynden staff, teachers, and students to gradually close the apparent gap separating me as a researcher from the participants and location. The awareness of the openings and closings of this gap symbolizes the messy journey from a logical and conceptual understanding of reality to a more embodied, implicated, entangled, and material relation with my research site if only

partially. I will like to reaffirm that my understandings of the site and participants is partial and limited to my observations and the ways in which data will be analyzed.

Since I am immersed in Lynden's educational practices and culture, I acknowledge that my perceptions and experiences are situated and partial, and they will inevitably influence the results of the study and the interpretation of data; therefore, I count myself as a participant within the study. As a museum educator working at the Lynden, I am invested in the complexity of my research question of how to enable learning environments that lead to blurring boundaries, embodied learning, open negotiation of knowledge, and a nurturing community of learners.

As a participant observer, I am also in constant interaction and negotiation within the context where the study takes place. I am one perspective within a network of knowers and bodies with whom I share common experiences at the IEI, in relation to existing institutional dynamics and discourses in the fields of art and education. The shared goal within the Lynden is to imagine our education spaces differently.

3.2 Design of Study

As I thought about possible designs for the study, my choice of methodology is an ethnographic case study of the Lynden Sculpture Garden. The in-depth investigation of the IEI focuses on the emergence of knowledge and learning moments. I aligned my understandings with notions of third space pedagogy and socially constructed situations and relationships found at the Innovative Educators Institute as seen through new materialisms. I gathered multiple narratives and learning moments that demonstrated components of third space pedagogy.

In particular, it made sense employing ethnographic case study methods because my long term immersion at the Lynden created the conditions for such a study. The purpose is not to provide generalizable insights but to understand the educational programming taking place at this particular site of the Lynden Sculpture Garden, in relation to the concept of third spaces and the understanding of participants, including myself. The central questions guiding my study

are: How does the Lynden Sculpture Garden work with the concept of third spaces to create programming in relation to people, objects, and site? What values does it hold, if any, for visitors, educators, and artists? What are the components, strategies, methodologies from the IEI that allow for the emergence of third spaces? The research methods used are qualitative, including participant observations, interviews, and document analysis.

Yin (2003) defines research design in a case study as “the logical sequence that connects the empirical data to a study’s initial research questions and, ultimately, to its conclusions,” (p. 20). Ethnography literally means to write or represent a culture and from the point of view of participants, with the understanding that all representations are partial. In my site of research I acknowledge myself as part of a social, material, and sensory environment and I recognize the political agenda and power relations integral to the ethnographic process (Pink, 2009). I will look for patterns through the observation of social relationships, setting, and meanings shared. I took Yin’s advice of selecting a research design that provides the maximum instrumentality to answer my research questions, as well as considering the strengths and limitations of such design and the potential risks to be avoided while implementing it.

My understanding of case study is influenced by two scholars, Robert Yin and Robert Stake. A case study is thus an in-depth analysis using multiple sources of evidence, rich in description. Such evidence is meant to show how and why something happens and leads to the understanding of complex issues, and explaining the boundedness and behavior patterns of the case (Stake, 1995; Yin, 2003). It is not possible to generalize from a single case study. However, this study can be a preliminary and exploratory study to be extended into a thorough and in-depth research study about third space pedagogy.

A case study is bound by the parameters of time, location, and participants. The participants are the IEI teachers, preservice teachers, lead instructor, and Lynden’s museum staff. The parameter of time is the period during which I conducted the study. I gathered data from the events and IEI programming between July, 2017 and March, 2018. Location is a determinant parameter for this study as it is taken into consideration as an active agent affecting relationships and learning. This

case study will explore the perceptions and experiences of teachers and Lynden staff involved in the IEI. From all of the field notes and participants responses there were several stories that have connections to third spaces and third space pedagogy.

This case study used ethnographic methods and concepts to observe the emergence of third spaces at Lynden's IEI, a site that wishes to explore the potential of objects and ideas through different articulations made by artists, educators, and audiences. Ethnography can be defined as a reflexive and experiential process through which academic and applied understanding and knowledge are produced (Atkinson & Hammersley, 2007). Ethnographic designs, J. Creswell (2012) writes, "are qualitative research procedures for describing, analyzing, and interpreting a culture-sharing group's shared patterns of behavior, beliefs, and language that develop over time. Central to this definition is culture" (p. 462). And culture is "everything having to do with human behavior and belief" (LeCompte, Preissle, & Tesch, 1993, as cited in J. Creswell, 2012, p. 462). Pink (2015) sees ethnography as a process of creating and representing knowledge or ways of knowing that are based on the ethnographer's own experiences and the ways in which these intersect with persons, places, and things encountered during that process. Moreover, ethnography does not claim to produce an objective or truthful account of reality, but it does offer a version of the ethnographer's experience of reality that is as loyal as possible to the context, the embodied and affective experiences, and the negotiations of meanings through which knowledge is produced (Pink, 2015).

Additionally, ethnography is not only a method for examining communities and cultures, but it is also a concept for investigating learning environments. The ethnography of educational settings not only aims to depict the creation of student-teacher relations, but also gain insight to what the relations reveal with respect to social contexts, contradictions, and surprises within the educational setting and from the point of view of participants. This research took the relevant philosophies and methods embedded within ethnographic inquiry and applied them to the observation of and inquiry into the Lynden Sculpture Garden and its participants..

Working part time at Lynden, I am partially immersed in the culture and environment of

the IEI to the extent allowed by my job responsibilities and personal investments. This led to the gathering of a complex and layered perspective of the practices and interactions that take place there. My perspective of Lynden as a learning site and of Lynden staff working through pedagogical choices has changed through my interactions there and over time. For example, while working in the summer camps as a full-time staff member, the extra time spent in the garden helped me to connect with the research site and to appreciate with more depth how place-based education is enacted. Also, interacting with Lynden staff increased trust and provided spaces to get to know them and their approach to teaching better.

I understand that ethnographical experiences are embodied because I as a researcher discover the world through my whole experiencing body. Such an understanding recognized those conducting ethnographic research such as (Pink, 2009). I acknowledge this ethnographic case study as an embodied and sensory experience. Embodiment can be seen as a process that is integral to the relationships between humans and their environment. Looking closely at the role of the physical body and the senses is especially relevant at the IEI, where educators are encouraged to learn through making by responding to materials and engaging directly with their surroundings, using their whole bodies and senses. In my observations of IEI participants, as they explore and make sense of the programming and site, I see the unfolding of relationships with nature, and the interdependency of bodies with the learning environment. This might be an important ingredient of third space pedagogy as well, meaning that the formation of a third space is more likely when participants gain an acute awareness of their surroundings, maintaining an open and alert engagement with place.

The emphasis of embodiment in research aims to deconstruct the mind-body divide by looking at the body not only as a source of experience to be rationalized and controlled by the mind, but as a source of knowledge and agency (Springgay & Freedman, 2007). Also, working outdoors, the environment becomes an active participant when establishing a relationship with place. The natural surroundings of the garden are vibrant matter (Bennett, 2010) that attracts and shapes participants. The pond, the water lilies, the trees moving in the wind, the birds chirping, and the

wind hitting our face are active interventions of the garden and active participants in learning. Exploring the interrelations and the blurring of boundaries of body and place or the act of becoming emplaced are part of this study. By focusing the sensory experiencing body and exploring its interdependency with landscape and other bodies, ethnography can reveal important insights into the constitution of self and the articulation of power relations in the field of art education (Pink, 2009).

Finally, it is crucial to consider the ways an ethnographic case study may inform the already established conceptual frameworks of third spaces. The gathering of a number of teachers, artists, student teachers, and museum educators at Lynden provides valuable opportunities to see how they collaborate, negotiate knowledge, layer content that leads to new understandings and objectives, take risks, and demonstrate empathy and engagement towards each other and their surroundings. Also, observing one setting allows me to see how the environment of the Lynden enables emplacement and learning. During my study of the culture and context of the IEI, I looked closely at the blurring of several binaries related to learning. For instance, I observed the explicit and implicit power relationships between teacher and learner and identified practices that such make relations horizontal within the IEI. Also, I explored the interplay and intersections of binaries such as inside-outside, mind-body, theory-practice, museum-visitor, and body-place within IEI programming. Ethnographic methods were utilized to reveal deeper meanings related to the guiding questions of the study and to uncover the pedagogical potential of the research site. The conceptual application of ethnographic methods has the potential to reveal the ways in which third space pedagogies are created and enacted within a specific setting.

3.3 Location of Research and Participants

This ethnographic case study will examine the educational practices at the Innovative Educators Institute that takes place at Lynden Sculpture Garden.

The following section offers thick description of the sites and events central to this study. They

include the Lynden Sculpture Garden and scholarship that informs its mission and the Innovative Educators' Institute (IEI). Through my descriptions, contextualized by literature, I aim to present views of both the Lynden and IEI as in a state of becoming.

3.3.1 Lynden Sculpture Garden

Lynden's mission of blurring boundaries between art, nature, and culture affects how the institution is run and how programming is developed in relation to the art works. It sets a foundation of integration that feeds into what is happening at the IEI. Lynden does not operate like a traditional museum. The Lynden embraces practices of new museology (Macdonald, 2006), a view of the museum as having acknowledged its colonial legacy by working towards reconstructing itself as a postcolonial institution. The vision of new museology embraces "promoting education over research, engagement over doctrine, and multivocality over connoisseurship" (Boast, 2011, p. 57). Emphasizing pedagogy at the museum is a way to make spaces for lived inquiry and engagement, allowing visitors to represent their own ideas and experiences and produce personal and collective meanings different from that of the museum. Like ecomuseums, the Lynden works in the intersections of locality, culture, environment, and community. Lynden's mission acknowledges participation as a process and focuses on a pedagogy of place.



(a) Winter



(b) Summer

Figure 3.1: IEI field trip to Lynden

At Lynden, the space is no longer perceived as a blank slate or *tabula rasa*, but as a real place. The uncontaminated and idealist space dominated by the modernist monumental sculpture collection has been gradually displaced by the site-specific sculptures and the materiality of the natural landscape (Kwon, 2002). The Lynden integrates the collection of sculptures with the environment, while in traditional art museums the art object remains decontextualized from its surroundings. While the modernist works like *Large Torso: Arch* (1963) by Henry Moore and *Conversations with Magic Stones* (1973) by Barbara Hepworth depict site as grounded, fixed, and actual, the work by Fo Wilson, *Eliza's Peculiar Cabinet of Curiosities* (2016) begins to conceive site as fluid, layered, and as a cultural framework. Wilson's sculpture proposes a critical view of place as entangled within the social matrix of race, class, and gender. Eliza's Cabin promotes the uncovering of oppressed histories, provides visibility of marginalized groups, and it initiates the re-discovery of places ignored by dominant culture (Kwon, 2002).

3.3.2 Innovative Educators Institute

The IEI started back in 2014 from conversations between UWM Art Education professor Laura Trafi Prats and Lynden's Executive director Polly Morris. Lynden has worked for many years with the Art Education Program at UWM. Polly and Laura were interested in making Lynden a resource for teachers and finding out how Lynden can support teachers in the classroom. They were engaged in shaping the future through the ways in which knowledge is produced, because "production of knowing is always also a production of reality that has material consequences" (Barad, 1999, pp. 7-8). The IEI started as a small pilot project. Currently, and with the support of the Margaret A. Cargill Philanthropies, the IEI has evolved into "an intensive, hands-on, year-round professional teacher development experience that tests approaches to sustaining and supporting early career (years 1-5) teachers who are committed to teaching through the arts" (personal communication, September 3, 2017). There are some structures that have proven to be effective. The place-based approach to teaching and learning has been a constant throughout the years, but the way it is implemented has changed. Some of the structures that are now in place are:

- Content is focused on teaching interdisciplinarily
- Arts integration methodologies and strategies
- Participants stay in the IEI for a 3 year cycle
- Participants are grouped into cross-disciplinary, school-based teams

Each year the IEI generates new themes or life-centered issues around which programming and curriculum are structured. The themes of recent years have been Movement and Migration in 2015; Emplacement in 2016; and Narrating Spaces: Wandering, Encountering, Dwelling, and Resonating in 2017. Moreover, the IEI is structured around school-based teams whose participants work collaboratively through various activities related to the arts and place-based learning to experience the grounds, generate critical exchange, and gather ideas for their classroom. School-based teams work collaboratively across the school year to design and implement an arts-integrated curriculum. Furthermore, throughout the year, the IEI is structured around six key components:

- A week-long summer lab and exhibition of learning
- Two day-long reconvenings during the fall and spring
- Three classroom field trips to visit the Lynden
- Artists-in-residency going to the schools
- Teachers-in-residency as mentors and workshop leaders
- Classroom visits by Lynden staff where parts of the curriculum are enacted

The study took place during the 2017-2018 school year. As I worked in LSG as a research fellow, I gradually developed relationships and connections with the participants of my study. I believe participants see me as a member of LSG team, as an art education graduate student from UWM, and as someone whose job is to be actively engaged in the planning of IEI programming and interactions. My position within the study presented both opportunities and challenges.

Opportunities such as ongoing and direct communication with participants and access to most IEI events and programming. Most IEI participants and Lynden staff were supportive of the study and seemed to speak openly at the time of the interview.

Through the years, the IEI has changed and grown. The Lynden embraces and clearly reflects their place-based mission to the public thanks to the ongoing work done with educators at the IEI. The learning flows in both directions; IEI staff has learned from its own successes and failures and from all the people that have participated and contributed to the IEI. During the first two years of the IEI, relationships between educators and IEI staff were just starting to be forged. IEI's lead instructor at that time, Laura Trafi-Prats, was coming to know, through practice and reflection, Lynden's potential and the feasibility of bringing Lynden's resources into the classrooms. Polly and Laura had a vision that has been slowly materialized and always changing year after year. When the IEI started, Laura was just beginning to lay the foundations for what was to come later. Now, Renee has taken the position of IEI lead instructor and has continued Laura's initial work of guiding the IEI's theoretical and artistic content. Laura and Renee have different teaching styles but they hold similar values and understandings on the grounds of art and pedagogy. Therefore, when Renee took the position of lead instructor, she underwent a period of adaptation, but she found her own direction within the IEI very quickly.

Many of the innovative things at Lynden are happening within the realm of the IEI. Lynden acts as an arts based laboratory space where IEI teachers are encouraged to work in cross-disciplinary teams and engage with pedagogical approaches that promote inquiry, cross disciplinary collaboration, and experimentation with ideas and processes related to the arts. Teachers then bring those understandings in the form of curriculum back to the places where they live and teach on a daily basis. Throughout this process, there are plenty of exchanges happening: IEI schools visit Lynden for field trips three times per year, the implementer visits IEI teachers at their schools providing support and mentorship, and IEI teachers come back to Lynden three times per year for further professional development sessions. Renee explained the dynamics of the IEI in very simple terms:

You're giving participants something during the IEI, they produce something in

response to that on site [at Lynden]. But then they produce something [curriculum, artworks, experiences] that impacts their world. It's a larger thing. They do it slowly throughout the year" (Renee, personal communication, February 15, 2018).

3.3.3 Participants

A total of thirteen participants agreed to be part of the study. I interviewed and observed three Lynden educators, six K-12 teachers, two teachers-in-residency, and the lead instructor. The coding process was performed taking into account the field notes and interviews of all participants. While writing the analysis, I soon recognized that exploring each participant's viewpoint in full implied a longer commitment than I expected. Therefore, instead of including the voices of thirteen participants on the surface, I focused in depth on four participants. Each of the four participants contributed thoughtful and critical experiences that connected to a pedagogy of third spaces.

Amber is a 4th-6th grade general educator at a Montessori school. She has a background in studio art and psychology and has been in the teaching profession for eight years. Amber was invited to the IEI by a coworker; she joined to get inspiration and learn new ways to integrate the arts into her classroom and curriculum. Our interview took place in November 28, 2017.

Ava has been in the teaching profession for 8 years and working at Lynden Sculpture Garden as an art educator for 5 years. She joined the Lynden as a graduate fellow while completing her graduate studies in art education. Now she is the full time position of Implementer and has been working in that capacity for two years. Our interview took place in November 21, 2017.

Jasmine is an art educator who has been in the teaching profession for 7 years. She has a background in studio arts and her masters was about intergenerational education. She taught in diverse places like community arts settings, nursing homes, and a jungle in Costa Rica. She has been involved in the IEI as a participant since 2015. Our interview took place in November 16, 2017.

Jim has worked in art organizations throughout Milwaukee for 17 years. He joined the Lynden as Director of Education in 2010. His experiences as a youth mentor, line therapist for children

with autism, and art educator influence his practice. Our interview took place on November 16, 2017.

Kara is a middle school art teacher and practicing artist. She has been in the profession for five years. Kara decided to join the IEI because it offered great opportunities for her students as well as the incentive to collaborate with her colleagues and have them understand the processes of artists and of teaching through the arts. Our interview took place in November 8, 2017.

Renee is the IEI lead instructor since 2016. She plans, organizes, and implements the programming and instruction of the IEI in collaboration with others. She is an Associate Professor of Art Education at Texas Tech University. Renee has been working in the field of art education and art museums for 25 years. Our interview took place in February 15, 2018.

Sarah is an art educator who has been in the profession for 20 years in the Milwaukee Public School system and she also taught for 8 years at community arts settings. She has been involved in the IEI as a participant since it started back in 2014. During these years, Sarah has developed a strong bond with the IEI. Sarah accepted the newly created role of Teacher in Residency at the IEI and has been serving in that capacity from June, 2016 until today. Our interview took place in November 28, 2017.

3.3.4 About the IEI

Each year the IEI generates new themes or life-centered issues around which programming and curriculum are structured. The themes of recent years have been Movement and Migration in 2015; Emplacement in 2016; and Narrating Spaces: Wandering, Encountering, Dwelling, and Resonating in 2017. Moreover, the IEI is structured around school-based teams whose participants work collaboratively through various activities related to the arts and place-based learning to experience the grounds, generate critical exchange, and gather ideas for their classroom. School-based teams work collaboratively across the school year to design and implement an arts-integrated curriculum. Furthermore, throughout the year, the IEI is structured around six key components:

1. A week-long summer lab and exhibition of learning

2. Two day-long reconvenings during the fall and spring
3. Three classroom field trips to visit the Lynden
4. Artists-in-residency going to the schools
5. Teachers-in-residency as mentors and workshop leaders
6. Classroom visits by Lynden staff where parts of the curriculum are enacted

The study took place during the 2017-2018 school year. As I worked in LSG as a research fellow, I gradually developed relationships and connections with the participants of my study. I believe participants see me as a member of LSG team, as an art education graduate student from UWM, and as someone whose job is to be actively engaged in the planning of IEI programming and interactions. My position within the study presented both opportunities and challenges. Opportunities such as ongoing and direct communication with participants and access to most IEI events and programming. Most IEI participants and Lynden staff were supportive of the study and seemed to speak openly at the time of the interview.

3.3.5 Data Collection

Data was collected from qualitative research methods from ethnographic traditions such as participant observations, field notes, semi-structured interviews, and photo documentation. I collected observations as a participant observer. Within my research setting, the observations served as a means to understand current practices and perspectives as they relate to third space practices and pedagogy. There were varying levels of implication in the observations; in some instances my participation was merely as an observer and in others I was fully participating. For example, participant observation at Lynden took the form of observing the ways in which programming is implemented, how participants interact, and how interactions and programming affect the learning environment. Additionally, I looked at how participants make meaning while sharing an experience related to art making. For example, I gathered products of learning such as

the curriculum they wrote, field trip planning documentation, photos of artifacts made during IEI events, and responses to writing prompts. Also, I recorded informal conversations with participants that provide insight to their ideation and making process. From observing and gathering data related to each participant, a rich compilation of field notes emerged. My field notes aimed to capture details that can be related to my understanding of the participant, their surroundings, and to the bigger picture of the study.

Additionally, semi-structured interviews were conducted. The interview instrument was comprised of a list of open-ended questions that are specific to the research setting and take into account the positioning and perspective of the participants being interviewed. I wanted to learn about participants' backgrounds, learning processes, understandings of third spaces, and how these impacted their learning at the IEI and that of their students in the classroom. I decided that the most effective way was to ask questions that generated narratives. Most of the interviews felt like conversations between colleagues who share a common ground of experiences and understandings. Having a certain level of trust was beneficial because most participants were willing to openly discuss the questions I was asking, and in some cases, a shared meaning making started to happen that I was really surprised by. The interviews were interesting and insightful moments for me, because it was the first time I had an extended one-on-one interaction with participants. Participants provided lots of personal insights and experiences that I would not have gotten from our regular interactions.

Photo documentation was used to complement the data collection to extend my understanding of data from a visual perspective. The study of powerpoint presentations, IEI hand-outs, and responses to assignments also served to understand participants values and beliefs about the IEI and its relationship to third space pedagogy. Images were used to visually enhance detailed accounts within the participant observation field notes. The photographs were part of the documentation process, and were "involved in both constructing and representing reality" as they offered routes to knowledge that cannot be achieved by verbal communication alone (Pink, 2004). I archived data in textual and recorded formats. The themes emphasize participants stories and understandings

about how the IEI impacts third space pedagogy, characteristics they described that would enact such commitments, and what they valued about it, using priori categories and emergent categories.

3.4 Methods of Data Analysis

Even though using narrative and diffraction as methods is consistent with my values as an art educator and researcher, the study drew upon content analysis as a methodology to understand the narratives and stories that pointed at the enactment of third spaces at the IEI professional development. Narrative analysis seemed like an obvious choice in relation to an ethnographic case study for it privileges the point of view of the participants (Riessman, 1993). My direction changed while writing the analysis, because I recognized that exploring a participant's viewpoint in full implied a longer term commitment than the time I had available. Content analysis is an appropriate method to answer my research questions and it is consistent with my time constraints.

Content analysis was originally made for quantitative research, so it was related to the positivist paradigm (Berelson, 1952). This approach has undergone considerable changes moving from “a counting game to a more interpretative approach” (Schreier, 2012, p. 24) within the qualitative paradigm. According to Berg and Lune (2007), content analysis is a “careful, detailed, systematic examination and interpretation of a particular body of material in an effort to identify patterns, themes, biases, and meanings” (p. 338). Furthermore, Berg asserts that analyzing textual content is “chiefly a coding operation and data interpretation process” (p. 339). Spurgin and Wildemuth (2009) explains the difference between content analysis and qualitative content analysis, saying that the latter “goes beyond merely counting words or extracting objective content from text to examine meanings, themes, and patterns that may be manifest or latent in a particular text” (p. 309). I used directed content analysis because the existing theory on third spaces was helpful for the study, and could be used to explain the emergence of third spaces at the Lynden. As a researcher, I saw that the existent theory on third spaces could be extended, so I used this approach to “validate or extend” current theory through my study (Hsieh & Shannon, 2005). Thus,

I predetermined categories from the existing literature, but I focused particularly on the voices and coding the participant's interview transcripts.

As critique of content analysis I can say that as a result of engaging with this method, the study mostly reflects my view of the participants instead of honoring their voice. Generating themes through coding and a priori categories is less inclusive of participant's voices while a narrative approach to analysis honors the voice of participants and translates and retains the subtleties and complexities of the stories gathered.

My aim in using content analysis was to find a structure to sift through my data and find the meaning participants were trying to convey in relationship to my research questions. The narratives of the IEI participants and Lynden Staff reveal their backgrounds, their teaching values, their journey and identity as learners and makers within the IEI, the impact the IEI has had in their teaching, how the integration of art and nature has an impact in their learning and interactions, among others. Gaining awareness of what different participants value and how their experiences are narrated and constructed, grants me access to observe their awareness and understanding of third spaces within the IEI context.

This study is structured as a layering of narratives told by IEI participants and Lynden staff. The multiple voices of these narratives are interwoven in such a way, as to show the implications, complexities, commitments, and contradictions that make up third spaces within the IEI.

The first layer of the study consisted of reading about third space theory, especially when applied to the field of education and alternative educational settings. As I gained a conceptual understanding of the enactment and formation of such spaces, I gathered a set of a priori categories or components of a third space according to the perspective of multiple authors. The third space of learning was described in literature as a space of participation, forging relationships, networking, horizontality, inclusion, and empathy. I kept reminding myself to keep an open mind since working from themes might predetermine what's worth looking at and prevent the researcher from identifying new and emergent themes and understandings at the research site. As I was reading and identifying the a priori themes, I was also carefully observing how was the theory of

third spaces connected to the data being gathered at the Innovative Educators Institute.

For the second layer of data analysis, I transcribed the interviews in text. I did two rounds of open coding attempting to see which themes and patterns emerged from the data in relation to my research questions. I developed guiding questions that helped me move through the data and select key pieces of information. There were several elements shining through the transcripts as I heard and read the data. I looked for commitments to third space pedagogy within the individual stories of each participant and their regular interactions between each other. I also looked for moments when participants had a heightened engagement with their teams and the environment. I was looking for moments of critical and open dialogue, when IEI participants were grappling with, assimilating, and producing new ideas and meanings. Lastly, I looked at my own practice in order to incorporate components of third space pedagogy in my own planning and teaching.

It was interesting to see the implicit and explicit notions that participants have of third spaces. They spoke about their relationship with familiar contexts such as their school setting and Lynden. Participants expressed appreciation for the IEI as a professional network of connections. Moreover, participants spoke about their movements both physical and cognitive, interactions, adaptations, and (em)(dis)placement in the IEI. Thinking of third spaces as a merging of identities and role playing in relation to change and becoming, participants spoke about the discomfort of switching from a teacher to a learner roles and the vulnerability implied in encountering and assimilating new concepts and experiences.

Alongside the narratives of participants, I had my own interpretation of the events in the form of field notes and personal stories. When putting together my personal field notes and the emergent themes from coding I came up with at least one hundred themes shooting in all directions; I wrote them on post-it notes and glued them on the wall of my room. That was chaos. I visualized the themes and descriptive words, manipulated and moved them around, slowly grouping and selecting only the post it notes that aligned with the research questions. I tried several configurations and gradually some patterns were uncovered. Then, I attempted to organize and abbreviate these themes by developing categories; I searched for connections, grouping the

post-it notes by broader categories, always keeping my research questions in mind. After trying several groupings and trajectories for the data, integrating the priori categories, and my field notes I arrived at ten categories. In the analysis of the narratives, I will explore in depth how the themes and broader categories emerged from participants' voices. To verify that the coding was consistent and coherent I did peer coding.

From the weaving of my views, participant perspectives, the context of the study, and theories about third spaces and museum education, the aspects that make up a third space at Lynden Sculpture Garden began to show more clearly. The categories are: Lived curriculum and teaching as inquiry, promoting sustained learning over three years, promoting a learning environment and programming for participants to negotiate and own their learning process, proposing content that leads to sharing and social action, decentering roles, providing flexible structures that create a safe space for risk taking and empathy, sustaining a community of learners and connecting teacher's schools to the community at large, and layering of spaces, artworks, and experiences where, as a result, teachers produce new configurations.

My position and implication in the study allowed for a partial, therefore incomplete perspective of participants and events. For example, I noticed that participants were not totally open and were actually reserved when expressing discontent, discomfort, and dissent toward specific IEI methods and practices. Even though I included both negative and positive sides when asking for an opinion of value, participants tended to prefer the positive and beneficial aspects of the IEI. When referring to negative aspects of the program, participants talked about aspects related to their personal preferences such as not liking the art making section because they do not feel comfortable and that it is not their specialty. There were a few negative judgements but they were vague and not clearly articulated. Since I am part of IEI staff, maybe the most comfortable approach taken to my questions was speak from a positive perspective instead of opting for a critical response that may lead to disagreement or further discussion. Cultural differences between the researcher and participants sometimes felt like an ongoing struggle, specially for me as researcher. Differences came up involuntarily, such as me not understanding idioms and slang in conversations, or being

shy to participate, or a participant assenting but later relating that she really did not understand what I was saying.

The analysis stage of the research was very different than I expected; it resembled a third space in many ways. Instead of following a list of clear cut steps to arrive to a desired result, data analysis was more of a tri-dimensional, non-linear, and complex process where each step overlapped with the next. I figured out the destination during the journey. I could not plan the destination ahead of time. Constantly dealing with not knowing which direction to go next and the uncertainty of relying on my own judgement to design the study were part of the research journey. Sometimes it was overwhelming to maintain a clear perspective while striving to connect all the pieces of data in a way that made sense for myself and the reader. Standing in the midst of research, immersed, and trying to see through the thick layers of data was also part of the research process. Even though I received ongoing help and advice from professors and scholarship, the ultimate decision was mine. And sometimes the only way to learn was through making mistakes, it's not enough being told the "right" way to go.

3.5 Validity

As a researcher, I bring a construction of reality to my research site, which will interact with other people's constructions or interpretations of the situation being studied. The final product of this type of study is yet another interpretation made by the researcher of others' views filtered through her own perspective (Merriam, 1998, p. 22). I will try to use validity measures that speak to interaction of voices, including triangulation, and member checks. Triangulation involves using multiple data collection sources in research to produce understanding and checking the consistency of the findings; using multiple methods to answer a research question can help facilitate deeper understanding. It also ensures that the findings about the research question are rich, comprehensive, reliable, and well-developed.

Member checks were performed by sending the interview transcripts to participants so they

can read and verify the authenticity of the content that was transcribed. Their comments are useful as a check on the accuracy of the transcription and my later interpretation of participant's words.

Chapter 4

Emerging Themes

This chapter explores strategies, methodologies, and relations that activate third spaces of learning within the Innovative Educators Institute (IEI) programming at Lynden Sculpture Garden. The place-based pedagogical mission of Lynden is acknowledged and it is expanded by focusing attention on the pedagogical moments that happen in the intersections of art, nature, and culture during the IEI professional development. The themes I will be discussing in this chapter point at the unfolding of a third space pedagogy at the Lynden Sculpture Garden.

The data collected on the 2017 IEI at the Lynden Sculpture Garden offered new ways of understanding and valuing third spaces of learning. Using content analysis, I discovered valuable insights, patterns, and stories that related to a pedagogy of third space and that were significant for the participants and for myself. Being immersed in the IEI allowed me to compare and ultimately integrate my understandings of third spaces with those of the participants. My intention has been to privilege the voices of the participants while interweaving my story within the data. In order to gain a closer understanding of a pedagogy of third space at Lynden, I looked for meaningful moments during IEI programming that participants valued, rejected, made them feel out place, or that were negotiated. I also referred to specific IEI events like the reconvenings or specific artworks that directly relate with the a priori or emerging themes.

4.1 Navigating the Analysis

Writing the analysis has been to an extent about the confirmation of previous knowledge, but it has also been about the discovery of new understandings, expanding my connections and “becoming” with the data. The emerging themes of this chapter are like trajectories that shape my reality

as they come into contact with events, concepts, and narratives. The narratives of participants overlapping with IEI events, artworks, and my own interpretations become an assemblage of experiences and understandings that re-consider the potential of third spaces for the fields of art and museum education.

The first layer of the study consisted of gaining a conceptual understanding of the enactment and formation of third spaces in the field of art education. The third educational site was described in literature as a space of translation, difference, participation, hybridity, liminality, and inclusion. The third space of learning in the field of art education is formed from the intersections of artistic and educational practices that move outside traditional paradigms and norms. A third space pedagogy in museum art education is an “expanded creative practice” where cross-disciplinary dialogues and experiential engagements are encouraged (Rochielle & Carpenter, 2015). In education, third space pedagogy proposes a learning environment that creates understandings which release the forces locked up in binaries, to not address them as separate or opposite, but as “complex moving webs of interrelationalities” (Ellsworth et al., 2013, p. 3). Literature also pointed to the third space as a generative space where learners become co-authors of their learning (Manning & Massumi, 2014).

After transcribing and coding interviews, I put together the emergent themes from interviews, my field notes, and a priori categories based on third space theory in the second layer. I relate all to the research questions. I identified ten recurring patterns and themes in relation to the emergence of third spaces at the IEI according to participants’ voices, my field notes, and third space theory :

1. Teaching through the arts: Arts integration in curriculum
2. Experiential learning and teaching as inquiry.
3. The IEI sustains learning over a period of 3 years
4. Promoting spaces of exchange and negotiation

5. Provides a flexible structure that creates a safe space for risk taking and creativity.
6. Proposing content that leads to sharing and social action
7. Decentering and questioning the role of the museum and the role of the teacher.
8. Being part of a community of learners and connecting teacher's schools to the community at large
9. Emergence of new understandings and productive relationships
10. IEI experiences lead to confidence and risk taking in the classroom.

I narrowed down the themes from ten to four. Most of the themes listed are addressed during the analysis. The four overarching themes that emerged from the interpretation of research data and analysis were:

1. Curriculum as lived
2. Decentering the museum
3. Negotiating knowledge
4. Intertwining space, artworks, and pedagogy.

The following sections unpack each of the four themes emerging from the data. Since third spaces release the forces locked up in binaries, I identify the intersections being blurred before developing each theme. I used binaries related to the field of art education such as: student/teacher, inside/outside, theory/practice, visitor/museum, production/reception, and so forth.

4.2 Theme 1: Lived curriculum

I explore the IEI's pedagogical focus on curriculum as lived experience. The IEI is interested in getting away from inquiry as only a conceptual endeavour, in order to bring the body back into

the picture of education, engaging in learning experiences using all the senses. Third spaces at the IEI emerge when teachers have direct encounters with nature, materials, and people. The binary inside/outside is blurred. The inner self of the learner is called to engage, participate, and merge with her surroundings; the interplay of the self with the learning environment is the first site where learning as a third space happens. Translating first hand experiences into curriculum that will be eventually enacted in the classroom leads to the development of an authentic connection with place, people, and objects. I arrived at this theme by observing aspects of place-based pedagogy that enable the enactment of third spaces at the IEI. As evidence, I talk about how the IEI has moved from a conceptual approach towards an experiential and lived approach to teaching and learning. Also, I explore how participants perceive the experiences proposed at the IEI professional development as confrontation and getting out the of their comfort zone. Furthermore, I show how Renee models the yearly themes as methods of inquiry with the intention of pushing participants past their conceptual comfort zone to live and experience their curriculum.

According to Webster's Dictionary (2011) the word "curriculum" comes from the Latin word "currere" which means a race, to run a course of study. Pinar (1978) changed the traditional interpretation of the word "currere" to suggest an active understanding of curriculum, one in the process of development where the focus is on the lived experience of curriculum. As Aoki (1993) notes, a lived curriculum allows space for experiences that embody the lived dimension of a curriculum where the teacher is confronted by the student, who is other. Confrontation of the other is part of a learner-centered community where teachers and learners work together to co-construct knowledge. The self/other or teacher/learner duality can be interpreted in multiple ways, but when it blurs, it becomes a fusion, not a me and you, but a "we". In an approach to curriculum as lived teacher and student are face to face, while in a curriculum as planned, students become faceless others (Aoki, 1993). The focus of curriculum as lived is not on examining content or ideas; the emphasis is on this very moment of experiencing. "The aspiration is to cut through the layers of superimposed thought to preconceptual experience, which is the ontological ground of all thought" (Pinar, 1978, p. 322-323). It is a space of potential becoming located between the self

and the learning environment. Becoming, as understood by Deleuze and Guattari, shows learning as a movement instead of a point of arrival. This third space of learning opens up when we become one with our surroundings by exploring and playing with the boundary that separates us from the outside world. As with third spaces, this is a space of inclusion and in-betweenness where cultural differences can be articulated and people have the possibility of negotiating their identity outside of previously imposed binaries. Within this generative space, there is the recognition that to know something is to come into contact with it, to touch it, and as a result of these material encounters, relationships and becomings are produced. In favor of experiential learning, Springgay and Freedman (2007) say that “to touch, to feel, and to become embodied in the context of education, is a call for reciprocity and relationality” (p. 86). A pedagogical focus on lived experience is contesting the excessive power granted to words alone in the field of education, and it points to those experiences that can only be sensed, that cannot be described through language as a site of learning.

As a researcher, I align with Ellsworth (2005) for my particular interest is not when the learner is static and in compliance with a given model or curriculum as planned, but instead when the learner is “in transition and in motion towards previously unknown ways of thinking and being in the world” (p. 16). When learning as transition takes place, inside/outside boundaries are put into play. It is a field of emergence where there is a movement from traditional relations with the outside world toward creatively putting those relations to new uses. Although the IEI staff structures programming to accomplish its mission of teaching through the arts in order to improve teachers’ confidence and competence, there is intentional room left for learning in transition moments. These moments generally take place when participants engage directly with their surroundings through art making or group discussions or when there are spaces for individual reflection such as the writing prompts to process and synthesize learning through writing. I believe these emergent learning moments are helping teachers stay in the profession.



(a) IEI teacher making rubbings

(b) Installing and documenting art project

Figure 4.1: IEI teachers

Kara is a full time middle school art teacher. Kara decided to join the IEI because according to her it offered some great opportunities for her students. Furthermore, the opportunity to collaborate with her colleagues and share an understanding of artistic processes and ways to integrate them was very appealing to her as well. In response to the question: Where there any moments during the IEI that affected your teaching? Kara discussed her appreciation of the approach to curriculum at the IEI:

“So, it was nice to get this refresher of the IEL... It kind of gets you out of your rut that you’ve been in teaching these skill-based works and lets start to do something really cool and more meaningful. It was just really inspiring, just the way the institute in the summer is structured and taught. It just got me thinking that way again, and starting to teach that way again”.

Kara added that the IEI is a resource in her classroom because she brings back to her classroom ideas from the lectures, IEI colleagues, and feedback from the lead instructor. Being at the IEI has been refreshing for her because she gets to write curriculum in a process oriented, experiential, student-focused way like she did during her training at in an art education program.

A way to understand and guide teachers towards curriculum as lived is by seeing teaching through the arts as a constant inquiry, as Gude (2007) asserts, “quality arts curriculum is thus

rooted in the belief of the transformative power of art and critical inquiry” (p. 7). As IEI teachers enter into relation with self, place, and other teachers through inquiry, they get to critically examine how their experiences are informing their pedagogical choices. During my interview with Renee, IEI lead instructor, she elaborated on this, saying:

Inquiry is usually approached as conceptual understanding. You have questions and participants or students answer them. I want to move away from just cognitive investigation to what might be shaped by place-based education... That your mind and your body are involved, your hands are involved, and you bump into and relate to people, things, and animals. (personal communication, February 15, 2018)

Renee plans IEI programming having an embodied and relational approach to art education in mind. Also, she takes into account Lynden’s mission of place-based education situated at the intersections of art, nature, and culture. A relational take on art education sees teaching as making available new ways of knowing and experiencing the world rather than just producing art objects (Hickey-Moody, 2013). I believe it is a more sustainable way to approach art making. Making art as a source of engagement and hands-on learning takes place just as much as the kinetic, playful, and performative¹. I suppose that stressing process over product through inquiry offers both a meaningful experimentation and more complex and layered products of learning.

The interactions and programming I observe at the IEI emerge through an aesthetic dimension of learning (Vecchi, 2010) which is defined as “a process of empathy relating the self to things and things to each other” (Vecchi, 2010, p. 5) and speaks to the relational aspect of third spaces . In the IEI, the aesthetic dimension of learning arises from the intersection between self, relationships to others, and a attunement with place. The development of strong bonds with our surroundings heightens our awareness. These bonds with self and place are developed by providing opportunities for sensorial engagement, experimentation with movement, and modes of learning beyond written and verbal expression. The IEI actively promotes hands-on learning and embodied engagement with surroundings. The aesthetic dimension of learning is not the result of individual activities,

¹Unfortunately, this is not traditionally regarded as a proof of learning.

but of complex, scaffolded experiences of inquiry, looking, making, and interpreting that grow in dialogue with personal life experiences, but also with the experiences of others.

While interviewing Sarah, she said: “I think the professional development in the IEI is very different from any other professional development that I’ve ever experienced...And that’s what has motivated me to continue, right?” (personal communication, November 28, 2017). The IEI stands out as a “different” space of learning because of its outdoor setting and its place-based education mission that emphasizes experiential and sensory ways of knowing. Also, according to my observations, the IEI is not seeking a “right” or “wrong” answer from participants and does not aiming to provide canned curriculum to be mindlessly applied in the classrooms. There is a component of experimentation and personal investment translated into carving out a curriculum based on lived experiences. This is how the IEI is a different place of learning; learning is not so much about compliance with models of teaching and learning. Instead, the IEI provides arts based experiences so learners find their own path as teachers and learners within that proposed framework.

During our interview, in response to the question: - “How does the IEI renew your engagement with your own work as a teacher and that of your students as learners?”. Sarah expressed how it is really about trusting your instincts. Teachers are presented with various approaches to teaching and learning during their careers. In her experience most of those approaches are momentary fads that change over time. She mentioned as an example approaches to literacy such as that of *Lucy Calkins*, and how the district invests a lot time and energy in studying this approach, but two years later it changes to *Six Traits Writing*, and after that the focus changes to *Comprehensive Literacy*. There are helpful insights in each of these approaches, but teachers need to own their learning process, trust in what works for them, and follow through. Sarah is an example of an educator who takes ownership of her learning process as a IEI participant and as a teacher in residence:

...I feel like the professional development we have at Lynden -maybe because I’m an art educator- feels just like it not negotiable– stuff that’s not a fad, stuff that’s

not just the surface. [The IEI] is like meaningful human engagement. We're really trying to get at the best practices of how adults and children learn. And how learning and teaching happens in a way that is what your common instincts/common sense would lead you to. You know what I mean? Like these moments where you're in a teaching moment and you're like: - This, this is why I'm a teacher! You know, those moments where all kind of things comes together and you're talking about something important and the kids are getting it. I mean, I feel like Lynden focuses on creating those meaningful experiences. And it's not just asking us to attend to trends, like the latest trends in education or something. (personal communication, November 28, 2017)

Sarah goes on to mention the components that make the IEI different from her perspective and that make sense to her as an educator and human being. "I think the way we talk about contemporary artists, place-based education, and arts integration in relation to big ideas, to human concerns. You know ...I mean it just makes sense in a really deep level" (personal communication, November 28, 2017). Place-based education seeks to connect the schools to the community at large, by understanding the local community as the main resource of learning in the classroom. Furthermore, hands on learning is central to a pedagogy of place and it relates to third space pedagogy as well. Both place-based and third-space pedagogy actively seek to put inside and outside into relation. It's putting inner thoughts, questions, and memories in relation with outer events, materials, history, and culture. In the overlap of inside and outside a very fragile but a generative space where new connections and learning takes place can be found.

4.2.1 Towards an Experiential Approach to Curriculum

Sarah narrates how the IEI has narrowed the theory/practice divide since she joined. She is a veteran art teacher and has been an active participant of the IEI since it started in 2014. In response to the question of how the IEI has progressed she replied:

[When the IEI started]... “We would read some really deep cultural theory and educational theory. And then moving from those readings and from those conversations, we are expected to construct practice in our schools. It felt like it wasn’t so attainable. It was like: I’m loving this conversation; I’m loving the philosophy of it; I’m loving the dialogue we’re having, but I’m not really sure how am I going to filter this back into the way I plan to teach and the way my students experience learning in the classroom, you know?” (personal communication, November 28, 2017).

In the early days of IEI, Sarah loved engaging in conversation about the readings, but she didn’t see how she could translate the theory into her teaching practice. And that is one of the goals of the IEI, to become a resource for teachers in their classrooms. Even though the professional development happens at Lynden, the IEI expects teachers to use its assets to shape a curriculum that acts as a connector between the Lynden, the teacher, and the students. The site where theory and practice can reconcile is in the curriculum teachers write:

Yeah, [when the IEI started in 2014] it didn’t feel unified. And it didn’t feel like... flowing from one thing to another. Now it feels more like it’s flowing from one thing to another now. Things are remaining connected and it’s easier to think back. Like it’s easier for me now to think back to the conversations, the content, and the concepts of the Summer Lab and reflect on and shape my teaching practice this year. (personal communication, November 28, 2017)

The theory/practice divide when the IEI started is evidence of the initial disconnect between participating schools and Lynden’s programming and resources. Being at a site that was in a moment of expansion and coming to know its possibilities, it was not as clear to some teachers how their experiences at Lynden could be taken back to their classrooms. Initially, teachers were uncertain of how they could translate such intriguing and attractive theory into useful curriculum for their classroom and students. Also, there was a divide between the lead instructor’s theoretical interests and the actual students’ and teachers’ needs and interests.

Sarah is pointing to the shift from a theoretical approach of the early days, to a place-based, hands-on, and experiential approach to learning as the program progressed. Even though the place-based education mission was there since the beginning, there was a period of assimilation needed by the Lynden staff and IEI participants in order to embrace Lynden's pedagogical mission and demonstrate it in their practice and curriculum. As IEI teachers began to translate their experiences to their curriculum, reconnecting with their bodies, and becoming familiar with Lynden as place, translating and sharing their first-hand experiences from Lynden to their students in the classroom became easier.

This shift from a theoretical to an experiential approach to education goes hand in hand with a shift from traditional education towards experiential modes of pedagogy. Traditional education attempts to civilize us, and that means it tames our wild animal impulses early in life. In a way school is preparing students to spend long hours in indoor spaces, sitting at desks, looking at screens and using technology and text to represent ideas, and basically training our attention away from the body and toward multiple forms of "rational" thought. In traditional education, the body is disciplined for years where students sit and passively looking to the teacher for long periods of time is not only my personal experience, but a shared experience derived from western education traditions. "When in educational contexts, touch has remained colonized. The bodies of students and teachers are rendered untouchable and set apart from each other" (Springgay & Freedman, 2007, p. xvii). IEI teachers come with their own ideas and conditionings derived from traditional approaches to education. Even though most teachers recognize the importance of shifting from the conceptual towards the experiential and the embodied, change is not easy. It comes through continuous work and practice. Sarah continues describing the IEI in the present:

...I feel as the IEI has progressed, it has become more polished, and it feels more... like there's more scaffolding going on from what we're doing during the IEI and how we're going to apply it in our teaching and in our student's learning... It feels as deep, but it feels more concrete, like it's actually stuff I can take back and share with my students. (personal communication, November 28, 2017)

The scaffolding efforts to translate IEI content to the classrooms indicate the formation of third spaces of learning. Also, scaffolding has taken the shape of creating spaces of learning in transition where participants can negotiate the content and experiences being presented to them. Learning in transition is a field of emergence where there is a movement from traditional relations with the outside world toward creatively putting those relations to new uses. The intersections created for learning in transition generate “ zones that encourage open exchanges of ideas and critical utterances from a range of perspectives” (Rochielle & Carpenter, 2015, p. 131). Participants are immersed in Lynden as a laboratory or as a space of experimentation and exploration where they can test, refuse, assimilate, and synthesize IEI content. Also, the methodologies of inquiry proposed for each session invite teachers to bring their conceptual understandings to the practice at the IEI and eventually at their schools. The binary theory/practice is blurred as teachers become critically engaged in their learning process and use the IEI as a laboratory to find out how the knowledge presented is applicable to their own contexts of learning. As communication becomes fluid between the classroom and the museum, the two spaces become intertwined. Teachers use their curriculum as a vehicle to take experiences from the IEI and the boundary dividing the school and the Lynden gets blurred. As Renee explains, “[The ways] teachers enact what they learn at Lynden in their school setting is a third space commitment” (personal communication, February 15, 2018).

4.2.2 Lived curriculum, Connection, and Empathy

During the interviews with IEI participants, I found they greatly value the opportunity for interaction and conversation amongst themselves. The IEI is seen as a platform where teachers from different backgrounds can connect and learn from each other. There are multiple spaces and opportunities that enable participation, reflection, and negotiation of the experiences. It is relevant to cite Dewey who saw education as a “reconstruction or reorganization of experience which adds to the meaning of experience, and which increases the ability to direct the course of subsequent experience” (Dewey, 1916, pp. 89-90).

According to Sarah, in her school, teachers do not make the time and are not encouraged to collaborate across disciplines. The theory about cross-disciplinary collaboration sounds really good, but the practice is not as simple. Through cross-disciplinary groups, IEI teachers can weave the content presented through curriculum writing, writing prompts, art making, outdoor activities, and movement workshops. In relation to participation, Amber an IEI participant values the moments of conversation and exchange because she gets ideas from fellow teachers and she gets the opportunity to see how different adults approach the same project. She continues describing how ongoing making and interacting leads to empathy:

“And it’s amazing how when we’re doing projects together as adults, I can see the same kind of tendencies as the kids [her students] have. And it reminds me to be patient sometimes and how hard it is to do [collaborative] projects like that and how antsy you can get or how you have a really good idea [and not enough time to materialize it]... and I think that helps us as educators to be more empathetic when the kids are struggling with problems; because if you haven’t worked in a group like that in a while you forget the challenge” (personal communication, November 28, 2017).

Amber is describing the vulnerability felt when being put in a learner situation at the IEI. She also mentions that being exposed helps her remain open and in solidarity with other learners. The anxiety and insecurity experienced during creative problem solving activities makes her empathetic with her own students and how they might feel in the same situation. You need to experience it to remember how it feels. These situations are reminders of our shared human condition; they resonate and stir up her sense of connection . The refresher of being situated in a learning environment that pushes her to take risks makes Amber reconsider her pedagogical choices when exposing students to similar situations. As the interview progresses, Amber continues speaking about experiencing empathy or standing in her students’ shoes in the IEI. Amber described a project she became very invested in and how that goes hand-in-hand with a self-protective instinct at the moment of sharing it with the group:

...And when you put your heart into something, like there has been a couple of projects that I... - like the postcard project - I cared so much about [done at Summer Lab, 2016]; like I just got really into it and I loved it. I really put a lot of my emotions into it. So then, when I had to share it, it was terrifying (laughs). So sometimes, you know, a kid might not want to share something because they really care about the project and about how it's perceived. So if anyone says anything bad or doesn't respond the way they're hoping they'd respond, it could crush them because they really love their project and they're protecting it, yeah (personal communication, November 28, 2017).

Amber addresses the art making process as a complex journey as she encounters emotions, vulnerability, and attachment. Experiential learning is more complex than it seems. There is a transference of emotion to the object, in this case a postcard she made, to the point that the object acquires meaning, embodying and mirroring her emotions. While being exposed to moments of vulnerability and openness Amber is not only reflecting on herself and her teaching practice, but also acquires a broader dimension directed towards how to better understand her students.

4.2.3 Inquiry Methodologies as Yearly Themes

In regards to curriculum as lived and IEI programming, Renee intentionally chooses yearly themes that increase our capacity to act in the world. The themes that frame the IEI programming and are meant to intrigue learners and to connect with their pedagogical and personal interests. The themes are being explored with more intentionality and depth as bodily methodologies of investigation are also attached. For Whitehead, affect precedes cognition. We feel and sense the world first and then we conceptualize it. According to Springgay, thinking in terms of affective pedagogy places the body in the middle of knowledge production. According to Renee, when the yearly theme is also a methodology of inquiry, by the time teachers choose their own big idea, they are already in the midst of inquiry. The method of inquiry suggests a direction to build understanding about a theme through experiencing and making. At first, a theme is just an appealing idea, but this idea comes into being and acquires sense and meaning as layers of

content, artists, and methods are added and as teachers experiment with and relate it to their own contexts of living and working. The yearly themes are gaining complexity as teachers layer different sources of content and experiences that extend their curriculum, moving towards new and layered products of learning. As cross-disciplinary teams write their curriculum, they layer content in different and unexpected ways. When the IEI teams present their curriculum, each group weaves common sources into very different configurations.



(a) Walking as a methodology of inquiry

(b) Wandering and resonating with place

Figure 4.2: IEI program, 2017

“I think the way we talk about contemporary artists, place-based education, and arts integration, in relation to big ideas, to human concerns, you know, I mean it’s just makes sense in a really deep level. It speaks to how we acquire knowledge as adults, how we research as artists, how we can encourage our students to engage in learning activities, right?” (Sarah, personal communication, November 28, 2017)

As Sarah suggested, when these three powerful components, place-based education, contemporary art, and arts integration, are implemented in IEI programing in relation to human concerns or big ideas, the IEI acquires a dimension of criticality and care. This dimension points toward a direction that touches on questions such as: what does it mean to be human? Such ontological questions are translated into yearly themes and guiding questions to be explored at the IEI and then taken to the classroom and explored with the students. Yearly themes are connected with contemporary artists which are the fuel and inspiration that keeps the IEI moving. Contemporary

art is used to exemplify processes of making and researching. The contemporary artists provide to an extent the conceptual and material foundations from which arts-based curriculum is put together by IEI participants. Also, the IEI seeks to address and reflect on contemporary art and social justice issues and concerns rooted in the local school setting where IEI participants live and work.

During our interview, Renee talked about the themes of the two years she has been teaching at the IEI. When Renee started her position as IEI lead instructor in 2016, the yearly theme she proposed was “emplacement” in relation to identities, memories, and surroundings, displacement, and misplacement. The yearly theme focused on rethinking place as alive and as an active agent in the production of the self. Emplacement is an action, but during the summer lab, Renee observed that the theme of emplacement did not propel teachers to enact place, but instead place became a given, static, and easily understood. Perhaps teachers felt they knew what the theme meant so it was not compelling enough to move teachers into action. Not feeling compelled to investigate further has a direct impact on participation and conversation. This was made visible during the summer lab, in that teachers were not connecting the theme to their school contexts; therefore, conversation was generic instead of specific and participation overall was not active in the classroom. Something interesting about the theme of emplacement was the tendency to forget to include its inseparable opposite: displacement. The most interesting content I saw during that year happened while addressing displacement in relation to identity. Renee constantly reminds teachers while writing curriculum to examine their themes’ multiple facets.

The 2017 IEI yearly theme proposed by Renee was: “Narrating Spaces: Wandering, Encountering, Dwelling, and Resonating”. The theme caught the attention of IEI teachers. Narrating is an action accompanied by bodily methodologies of inquiry that are used to explore spaces such as the garden and any other context outside Lynden. During the summer lab, the methodologies of inquiry were enacted through the art forms of dance, writing, art making, and storytelling. The 2017 theme invited participants to explore alternative ways to be in space and to represent them. Although the IEI chooses the yearly theme without consulting with participants, there is careful

consideration of participants interests, needs, and current understandings when making these decisions.

Walking as a methodology of inquiry and human activity was proposed in the summer lab in 2017 and was enacted in the classroom by some teachers. For example, Amber highlighted the movement exercises of the summer lab with Reggie Wilson. Amber teaches students from 9 - 12 years old. She believes movement and walking are perfect for her students level of development because they are not yet too opinionated and the same time they are silly and they need movement. Walking as a methodology involves the integration of mind and body with place or the act of emplacement. According to Pink (2009), “walking is a reflexive and experiential process through which understanding and knowledge are produced” (p. 35). The movement activity with Reggie supported Amber’s desire of introducing walking in her classroom:

“I had an idea a few years ago to do morning walks ... and having worked with Reggie and really talking about the importance of movement this summer, I integrated the walks right away this year. So twice a week my whole class and I will go for a walk and we listen to a podcast on the walk and then when we get back to school we either have a conversation about it or we write about it. So that’s been a really fun thing to do and the kids look forward to it ... [For example] on this morning walk, our podcast was about math...” (personal communication, November 28, 2017)

Experiencing the methodologies of inquiry proposed during the summer lab inspired Amber to introduce movement in her classroom. During their morning podcast walks, the bodies of the students are implicated in the act of constructing new ways of knowing. As Amber implemented these sensory methodologies, she observed the reactions of her students:

“I noticed that the kids are much more settled and focused on the days that we went for a walk in the morning. So I’m even considering just having a walk every morning that we can. ” (personal communication, November 28, 2017)

Jasmine is the art teacher and Amber's partner in the IEI. Jasmine was inspired by the theme of narrating spaces, so she wrote curriculum based on walking to collect and repurpose plastic waste; Jasmine titled her curriculum it Garbage Walks. She has had a long term concern about discarded plastic and ways it can be re-utilized. During the garbage walk, students wandered around their neighborhood and attuned their sight to find something they are usually not looking for: plastic garbage. Students saw examples of artists that are re-utilizing garbage to help others. Students repurposed the collected garbage, and they built prototypes of their ideas of what the garbage could become, answering the question "how can it be useful?" For example, they built a picture frame out of plastic bottles. Walking as means to directly confront social problems such as excessive plastic waste brings awareness and change. While students were building their prototypes, they were engaged in solving the problem of repurposing waste. They believed they were making the world a better place through their prototypes. The methodologies of inquiry proposed during the summer lab inspired Jasmine to pursue her own investigations through her curriculum and share them with her students.

4.2.4 Taking Risks

Risk taking is always present when teachers engage with new experiences that may become a part of their curriculum. Risk taking is located in the intersection of the already known and the new or yet-to-be known. From the IEI implementer's perspective, it seems that risk taking replicates in the form of an ongoing cycle, from the museum taking the risk to go into the community, to Ava, on behalf of Lynden, being at the schools to mentor and support teachers as they implement their curriculum in the classroom. The curriculum is often new content based on the teacher's interests, experiences, and understandings in relation to IEI programming. Enacting new content in the classroom is pushing IEI teachers to go beyond their comfort zone. At the same time they are putting their ideas to use by writing curriculum that suits the needs, strengths, and the interests of their students. Teachers here do not embrace a one-size-fits-all approach to education .

Amber, IEI teacher, explains how being exposed to new resources and experiences at the IEI

pushes her outside of her comfort zone. She integrates new understandings and tools that have an impact in her personal and professional life:

... I think that having these varied experiences [at the IEI] and kind of getting pushed outside your comfort zone or outside of your routines really helps make you a better person which I think makes me a better teacher... (personal communication, November 28, 2017)

Additionally Jasmine explained how the IEI renews her engagement as art teacher and that of her students as learners:

“I feel like being part of the IEI allows me to take risks with my teaching that otherwise wouldn’t feel safe or comfortable doing. And I think that it really pushes me as a teacher because I’m allowing myself to do things that are really out of the box. And I know I count on that back support” (personal communication, November 16, 2017)

In relation to taking risks, Ava talked about “reading people” to assess their level of discomfort with a given experience they are about to engage with (personal communication, November 21, 2017). Going beyond their limits implies that teachers feel strange and uncomfortable, but trying to engage in new experiences is also important to overcome the unease. When teachers go too deep into this sensation of unease and not knowing, they are likely to shut down and leave. This is why when a teacher has been pushed past what they can handle, it is a good moment to regroup and compromise in a new way so they are still in that zone of unease or third space of learning, but where the goals or objectives are manageable and within reach. Even though when trying something new we aim for success, allowing room for considering failure as part of the learning process is a huge factor to adapt in relation to expectations and have the resilience to try again.



(a) Outdoor activities

(b) Indoor activities

Figure 4.3: Implementer visit to school, K-5

The mentoring moments with Ava are an important ingredient to build up the necessary confidence to try new things in the classroom. And these risk-taking moments are likely to replicate and make teaching more of an ongoing inquiry, creative and joyful, rather than an increasingly systematized and rote. I heard from more than one IEI teacher how much they appreciate having IEI staff come into their classroom. Each teacher has different needs, some appreciate having an extra teacher supporting them with the students, or having the students interact with local artists so they have multiple perspectives on the arts, while others really appreciate feedback and an exchange of ideas.

4.3 Theme 2: Decentering the museum

Decentering refers to moving from the comfortable and stable position of the center towards the edges. As [Derrida \(1987\)](#) suggests, the critical place of learning “is not at the center of a category, where differences are more emphatic, but at the very limit, at the framing edge of the category” ([Nead, 1992](#), p. 25) where the learner is nearer to a transitional state. And transitional states pose a threat; anything that resists classification or refuses to belong to one category or another emanates certain danger ([Nead, 1992](#)). This led me to redirect my focus towards moments and practices

in the IEI that generated transitions and becoming instead of focusing so much on moments of safety and stability. Within a third space there are ongoing opportunities in the form of exchanges, movements, and negotiations that lead to becomings and new understandings; these spaces are located in the intersections, not at the center or the safe space of already established categories and ways of being.

Decentering in the IEI emerges in the form of sharing authority and expanding the museum's and participant's connections. I identified moments when authority is shared by the lead instructor, implementer, and the teacher-in- residence and how such interactions are duplicated and used at the schools by IEI teachers. I am trying to demonstrate that the act of sharing authority makes horizontal and reconciles traditional power relationships like that of the museum/visitor and the expert/ student. As evidence, I am narrating how Renee shifts her role of expert to that of mentor in favor of facilitating a relational space of learning to co-construct learning experiences with IEI participants. Then I turn to how the implementer and teacher-in- residence are expanding the museum's connections. I address necessary components of a relational approach to teaching such as establishing relationships of trust, listening, vulnerability, and learning alongside participants.

4.3.1 Sharing Authority by Enabling a Relational Space of Learning

As the IEI lead instructor, Renee promotes a relational learning space. Her approach to relationality reminds me of rhizomatic learning, implying that the learning environment is negotiated by contributions made by the learning community (Cormier, 2008). Learning experiences are informed by Renee's formal contributions but also by group interactions and conversational processes among IEI participants. Ideally, this relational environment is flexible and can be modified in response to environmental conditions and participant's needs. Moreover, the learning experiences proposed in this third space of learning involve personal knowledge creation process, where IEI participants are encouraged to create their own learning networks and curricula.

In her relational approach to teaching Renee presents herself more as a guide or mentor than as the expert in her field. By expert, I mean the traditional role of a teacher as giver of official

knowledge, which sometimes positions participants as passive receivers (Freire, 1972). Also, academic experts generally shape their position through their scholarship and can be compared to the canon where some types of knowledge is deemed relevant. Part of Renee's role at the IEI consists of acting as the expert in her field by proposing, structuring, and facilitating IEI's content, in collaboration with IEI staff. The IEI's content is similar to what may found in academic circles, but this is also negotiated in multiple ways by teachers.

Because knowledge is negotiated, teachers grow their curriculum in various and unexpected directions (Cormier, 2008). The quality of the resulting curriculum is not judged by Renee, even though she guides and recommends directions and resources. Similar to constructivist museum discussed by Hein and Alexander (1998), teachers construct knowledge but judge the quality of their curriculum when they test it in their classrooms and see its effect on students. Unlike constructivism, however, learning at the IEI involves more than the individual's mind and is collaborative. In collaborative knowledge construction the community becomes critical in deciding and constructing what is and what is not relevant or worthy knowledge (Cormier, 2008). Under this model of collaborative knowledge construction, knowledge is fluid, hybrid, and constantly being negotiated. Negotiating implies exchange, participation, and conversation. Even though there are multiple efforts to make of the IEI a collaborative community of learning, it needs to be said that participants are ultimately being assessed and the pre-service teachers who take the institute for credit are graded by Renee.

The shift from an expert to mentor points to instruction as facilitation with support and encouragement that allows participants to achieving their teaching goals and aspirations. Generally, an expert's mind is closed because the expert operates under the assumption that he or she know all the answers. When a mind is framed as not knowing, it opens itself up to curiosity, wonder, and attentive observation, versus ready with the answer. Teachers need to become vulnerable to perform as learners. Renee is aware that dismantling the hierarchy can have a positive impact in IEI teacher's participation and learning. According to Heidegger, teaching is even more difficult than learning because it asks the teacher to let the other learn.

“If the relation between the teacher and the learner is genuine... there is never a place in it for the authority of the know-it-all or the authoritative sway of the official. It... is an exalted matter... to become a teacher ... We must keep our eyes fixed firmly on the true relation between teacher and taught” (quoted in Aoki, 1993, p. 266)

Renee is keeping her attention on the relationship of teacher and taught or the in-between space of the expert/student relation. The self/other divide is being blurred when embracing the otherness of others and acknowledging the teacher’s responsibility to others, their own students. Renee’s intent is not to have learners follow her because she knows the way. Instead, she leads by responding to students. “Such a leading entails at times a letting go that allows a letting be in students’ own becoming” (Aoki, 1993, p. 266). Renee positions herself in a receptive position, she says that as an educator, it makes sense to listen and see participants thinking and motivations instead of just teaching them stuff. She’s seeking to establish relationships of trust where participants feel safe to express their thoughts and ideas, hopefully leaving resistance to listening and a fear of being wrong to the side.

Sarah mentioned how the IEI relational approach to teaching has had an impact in her own teaching. Sarah is sharing her authority as teacher by allowing students to have more choice in the art classroom:

“And one thing that I’ve really been influenced by at the IEI is not deciding too much for the kids. I mean, after 20 years of teaching (laughs), I’m actually loosening up a little more about how to give kids structured focus for their work with keeping as much choice as I can” (personal communication, November 28, 2017)

In her statement, Sarah clearly points at the constant and delicate balance to be kept between providing flexible limits while allowing for choice within the limits.

By enabling a flexible structure of exchange and collaboration Renee’s role shifts, gradually becoming less a giver of knowledge and participants become less receivers of knowledge. As participants gain a sense of belonging and find their way within the IEI through participation and

exchange, they express their ideas with more confidence and more openly. Taking ownership and using the classroom as a laboratory of experimentation with new ideas and processes is what Renee is seeking by sharing authority and teaching through a porous and reciprocal relationship. Teaching as a site of relations is where being open to the new “outstrips the conservational impetus to retain cohesion and unity” (Grosz, 2001, p. 52). Being in relation as in a third space of pedagogy demands us to look beyond our fixed ways of interaction, to walk over the bridge and see what others are about.

Also, Renee is aware of the isolation felt when being treated as an expert or “talking head”, so she wants to be implicated, to give, but also receive and learn alongside participants. As Renee makes herself vulnerable by allowing spaces of exchange and conversation, she’s more likely to learn alongside IEI teachers. At the same time, teachers are allowed the space to negotiate content with her and amongst each other. While expressing their opinions, participants are not only sharing with the group, they are listening to themselves, building up self-confidence, and finding their paths within the IEI. Within a laboratory or space of experimentation, teachers can use and play with something new that they just heard about, such as the concept of narrating spaces, until they gradually own it and feel safe to use it back in their own context of living.

Moreover, a relational approach to teaching makes conversation less generic and more concrete because as teachers take ownership of their learning they are integrating it with their own contexts of living and working. Also, Renee’s feedback is more specific and meaningful when teachers are engaged and open to integrate their personal and professional concerns with IEI content.

As Renee said third spaces are also spaces of inclusion because as participants navigate IEI programming, they can see how they fit in. As participants find their place, Renee is finding hers. It is clear to me how Renee’s role is not fixed, it’s always changing according to the context. A relational space of learning works as a site of inclusion for the participants and for Renee as lead instructor.

IEI participants assume the roles of IEI participant/professional teacher/student simultaneously. Renee tries to find a balance between those overlapping roles where she can address them more

like professional educators and experts in their area rather than as students. Addressing teachers as experts in their area is inviting them to take ownership of their learning process instead of going through the IEI to obtain a good grade or some type of external recognition. However, IEI teachers do make Renee an expert even when she is trying not to act as one. On the behalf of participants, it is easy falling back into habitual patterns of behavior, such as the passive role adopted by many while being in the mandatory professional development sessions back in their own schools. At the same time it is worth mentioning that remaining open, vulnerable, and not knowing are basic ingredients of learning, so acting as an “expert” is like shutting down to the moment of transition where learning takes place.

While interviewing Amber, she described the ways in which she’s spoken to during MPS professional development sessions in contrast to how the Lynden addresses and works with teachers. Her words illustrate IEI’s staff efforts to address teachers like professionals and experts in their area rather than talking down to them in a more authoritarian or condescending way. Amber is also expressing her own discomfort with a non-critical, mimesis-oriented, one-directional approaches of teaching:

... I know from attending our professional developments when I was in MPS, it was almost like we were doing the children’s activities. It felt like they were talking down to us and we were doing projects that maybe a second grader would do. And, being Montessori and at the PDs having all these traditional projects presented to us, we would be thinking the whole time how it doesn’t really apply. Where as at Lynden we’re talked to as adults and we have adult level conversations, we do adult projects, and then I’m able to get inspiration for how to turn those into child-appropriate projects (personal communication, November 28, 2017)

As participants gain a sense of belonging and find their way within the IEI through participation, exchange and application in their own local and environmental contexts, they express with more confidence and openness.

4.3.2 Decentering the Museum during Field Trips

Talking to IEI teachers about their impressions when students come to Lynden for field trips, I realized how the sharing of authority does not only take place when adults are working with other adults. The relational and participatory approach to teaching also extends to Lynden's education staff and how they interact with students during field trips. Amber notes,

I love that Lynden gives the students a lot of freedom to actually participate and to actually do a lot of the activity themselves, whereas a lot of the places where we go for field trips they set everything up for the kids. Activities are definitely driven by an adult and adults are in charge and it's more authoritative. Whereas with Lynden, I feel like you build more of a Montessori style structure, where you empower the kids and you guide them in a project rather than imposing content and becoming that authority figure like so many other places do. (personal communication, November 28, 2017)

According to Amber, the structure of IEI field trips seems very flexible. The Lynden staff intentionally sets up the space and has a plan before each IEI field trip experience, because they try to integrate the curriculum that IEI teachers are imparting in the classroom as part of experience. A flexible structure is achieved through planning, organization, and communication between the people involved. The plan is negotiated between the staff and the IEI teachers.

Jim, Director of Education at Lynden, described the planning and enacting of IEI field trips as "a big experiment" because the museum staff is "tailoring [each field trip] to what the teacher is doing in the classroom. And so, by nature, what we're doing is brand new every time" (personal communication, November 21, 2017). Jim is referring to Lynden's curriculum and resources being integrated with IEI teachers curriculum; each experience is outside of the script used during Lynden's standard field trips. Although it is demanding for the education staff to plan a new experience for every IEI field trip, Jim recognizes the need to do so. These field trips are new experiences not only for him but for the students and the IEI teachers. He describes field trips as a

“progressive experience over time” (personal communication, November 21, 2017) meaning that multiple repetitions of a field trip allow him the time and flexibility to refine content and become familiarized with variables such as timing, set up, curricular directions, and students. When the IEI became a three year commitment, Lynden education staff started having enough encounters with teachers and students to get to know them better, negotiation and adapting to needs.



(a) Network of wishes for change

(b) Finding turtles and frogs

Figure 4.4: IEI field trip

Some IEI teachers like Kara and Jasmine recognized field trips to Lynden as a “helpful collaboration” (personal communication, November 8, 2017). This collaboration allows IEI participants to visualize their curriculum being integrated with Lynden’s content and enacted on its grounds. Jasmine said it also gives her ideas to complement and continue her curriculum back at school. The general structure of field trips is that students go on a guided exploration of the garden and the sculptures with Lynden’s naturalist. At the art studio, students extend their questions and inquiries by getting to know new artists, materials, and processes of making and with Jim.

Within the IEI structure there are hierarchies and responsibilities that the museum is not ready to let go of and participants may not be willing to undertake. There are multiple forces at play such as Lynden is not a sole authority, they follow the parameters imposed by a grant that sustains the program and they work with their partners University of Wisconsin-Milwaukee and Milwaukee Public Schools. Lynden, however, remains in control of the structure of content and

programming. Although IEI programming responds to the directions that IEI participants want to take, it is not planned by IEI participants. Therefore, taking ownership and flowing with an experience that was pre-planned for them instead of with them can feel imposed and forced. IEI participants act within the parameters established by the IEI, and although the parameters are flexible, there are limits imposed by IEI's structure itself. The teacher-in-residence position is a way to have a constant preK-12 teaching voice participate in planning IEI events. And evaluations are valuable instruments so the program is assessed by participants and the IEI staff can take participant's suggestions into consideration. I have seen concrete changes made in IEI structure and programming in response to participants' feedback from evaluations. Also, having a first hand perspective from the implementer, who is in constant communication with teachers and sees what is happening in the classrooms is also used to inform IEI staff and include teacher's needs and interests in programming and events.

I would like to highlight the importance of the IEI teachers voice and initiative to propose solutions to isSarahs they encounter during IEI events. For example, the current IEI teachers-in-residence, Kay and Sarah, experienced a lack of time to answer to the inquiries planned during the IEI art making sessions and this works as an impediment for IEI participants to settle in, dive deep into a creative process, and leave with a sense of completion. They proposed to the IEI planning staff to do informal hands-on workshops on the weekends to encourage open-ended experimentation with materials and concepts in relation to the yearly theme. The workshops are currently being implemented. They used their TIR role and their expertise as art educators to address a recurring isSarah during IEI programmings, especially during reconvening sessions.

I have described several ways within the philosophy and structure of the IEI in which the IEI planning staff shares authority with participants. When the museum gives visitors real power of decision, this leads to visitors exercising agency, sharing, and speaking their minds more openly. This is a space of inclusion or a contact zone, where the museum makes a real effort to give visitors a voice.

4.3.3 Extending Lynden's Connections

Ava's implementer role decenters the museum by exploring a potentially expanded civic role within the local community of Milwaukee. As a researcher, I am interested in this in-between position of implementer as an attempt by the museum to establish, sustain relationships and projects, and to become a relevant partner with community institutions such as inner city schools.

Ava's role as an implementer could be described as a school liaison or a bridge between Lynden and IEI participants at the schools. Ava maintains communication and coordinates activities with IEI participants throughout the year. She goes out to IEI schools to mentor and assist teachers as they implement the curriculum they wrote for the IEI. She coordinates the artists-in-residence program (AIR) at the IEI schools. Ava also participates in the planning meetings for IEI events and content. In regards to content of field trips for instance, Ava represents the teachers' curricular interests at Lynden so they can be integrated with the field trip's content.

The position of implementer is a newly created position; therefore, there is ambiguity around defining its parameters and responsibilities. The first challenge for Ava was figuring out in the practice what it means to act within an in-between space. Dwelling in a space of uncertainty one often acts out of gut instinct to deal with the fear of the unknown. Someone in this position might have questions such as: How do you sustain the partnerships with the school teachers? How do you mentor teachers who are experts in their area and are reluctant to be mentored? How to understand one's role while it's happening, in the midst of action? Ava does not feel the title implementer describes everything she does within the IEI. Ava's coworkers did not know exactly what her position is and what it encapsulates. IEI teachers also struggle to understand and negotiate working with Ava since her role is new for them as well.

Ava describes her position as being about "helping support and sustain relations with teachers, schools, students, and with volunteer staff at the museum" (personal communication, November 21, 2017). She feels that her role requires her to be "very fluid, flexible, and adaptable". On an institutional level, civic engagement in museums has a similar definition to the role of the implementer, it "is about bridge building and then walking over the bridge. And if the bridge

gets torn down, you build a new one in the same place but move it a little bit, and keep doing that again and again” (Stetson, 2002, p. 76). Walking over the bridge implies risk taking on the museum’s behalf. Ava embarks on a journey in a space of uncertainty and discomfort—a space of learning where she is confronted by the other. In relation to confronting new experiences as a museum educator, Stetson (2002) says, “You get past purely programmatic approaches to engagement through risk taking” (p. 76).

One of the benefits of bridge building and nurturing partnerships with the schools is finding the in-between space or a common ground. Finding that space where commonalities are shared and connecting to difference is possible is truly challenging . Once a connection is possible, generally established through consistent collaboration and communication, it can become fertile ground for mutual growth. But then, of course, it cannot be all about finding commonalities; being aware of difference is just as important. Actually third spaces are about the production of relations through differences. Third spaces speak to the ability to make something vibrate with a new intensity thus getting away from pre-established and mainstream ways of thinking (Semetsky, 2006). Working with partners coming from different backgrounds and holding different perspectives is not always comfortable, but a diversity of perspectives allows partners to see a single isSarah under various lights.

Partners are able to grow by integrating difference as new insights and understandings. When institutions work with the community, acknowledging difference fosters diversity and the possibility of walking together in new directions. This describes the partnerships between Lynden and the IEI schools but after getting acquainted, and entering into open dialogue where collaboration seems feasible and fruitful for both, The IEI is breaking boundaries on a small scale, but it sets an example that can hopefully be replicate. Ava said:

Many times, when you have varying backgrounds or varying viewpoints, you’re standing on extreme opposite sides of one another and there’s this whole big space and gap in-between you. In order to get your point across you shout across this big void and this big gap for people to understand you. So why not take a few steps

forward and meet in the middle... and then that's where the partnership begins to build and grow. It's finding that centeredness, you know. (personal communication, November 21, 2017)

In the case of the Lynden, the implementer does not have to build the bridge alone. Moreover, Ava describes experiences with IEI teachers in her professional life as a constant encounter where there are many forces at play, as a constant push and pull. Each teacher and school have their own ways of doing things; therefore, each mentoring situation is unique. As she navigates through those and gets to know the teacher and classroom better, she strives to find a common ground or a common language for dialogue and exchange with the IEI teachers and her co-workers at Lynden. I would like to clarify that by common ground, I am referring to a space where agreement as well as disagreement are possible outcomes, a space where differences can be exposed and resolved or not resolved. As I was listening to Ava I wondered how one compromises within a situation, how one reach common ground? How does one deal with conflict?

In a mentoring situation in order to reach a common ground or this third space, there needs to be a relationship of trust and that can be an isSarah for museums to achieve. When engaging in community partnerships, museums need to confront existing differences of power and status. The museum generally appears as having far more resources than the community partner and does not sustain relationships with partners long term, so communities tend to feel as if they are being used to fulfill initiatives that only involve them marginally. So it is a complex and subtle process that involves navigating personal and group histories, as well as acknowledging the historical and political contexts of both partners. How can Lynden build and sustain relationships and place itself at the heart of the community? For museum staff, the question would be what does community engagement looks like?

As Ava visits the schools, there are dissonances in how she perceives her role and what some teachers expect from her. For example, some teachers see her role as implementer as that of an expert who is meant to have all the answers. Even though Ava has a wealth of knowledge and her own perceptions on how she would respond to a given challenge, she refuses to conform to the

role of the expert. She believes her job is not about being the one dictating what to do or to impose her perspective; she communicates her own perception of a given challenge, but ultimately she is interested in supporting and facilitating teachers' ideas in their classrooms.

Something else that was problematic when she started was reconciling the demands of teachers with what is possible at Lynden. For example, a school wanted to do something but for whatever reason Lynden could not support that visit or activity in the way the teacher was expecting. At first, Ava insisted to acting as intermediary until arriving at a compromise, but later she opted for connecting people directly so they could have that conversation. She believed it was not her role to make all decisions but to put people in touch to negotiate a compromise.

Ava recognizes that being receptive and listening has been important for coming to terms with her position as implementer or bridge maker. Listening openly is one of the first steps towards establishing a relationship and sharing authority. Listening attentively to what the teachers are doing in the schools and at the same time listening to what is possible at the Lynden. She described it as:

And I think it feels like walking on a tightrope or something, you know. Like I'm trying to carefully balance between the two [IEI teachers at the schools and museum staff] and not sway one way or the other way too much... So that people can really meet in the middle and have that transaction between the school culture and museum culture... And, see what rises up from it. You know, what new things can rise up from it? (personal communication, November 21, 2017)

Through the IEI, Lynden is taking a different approach to pedagogy and curriculum. For example, instead of facilitating short-term and independent professional development workshops, teachers participate in the IEI for 3 years or more. This allows Lynden staff to work closely with IEI teachers and establish relationships of trust over time. The relationship between IEI teachers and IEI staff is dynamic and not without friction as each is constantly adapting to the other. Teachers expand their professional connections and get support from the IEI and Lynden reaches out to the community and learns from IEI teachers, their students, and schools. Even though collaboration

can be a bumpy and challenging road, there is so much good that comes from it. Through the IEI, Lynden is finding alternative and more relational ways to understand and approach art education by establishing long term partnerships with school teachers. This is a non-traditional way of operating for museums, but it should be considered by more institutions because of the reciprocal exchange where both partners are constantly learning from one another.

4.3.4 Art Teachers Making Art

The museum is sharing authority through the teacher-in-residence position. Teachers voices are being included in IEI programming and instruction. Leading by example, Sarah inspires IEI teachers to invest time in their own art making. She provides examples of how personal artistic inquiries can lead to meaningful connections in the classroom.

In 2016, the LSG director created a new position called the Teacher-in-Residence with the objective of encouraging art teachers to have a deeper involvement in IEI programming and to explore beyond their known role and responsibilities as participants and undertake a leadership role within the IEI. Sarah accepted the newly created role at the IEI and has been serving in that capacity.

As a teacher in residency, Sarah has been actively involved with the Education Department at Lynden. Her role as an IEI participant changed considerably as she undertook the TIR position. She has been supporting and generating programming around Fo Wilson's "Eliza's Peculiar Cabinet of Curiosities". Sarah participates in most IEI planning meetings and in those meetings she is particularly involved in shaping the studio practices of IEI events. She also facilitates the art making sections at IEI reconvenings and some field trips. Moreover, Sarah has also been part of presenting Lynden's programming for teachers at the MPS art teachers professional development day and at the Educators Network for Social Justice (ENSJ) teacher conference. Sarah has referred to her participation in both public events as being a "teacher - ambassador to other educators" (personal communication, November 28, 2017). There were also artists-in-residence (AIR) going to Sarah's classroom. All IEI participants can invite AIRs to their schools, but Sarah's used them

for an extended project that could be a model for other classroom. Artists Rose Curley and Colin Mattis come up with content at Sarah's school that they later implemented in residencies at other schools. The evolving relationship Lynden - Fratney is mutually beneficial. Sarah's art classroom becomes for Lynden what the IEI is to Sarah, a fertile ground for research, experimentation, and collaboration between teachers, students, and artists.

Being the first teacher-in-residence, Sarah is shaping this position in relation to the context of the IEI and the Lynden. She acknowledges there is not a concrete description for her position, acknowledging that everybody has their own idea of what her position is. She takes ownership of her role with some hesitation by saying "I think I'm kind of finding my way with it" (personal communication, November 28, 2017). Sarah names specific people who are directly involved in co-constructing this position with her; they are figuring it out together. There is a sense of uncertainty but there is also investment and curiosity to figure out what her role is. When Sarah says her role feels "in flux", she is stating that she is dwelling in a uncertain or liminal space, but she does not express urgency to escape from it or transcend it. This space of being in flux, is a space or a creative state where the terms and conditions of the TIR are not yet settled; therefore, there is flexibility. For Grosz (2011), the intervals between past and future or self and self in the making are spaces with a huge transformative potential. Instead of thinking about relations between fixed identities or roles, this in-between space is a fluid and convenient space for movement, for becoming (Grosz, 2011). Sarah is allowed to find her voice or her solution within this new position created for IEI teachers.

On the other hand, not providing clear boundaries and a complete description of responsibilities for a given position can be seen as a lack of clarity and guidance by some. Sarah took the flexibility of her position as an opportunity instead of a burden. I believe Lynden intentionally allowed her the time and space to explore and figure out this new role. As Sarah continues shape her Teacher-in-Residence position at the IEI, she mentions one parameter that guided her when she started in this position. "I know for sure that there is a dimension for me to be investing in my own art making practices" (personal communication, November 28, 2017). This expectation laid a

flexible structure and allowed Sarah some space to navigate and find her way within the IEI.

The expectation of investing time in her own art making is responding to a specific need of many art teachers to make room for their personal art making practices within their busy teaching responsibilities. Art making “can be a challenge for art teachers, when we get very caught up in our roles as teachers” (personal communication, November 28, 2017). Sarah works in a public school directed by a larger district and this is the case for many art teachers working in public schools. By getting caught up, Sarah explains that the teacher’s time is directed from outside of their school communities, not taking their local needs and demands into account. To a large degree, teacher’s professional attention is directed for them; often, the district’s decisions are not what teachers would choose for themselves. It is a one-way professional relationship where the district mandates and the teachers follow. For example, the larger district imposes decisions such as what the professional development will be about (and participation is mandatory) and what curriculum should look like. As a consequence, teachers are reticent to take on more responsibilities, they stop making art and/or attending optional professional development opportunities like the IEI.

Sarah makes reference to an IEI reconvening held on on February 25th, 2017 where she presented on her art making as the TIR. “When I presented on my teaching and some of my art making in the IEI, art teachers who were there like Kara for example and Jasmine, were having conversations with me after that, along the lines of: how do you find time to do anything? I have such a hard time finding time!” (personal communication, November 28, 2017). Sarah presented film, sketches, pictures, and ceramics based on her artistic residency at the Lynden. She talked about her visual journal including drawings of Lynden’s flora and sculptures mixed with writing her observations and personal insights. She then presented seed pods she made out of clay; they looked like containers and she filled those with fabric. She then presented how she translated her art making at Lynden to her teaching at Fratney.

There is a poetic dimension to her work as she invites the viewer to come closer to read the text and sense the ebbs and flows of her journey exploring the Lynden grounds. In her visual journal, she juxtaposes text and image, personal and professional life, material and conceptual thoughts,

and movement and stillness. Her drawings show very clearly a fluid and open exchange between her inner and outer worlds. These movements are materialized in her making process, which shows a constant impulse to create and experience her surroundings. Sarah's drawings reveal something beyond colliding binaries; her drawings reflect a complex network of relations and connections. The way her work comes together does not follow a linear pattern; it is more organic, like an exploratory walk where the moving body receives multiple impulses and impressions. From her observations of Lynden, she talked about her focus on seeds as metaphors of growth, empowerment, and possibility. Sarah walked us through the process of materializing her observations and documentation of seeds into a clay containers that were open seed pods. The seeds were pieces of fabric cut into pieces. These white pieces of fabric came from Sarah's grandmother's aprons. She embodies her ancestry by materializing her grandma's legacy by discussing how seed of change lies within ourselves. Her work urges us to see that when social change becomes part of our mission as educators, we are promoting students to look within and acknowledge their creative and generative power so they water the seeds of generations yet to come.

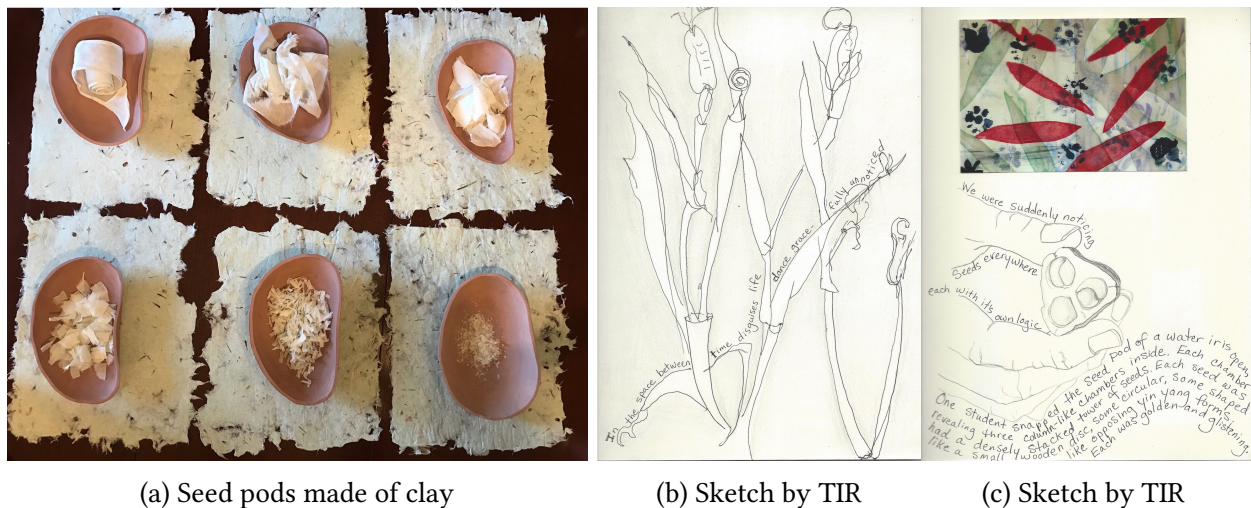


Figure 4.5: TIR Artworks

Sarah addressed a common concern of many art teachers that get caught up in their role as teachers and feel the need to go back into their own art making. This is a good example of how the IEI works as a network of collaboration and exchange and how the role of TIR works as

mentorship. Sarah makes it clear how it is hard for her to find time to engage in her own artistic explorations, “but the art educator-in-residence is giving me this parameter and expectation of investing in my art making and I think that that has been a really good aspect ... I’m being involved more actively in my own art investigations and art making” (personal communication, November 28, 2017). Therefore, investing time in her art making is being sustained and valued, just like her teaching work. The TIR position is definitely helping art teachers to stay in the profession by validating and consistently supporting that which is usually relegated to the side and it has the potential to enrich teachers by keeping their inquiries and artistic interests alive.

The fact that that an teacher-in-residence has been sustained for over two years now has many benefits, including allowing the time to develop relationships of trust between public schools and Lynden as a non profit institution. A long-term partnership allows for ongoing learning and it allows Lynden to really integrate its resources into the classroom at Fratney and test what works and what does not work.

4.4 Theme 3: Negotiating knowledge

I observed the teaching, content, and interactions of two IEI reconvenings as evidence of the importance of negotiating knowledge for a third space pedagogy at the intersections. Negotiating knowledge refers to the ongoing process of accepting, refusing, or assimilating content being presented. I arrived at this theme by reading scholarship on third spaces in the field of education and analyzing the data. I saw that enabling a learning environment where participants grapple with and exchange ideas opens up spaces of translation and difference that are essential for a pedagogy of third spaces. The discussion of the reconvenings led me to other emerging themes related to third space pedagogy such as: teaching as inquiry, the museum going beyond its walls, proposing learning situations that have multiple solutions, and scaffolding, layering, and proposing content that leads to sharing and social action.

Renee defines instruction as “a constant negotiation” (personal communication, February 15,

2018) between the instructor and the learner. When talking about teaching as negotiation, it is implied that students are active participants of the learning process, and there are spaces for grappling with and exchanging ideas. The instructor's point of view is just one amongst many. As participants filter the knowledge presented they are producing their own configurations of that knowledge. The learner consciously filters knowledge in a way that is relatable and useful to them so that it ultimately becomes part of their lives and useful.

While Renee is teaching, she has a plan and a vision of the content that she feels fits best, but as she responds to participant's feedback and reactions, teaching becomes an ongoing push and pull instead of something imposed or to be memorized and reproduced. There are multiple spaces of exchange created within IEI programming so participants can experience and debate the content presented.

IEI participants become active producers of knowledge by enacting the content being presented and by experimenting with, making, and sharing materials. An example of negotiating knowledge and teaching as inquiry happened during both IEI reconvenes held at the Lynden Sculpture Garden on December 2nd, 2017 and February 24th, 2018. During the year, there are two reconvenings usually held on Saturdays for about seven hours. The reconvenings aim to extend the yearly themes developed during the Summer Lab and invite teachers to share the progress in the implementation of their curriculum. Both reconvenes had their own specific theme: "Reclaiming Public Space through Decolonization and Reinhabitation," which was forged by looking at the developing curricula among teachers during the summer lab.

Both reconvenes were meaningful to me because while planning them with IEI staff, I was gathering data for my study on third space pedagogy and in conversations with Renee about how to make of these events as third space of learning. Also, I was presenting the writing prompt section for the first reconvening. The reconvenes were exploring how art, specifically public monuments and storytelling can narrate and reclaim public spaces. Renee connected the theme of narrating and reclaiming spaces to the concepts of decolonization and reinhabitation, concepts borrowed from Greenwood (2013). Decolonization can be understood as a unlearning of things

and can often be used as a critique of educational and cultural practices. The act of decolonizing or unlearning is not enough, it's usually followed by reinhabitation or the creative act of reimagining and recovering an ecologically conscious relationship between people and places (Greenwood, 2013). For my study of third spaces, I saw the act of decolonizing as something that happens when teachers encounter or have access to other ways of being and knowing and the result of that encounter forms the basis for reinhabitation. Linda Tuhiwai Smith (2012) reflects on colonization and the possibilities of creative resistance:

Coming to know the past has been part of the critical pedagogy of decolonization. To hold alternative histories is to hold alternative knowledges. The pedagogical implication of the access to alternative knowledges is that they can form the basis of new ways of doing things (quoted in Greenwood, 2013).

These reconvenings were different from previous ones because they had new components that I had not seen before. For example, this is the first time that IEI programming has invited teachers to conduct research in a public space outside of the museum's walls. Renee said, "I like the idea of Lynden as a space that's intertwined with all these other school spaces and now city spaces" (personal communication, February 15, 2018). This is significant because borderlines have powerful implications. Here the boundaries of the museum were expanded, and may be an indicator of growth. As Mary Douglas writes "all margins are dangerous, if they are pulled this way or that, the shape of fundamental experience is altered" (Nead, 1992, p. 33). Also, the reconvenings are usually held as separate events with different focus and activities, but in this case, both sessions were tied in a sequence proposing a longer focus and engagement with a single theme and activity. Relating both reconvening allowed for the use of research methodologies to produce alternative narratives of a public space; repetition of the methodologies of inquiry being proposed allowed participants to practice and feel comfortable using them.

From the sessions, creation and recreation of public art as a form of alternative knowledge emerged from within the community. For the writing prompt to initiate an opening a discussion, I decided to talk about the Monument Lab project, based in Philadelphia. The Monument Lab

proposes critical ways to reflect on the monuments we have inherited as a form of decolonization and it sought public participation to imagine the monuments that are yet to be built through reinhabitation. This project facilitated the involvement of local artists and the public to come up with new ways to represent the histories that are meaningful to them. For the writing prompt and in relation to the Monument Lab, I invited participants to narrate a public space that presents an interesting juxtaposition. The example I present was the Thomas Paine Plaza, where a temporary sculpture of an afro hair pick titled All Power to All People by artist Hank Willis is juxtaposed near a sculpture of Frank Rizzo, a former mayor who was both loved and hated for enforcing violent police tactics during the civil rights movement. Coincidentally, during those months, the white nationalist rally in Charlottesville, Virginia that turned violent brought a renewed attention towards public spaces and the removal of confederate and racist monuments around the country.

After the writing prompt and lecture, participants were invited to narrate, reclaim, and reimagine Red Arrow Park located in downtown Milwaukee. Having chosen a single public space instead of allowing for free choice helped to focus the conversation around a common space that most participants were familiar with. Red Arrow Park was not chosen randomly. This park is a contested public space that brings to the surface issues of white privilege and race in the city of Milwaukee. While the park is a place where mainly white people gather to ice skate and purchase hot beverages, it is also a site where people gather to protest, and where Dontre Hamilton, an unarmed African American man with mental illness, was murdered by a police officer while laying down on a park bench. Furthermore, the guiding questions proposed for these session by Renee included:

“How might a monument help to unlearn patterns of thought and action that limit potential for experience and learning about people and places? How might a monument in a public space maintain, reclaim, or create ways of knowing and living in relation to places, especially ones that have been threatened, lost, and/or have been silenced?”

(Little, 2017)

Participants were to research Red Arrow Park, and from their findings they had to create

a public monument, event, or a material tale for this public space. The orientation towards decolonization made participants propose projects that widened the possibilities of the space and it was an opportunity for teachers to exercise their agency as citizens by reclaiming and reimagining familiar public spaces. Discussing possible structures and limitations to frame and conduct activities, Renee said:

[While planning and teaching] I always have structures and then choices within the structures. The limitation is conceptual... It has to be about Reclaiming and Reimagining public space, but then you model and you give them all these choices, examples, resources, and artists that have done reclaiming. And then hopefully they can combine those things to create a project (Renee, personal communication, February 15, 2018).

During the first reconvene at Lynden, after the writing prompt and lecture, participants initiated a conversation about public space by researching online and sharing what they knew about Red Arrow Park in small and large groups. Then participants brainstormed ideas about the creation of their own public monument for Red Arrow Park. At this point, instead of brainstorming monument ideas as we expected, participants were focused on building a collective understanding of the park, its context, and exploring possible ways of intervention.

There was a constant interrogation of what a monument is, what do traditional monuments commemorate, and what is Sarahs are being marginalized and silenced in public art and public space. What are the boundaries of a monument? Is a monument understood as a statue with historical relevance, an event, a gathering space, an interactive and sensory experience?

After the first reconvening, participants gathered data directly from the research site of Red Arrow Park and by practicing different methodologies such as gathering observations, documenting through text and image, mapping, interviewing, collecting found objects, and researching historical background. For the second reconvening back at Lynden, IEI teachers analyzed the data gathered and held extensive conversations to find connections and make sense of the different sources of data they brought. There were overlapping layers of meaning that constructed an

understanding of this space for each group. I saw layers of personal and collective experiences, multiple abstract and poetic connections, associations to the historical background of the space, and possibilities of creating new associations. Through their analysis, participants were deconstructing Red Arrow Park, in order to reassemble it differently to reclaimed and reinhabited it. Participants organized the data collected in accordion books that worked as monument proposals. It was interesting to see how material and visual evidence had an impact on the direction of groups conversations. For example, one participant spoke to how Red Arrow Park was relocated because the Marquette interchange highway was being constructed. So she shared a photo of the highway with its turns and intersections and juxtaposed it with the swirling marks left on the ice when people ice skate in Red Arrow Park. Another image shows an ice skater standing on a complex highway, observing, waiting to decide what path of action to take. More images of offerings left for the veterans and for Dontre Hamilton were also shared.



(a) Making prototype



(b) Presenting prototype



(c) Accordion book, proposal

Figure 4.6: Monument prototype making

Once the monument proposals were completed, participants working in groups made prototypes of monuments for Red Arrow Park. In general, groups created monuments that privileged space and interaction. The monuments proposed acknowledged diversity and envisioned the space of Red Arrow park as site of inclusion for people of all backgrounds, much like a third space. For example, Kay's group used the monument *If They Should Ask* by Sharon Hayes and Mel Chin as inspiration. Hayes' work addresses the absence of women in public monuments. The group's proposal was about creating multiple empty pedestals around Red Arrow Park that say: "I am

the monument” so anyone standing on the pedestal is celebrated and acknowledged. Similarly, Kara’s group proposed a monument in the form of a shelter or home. Each wall of the shelter had imagery about Milwaukee’s history, including native drives, housing marches, and its civil rights movement. This shelter would also be a makerspace, a place for the production of art, activism, and conversation. Amber and Jasmine wanted to address the isSarah of segregation in Milwaukee. They proposed seven panels facing the ice skating rink of Red Arrow Park. Each panel has murals painted by local artists that represent the seven ethnic groups living in Milwaukee, according to the census bureau. At the center of the skating rink there will be chairs for people to sit down and hold social justice sessions bringing different perspectives together. The content presented by IEI staff at the reconvening was not just a static and fleeting lecture; content was negotiated in multiple ways and ultimately owned by participants as they demonstrated in their accordion books and monument prototypes. “[When proposing a project] I believe in giving limitations because I think people excel by working to overcoming the boundaries. If I give them boundaries, sometimes they tend to go beyond the boundaries. When it’s too open-ended, they don’t know where to start.” (Renee, personal communication, February 15, 2018). Eventually a few teachers implemented curriculum in their classrooms related to the content of the reconvenes.

There was a recognition that we need new forms of social space within urban spaces. The texture of the city became inspirational data for reinventing new forms of social space. The two reconvenings are an example of how public spaces are latent pedagogical sites; in this case public space was re-thought to function as civic pedagogy and place-conscious pedagogy. Lynden promoted civic engagement by connecting the private space of the museum to a public space in the city. A civic pedagogy is not searching to suppress conflict or uncertainty by imposing an authority of knowledge. Quite the opposite, it confronts learners with real contexts and real problems. Participants worked within the confluence of layers, social, historical, geographical, and personal, that make up a public space. Participants dared to respond to a past, present, and future that we are still uncertain about. They worked through the layers of urban space, in order reconfigure them, and reinhabit Red Arrow Park.

The approach to teaching of the reconvene as solving real-life problems matches the teaching values of IEI art educator Jasmine. She said:

[When considering] my students as learners, [I believe] in creating as not just teaching people how to make a pretty picture, but about teaching them how to be real problem solvers in the world ... That's like one of the reasons I wanted to become an art educator. To teach people how to think critically and deeply and creatively and come up with solutions to problems ... So, it's the age of creativity, so people need the skills to re-imagine, re-invent, [re-inhabit]. The future is not about following the rules. I think it's really about [action]—how can you transform the world into a place that you want to live in? (personal communication, November 28, 2017)

Altering and re-inhabiting already existing public spaces is an oppositional act. Promoting learning that leads to social action and creative problem solving can be seen as a form of resistance or antagonism that promotes engaged citizenship. It is necessary to address and reflect on how past legacies are still impacting the ways in which we act and relate to each other today. Reimagining public spaces generates hope for change and empowers citizens to act and recognize themselves as part of a democracy. Democracy “works through the encouragement and validation of new forms of association and the conflicts they inevitably reveal” (Phillips, 2002, p. 21). Generating new ways of dealing with conflict are the raw materials that democracy needs to keep itself in the making (Phillips, 2002). The inquiry project proposed for Red Arrow Park is an example of how Lynden is addressing complex social justice is Sarahs in the classroom. Reimagining a public space, proposing alternative solutions to public monuments, looking at the implications of de-colonizing spaces in subtle and more visible ways invests our lives and the lives of our students in the world.

4.5 Theme 4: Intertwining Artworks, Space, and Pedagogy

I show how the site-specific and afrofuturist artwork Eliza's Peculiar Cabinet of Curiosities, 2016 (*Eliza's Cabin*) by artist Fo Wilson produces a weaving of narratives and experiences. Also, I

discuss how other artists and educators have contributed to this complex layering and expanded the artwork's limits generating hybrid understandings. In the case of IEI teachers, I see layering as a grappling with spaces, concepts, materials, and experiences to enable new configurations connected to context. Artworks and artists fuel the arts based programming at Lynden's IEI. This is why I chose the artwork that opened up a space of inclusion and produced ongoing participation, exchange, and narratives for IEI teachers and hundreds of students. *Eliza's Cabin* definitely blurs the boundary between production/reception. A question that prompted me to choose this artwork was, how much has Lynden decentered the museum's objects in favor of narrative, history, and politics?

The experiential turn focuses not on what an artwork represents, but on what it does and how it shapes and creates experiences and understandings (von Hantelmann, 2014). What is now being called participatory or socially-engaged artwork focus on the production of relations. An artwork that has produced a complex layering of relations and narratives at Lynden is *Eliza's Peculiar Cabinet of Curiosities* (2016). The sculpture is both a cabinet of curiosities and an Afrofuturistic slave cabin installed at Lynden Sculpture Garden; it imagines what a 19th-century enslaved woman of African descent might have collected in her living quarters. The sculpture is also the home of Eliza, a fictional African woman slave who collects objects. "Wilson simultaneously evokes Eliza's imaginative and material worlds, worlds that extend backward and forward to include the past, present, and future" (Morris, 2016, p. 1). Wilson's sculpture proposes a critical view of place as entangled within the social matrix of race, class, and gender. Also, *Eliza's Cabin* provides Lynden with the opportunity to address for the first time social studies and American history. This artwork exercises the imagination, interrogates the history of slavery, makes visible the voices that are absent from historical mainstream narratives, and produces alternative narratives. While acknowledging a painful past, it embodies a hopeful vision of the future for people of African American descent.



(a) Fo Wilson introducing Eliza's Cabin



(b) Portia Cobb introducing Lizzie's Garden

Figure 4.7: Eliza's Cabin and Lizzie's Garden

I worked closely with *Eliza's Cabin* in collaboration with two art educators Sarah and Ava to develop curriculum and pilot field trips. Participating in adding a layer of pedagogy to *Eliza's Cabin* was a new and very enriching experience. *Eliza's Cabin* changed in nature as we worked towards expanding its connections (Deleuze & Guattari, 1987) by making it accessible to hundreds of K-12 students and teachers. Curriculum has the capacity to expand an artwork's limits when it manages to blur the boundaries between production/reception and when the learner has the disposition to affect and be affected by the artwork.

Making the curriculum for *Eliza's Cabin* implied juggling with and aligning different intersections like Lynden's context and pedagogical values, Eliza's story, the history of slavery in the US, the IEI yearly theme, IEI teachers' curriculum, and students' interests. While creating curriculum for visitors, Ava, Sarah, and I were constantly exchanging ideas and experimenting with different ways to connect themes, activities, and art making processes. After an intense process of planning a field trip, I could see what worked or did not work while content was being enacted at Lynden. From observations and feedback, we modified the layering of the curriculum and tried it again. We chose themes that were directly related to *Eliza's Cabin* and that would be interesting to the students, and these included home, memory, time traveling, collecting, disguise, and alternative narratives. Actually, one of the objectives was prompting the visitor to connect on a personal level with *Eliza's Cabin*. Ava talked about *Eliza's Cabin* as opening up a third space where multiple

spaces collide, creating opportunities for integration and engagement:

I think that specific installation has really opened up a space that could be defined as a third space. Not only were we able to engage with the students and the teachers in a way that relates to the contents of their school life ... but they're also relating it to their own family histories and personal history, self-identifying with certain things, and connecting it to cultural history. And those are a whole bunch of different spaces that are all colliding together in a really fascinating and wonderful way. And then, going the next level up, and looking at how different entities [art educators] are coming together to help orchestrate and implement that experience for the students. (personal communication, November 21, 2017)

The artist, Fo Wilson's, flexibility when it comes to meaning and interpretation led us towards a more complex and open approach to curriculum, where dialogue and visitors perspectives and stories was just as important as the content we had planned.

One of the contributions of the curriculum was to expose the existing tension in classrooms and museums when talking about race, sex, or gender. We opened up space through *Eliza's Cabin* for students to have an encounter with realities connected to race, culture, and history. Eliza's Peculiar Cabinet of Curiosities was presented in such a way so visitors could rethink and perhaps see the world through the lens of those whose knowledge has been erased, stolen, or exterminated" (Bode, 2014). The focus was on interrogating dominant culture and to make visible the voices and stories that are generally absent in museum and school curricula. The critical focus of the curriculum aspired to make visible for students the existence of social boundaries, disrupt fixed notions of identity, and create openings for imagining new possibilities and alternatives to the places students live, work, and play.



(a) Identity and becoming



(b) Cabinets of curiosities

Figure 4.8: Eliza's field trip

When Fo Wilson worked with IEI teachers, she talked about the purpose of *Eliza's Cabin*. She stated bluntly that we need to make meaning for ourselves and not wait for meaning to be interpreted and delivered to us. Fo consciously avoids constructing an exemplary and moral narrative of *Eliza's Cabin*. The intent of her work is not to easily reveal what her art work means, but to encourage visitors to figure it out for themselves, which opens up a third space for learning. Through her piece, Fo is pointing at critical thinking as a vital ally for agency and seeing beyond conditionings and stereotypes. As *Eliza's Cabin* expands its connections, it is also expanding the connections of the participants that come into contact with it. I agree with Hickey-Moody's (2016) explanation of how "...art can readjust what a person is and is not able to understand, produce, and connect to...Art can create new associations and habits of clustering emotion around new images" (p. 260).

Amber, an IEI participant, talked about how Fo's definition of art influenced her own understanding of art:

... There was a moment where Fo Wilson said something along the lines of... art it's not so much about what the artist intended to show you, but it's often times about what you get from it based on your personal experiences and based on what you value... I thought that was really amazing for me to hear from someone who's a professional

artist because it's something that the students should hear and it's something that was reinforced for me and made me feel more confident to reinforce for the students.

The visitor is invited by the intimate space to be in relation with Eliza and her collection. According to hooks (1995), aesthetics, more than a theory of art and beauty is “a way of inhabiting space, a particular location, a way of looking and becoming” (p. 65). In that vein, the objects of Eliza's collection stand in relation to one another, including the visitor. As bell hooks (1995) asserts, “objects are not without spirit. As living things they touch us in unimagined ways” (p. 65). Even though we provide a context to the visitor before they go into *Eliza's Cabin*, the story told by the installation is not a defined storyline. As the visitor enters Eliza's home, she is positioned in a space between animal specimens, musical instruments, books, video monitors, and pictures. As visitors walk through Eliza's home, they stand between fragments of her story. “No two paths or lines of attention compose the same story” (Ellsworth, 2005, p. 105). As a result, the stories within the cabin have different beginnings, middles, and endings. Eliza's narrative refuses closure or completion unlike a traditional storyline. Like the concept of the assemblage of Deleuze and Guattari (1987) Eliza's story is a blending of disparate pieces that are capable of producing a multiplicity of effects on the visitors, instead of an organized and coherent narrative producing a single dominant reading.

Besides our interactions as art educators with *Eliza's Cabin*, there are many artists, dancers, choreographers, musicians, and scholars that have been inspired by Wilson's work and have extended its limits by responding to it. Like Renee said, “when art builds on other art it becomes something else because of that exchange” (personal communication, February 15, 2018). An example of how *Eliza's Cabin* has extended its narrative and its limits is Lizzie's Garden by Portia Cobb, Lynden's artist-in-residence and a film professor at UWM. Portia imagined a character who is a descendant of Eliza, and her name is Lizzie. Lizzie is a Gullah-Geechee woman, born free in coastal South Carolina twenty years after the civil war. Lizzie's Garden, situated a few feet away from *Eliza's Cabin*, “embodies the memory of food ways that survived slavery” (Portia Cobb: Rooted: The Storied Land, Memory, and Belonging, 2018). Portia recreated Lizzie's Garden

by planting okra, cabbage, cowpeas, peanuts, among others. The harvest of the garden extends Eliza's legacy in a nourishing and beautiful way. *Eliza's Cabin* functions as a rhizome that creates unexpected connections between people, structures, nature, and culture. This artwork creates hybrid and alternative ways of knowing, producing multiplicity of experiences in ways that might entail more flourishing aspects of being and becoming (Taguchi, 2012).

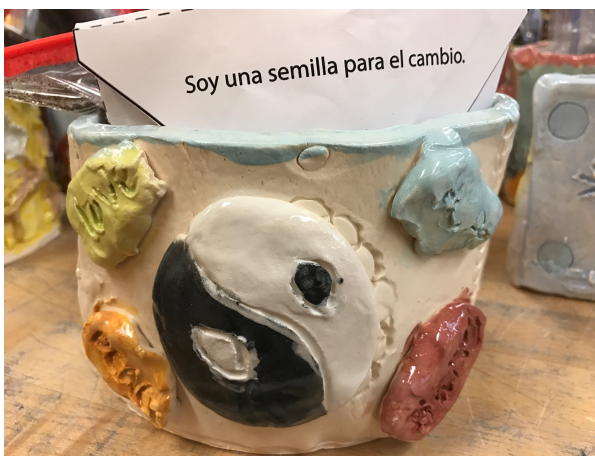
Extending knowledge and becoming through a layering of artworks is a model that can be implemented with IEI teachers as well. Artists Fo Wilson and Portia Cobb are African American women that have different experiences of being and different bodies of artwork. The layering of their artworks and experiences enables hybrid narratives and new meanings to come forward. Their artworks engage visitors who extend them even further. The question is, how might IEI teachers bring this into their classrooms? First, we need to generate a diverse layering of teacher experiences. Then, IEI participants can build upon other people's constructions and collaborate to generate new knowledge. Approaching creativity from a hybrid perspective ousts the notion of the artist as genius and individual creator and highlights solidarity and collaboration. A distinct layering of knowledge is what makes a curriculum unique, plus the history of building becomes visible in each layer.

4.5.1 Art Making as Inquiry and Integration in the Classroom

Sarah, the art teacher in residency, presented to IEI participants how she connected her creative process at the Lynden to the work in the classroom. Her presentation was a very good example of teaching as inquiry. Sarah found a Mexican proverb in relation to seeds that says: "They tried to bury us, but they didn't know that we were seeds". Her artistic investigation was passed onto her students with an empowering message. Seeds have a hidden potential awaiting to be actualized when they germinate and grow, just like children whom are our future. She encouraged her students to imagine and write down ways in which they could be seeds for change within their home, school, neighbourhood, and the world. Then students sketched their ideas and finally they made a clay project of how they envisioned themselves as seeds for change. This project

invited students to observe their current position and agency in reference to their local community. How can I help? How can I be an agent of change and social transformation? Being a seed of change implies that change lies within individual action, change is transition and movement, and it has a transformative effect for the self and the world. Sarah invited her students to step into a space of possibility, a third space where they can envision themselves as change, as rooted and simultaneously as non-static. By the end of her presentation it became evident that investing more time and attention in her personal artwork had an impact on her as a teacher. Something really interesting about this story is that Sarah drew inspiration for her art making from her students. Life's realms are porous, intricately interconnected, and inform each other. Sarah's art making is inseparably linked to her teaching, personal life, and curricular interests. As an example, she wrote in her visual journal about a moment with her students that was significant for her artist-in-residence at Lynden:

“We were suddenly noticing seeds everywhere, each with its own logic. One student snapped the seed pod of a water iris open, revealing three column-like chambers inside. Each chamber had a densely stacked tower of seeds. Each seed was like a small wooden disc, some circular, some shaped like opposing ying-yang forms. Each was golden and glistening”. (personal communication, November 28, 2018)



(a) "I am a seed for change"



(b) Clay vessel. Seed pot, seeds, and dirt

Figure 4.9: Class project with clay.



(a) Seeds



(b) A seed sample

Figure 4.10: Study of seeds at Lynden. Photos taken by the artist, Sarah.

Sarah's art classroom is possibility and experimentation in a school environment. Besides working in her art making, Sarah is constantly developing inquiry-based and cross-curricular experiences for her students with Lynden as partner, so there's a mutual benefit for both partners. Lynden brings artists-in-residency programs to all IEI schools, but the programs developed at Fratney are longer, more in depth investigations with specific purposes. Lynden is going beyond its walls to urban school settings with the aim to support and implement arts-based experiences in locations other than their own. Lynden is making the effort to reach out into the community, which de-centers museum's notions of power and superiority in favor of supporting and learning from urban schools. Lynden as a community partner is becoming intertwined with other school spaces, especially La Escuela Fratney. The projects developed at Fratney provide valuable data and experiences so they can be replicated in other classrooms.

Chapter 5

Implications

5.1 Findings

This thesis came from my interest in the concept of third spaces and the potential of a pedagogy at the intersections. My curiosity grew as I started my research assistantship at the Lynden Sculpture Garden. Working as a research fellow at the IEI, I gradually realized that the garden was a potential research site where I could learn more about third space pedagogy in relation to art education. Also, on a personal level, adapting to a new country, culture, and work environment, the concept of third spaces resonated with me as a potential site of inclusion and negotiation of difference.

Through the research study I was guided by the following questions: What does a third space pedagogy offer the place-based museum environment of the Lynden Sculpture Garden? How are third spaces valued by educators and museum staff? What are the components, strategies, and methodologies from the IEI that allow for the emergence of third spaces?

The findings of my study reveal how Lynden is negotiating the transition from a pedagogy of place towards a pedagogy of third spaces situated on the intersections of art, nature, and culture. In education, third space pedagogy proposes a learning environment that creates understandings which release the forces locked up in binaries, to not address them as separate or opposite, but as “complex moving webs of interrelationalities” (Ellsworth, 2005, p. 3). Acknowledging the fact that we are already connected through the ongoing entanglements happening in teaching and learning, I can conclude that there is great value in sustaining third spaces like the IEI make visible our entanglements and productive relations.

Gaining a thorough understanding of third space theory and its implications for the field of education was helpful in understanding third space commitments in IEI programming, interactions,

and site. According to Bhabha (2004), a third space is an in-between space where difference and conflict are recognized, where interactions are meant to build towards mutual assimilation between powerful and less powerful community members, and as a result hybrid cultures and identities are forged. Soja (1996) and Lefebvre and Nicholson-Smith (1991) conceptions of space, Anzaldúa's (2012) writing on borderlands, hooks' (1995) notions of marginality, Said's (1995) discussion of imagined geographies, and Bhabha's (2004) theory of cultural hybridity have framed my thinking. They give insight into third spaces and how they act as margins for renegotiation and renewal through the performative and were useful to my understanding of the Lynden. To imagine the museum acting as a third space is to see it as a liminal space where cultural identities are reformulated and always in process of becoming. Through the negotiation of meaning and representation new configurations and relations arise.

The four overarching themes emerging from the data are: lived curriculum, decentering the museum, negotiating knowledge, and intertwining artworks, space, and pedagogy. Since third spaces release the forces locked up in binaries, I identify the intersections and discuss the blurring or inversion of binaries related to the field of art education such as mind/body, inside/outside, student/teacher, museum/visitor, theory/practice, production/reception, among others.

5.1.1 Lived Curriculum

I explore the IEF's interest in getting away from inquiry as only a conceptual endeavour, and bringing the body back in by engaging in learning experiences using all the senses. The emphasis on embodiment in research aims to deconstruct the mind/body divide by looking at the body not only as a source of experience to be rationalized and controlled by the mind, but as a source of knowledge and agency (Springgay & Freedman, 2007).

I arrived at this theme by observing aspects of place-based pedagogy that enable the enactment of third spaces at Lynden. Third spaces emerge when teachers have direct encounters with nature, materials, and people. The binary inside/outside is blurred. The inner self of the learner is called to engage, participate, and merge with her surroundings; the interplay of the self with the

learning environment is the first site where learning as a third space happens. Translating first hand experiences into curriculum that will be eventually enacted in the classroom leads to the development of an authentic connection with place, people, and objects.

As a researcher, I align with Ellsworth (2005) for my particular interest is not when the learner is static and in compliance with a given model, but instead when the learner is “in transition and in motion towards previously unknown ways of thinking and being in the world” (p. 16). When learning as transition takes place, inside-outside boundaries are put into play. It is a field of emergence where there is a movement from traditional relations with the outside world toward creatively putting those relations to new uses. Although the IEI staff structures programming to accomplish its mission of teaching through the arts in order to improve teachers’ confidence and competence, there is intentional room left for learning in transition moments. These moments generally take place when participants engage directly with their surroundings through art making or group discussions or when there are spaces for individual reflection such as the writing prompts to process and synthesize learning through writing. I believe these emergent learning moments are helping teachers stay in the profession.

The theme of lived curriculum emerged from the interview transcripts and my observations of Lynden’s place-based pedagogical mission as enabling the formation of third spaces. Findings reveal that implementing an approach to lived curriculum at Lynden is an ongoing effort that takes time and adaptation from museum staff as well as from participants. I talk about how the IEI has moved from a conceptual approach towards an experiential and lived approach to teaching and learning. The first impulse of learners is to assimilate knowledge conceptually as we have been trained to do in traditional approaches to education. As participants are invited to write curriculum based on a layering of experiences and understandings, they are bringing their body back into the picture of education and they are taking this approach to their classrooms.

The ways Renee models the yearly themes as methods of inquiry implying actions confirms her intention of pushing participants past their conceptual comfort zone to live and experience their curriculum.

Supporting art teachers to invest time in art making leads to engagement, confidence, and depth. I confirmed that IEI participants do take their personal artistic explorations back to the classroom to share with their students. Also, art making at the museum is only an initial site of inspiration, because it leads participants to find more time to finish what they started or to give continuity to something unfinished during IEI sessions.

5.1.2 Decentering the Museum

The second theme that emerged as leading to third spaces at the IEI is decentering the museum. Decentering refers to the experience of being moved from a comfortable and stable position towards the edges. Being moved to the limit of the known is where growth happens. As [Derrida \(1987\)](#) suggests, the critical place of learning “is not at the center of a category, where differences are more emphatic, but at the very limit, at the framing edge of the category” ([Nead, 1992](#), p. 25) where the learner is nearer to a transitional state. And transitional states pose a threat; anything that resists classification or refuses to belong to one category or another emanates certain danger ([Nead, 1992](#)). This led me to redirect my focus towards moments and practices in the IEI that generated transitions and becoming instead of focusing so much on moments of safety and stability.

Decentering in the IEI emerges in the form of sharing authority and expanding the museum’s and participant’s connections. I identified moments when authority is shared by the lead instructor, implementer, and the teacher-in-residence and how such interactions are duplicated and used at the schools by IEI teachers. I am trying to demonstrate that the act of sharing authority aims to horizontalize and reconcile traditional power relationships like that of the teacher/student and museum/visitor. As evidence, I am narrating how Renee shifts her role of expert and teacher to that of mentor and student in favor of facilitating a relational space of learning to co-construct learning experiences with IEI participants. Then I turn to how the implementer and teacher-in-residence are expanding the museum’s connections. I address necessary components of a relational approach to teaching such as establishing relationships of trust, listening, vulnerability, and learning alongside

participants.

Renee is seeking to share authority and to redefine the museum space as a porous, reciprocal, and as a laboratory of experimentation with new ideas and processes. Teaching as a site of relations is one which the new “outstrips the conservational impetus to retain cohesion and unity” (Grosz, 2001, p. 52). Being in relation demands to look beyond our fixed ways of interaction, to walk over the bridge and see what others are about.

Furthermore, Ava’s implementer role is expanding the museum’s connections. This go-between position of implementer is decentering the museum by exploring a potentially expanded civic role within the local community of Milwaukee. I observed the museum’s attempt to establish, sustain relationships and projects, and to become a relevant partner of community institutions such as inner city schools.

Lastly, the museum is sharing authority through the teacher-in-residence position. This role inspires and invites art teachers to expand their connections and engage in their own art investigations. Teachers voices are being included in IEI programming and instruction. Leading by example, Sarah inspires IEI teachers to invest time in their own art making. The teacher-in-residence is an example of how pursuing personal artistic inquiries can lead to meaningful connections in the classroom.

5.1.3 Negotiating Knowledge

I observed the teaching, content, and interactions of two IEI reconvenings as evidence of the importance of negotiating knowledge for a pedagogy at the intersections. I observed how knowledge is produced, exchanged, and ultimately owned by participants.

I understand negotiating knowledge as the ongoing process of accepting, refusing, or assimilating content being presented in the classroom. I arrived at this theme by reading scholarship on third spaces in the field of education; and analyzing the data. It was confirmed that enabling a learning environment where participants grapple with and exchange ideas opens up spaces of translation and difference that are essential for a pedagogy of third spaces.

It was interesting how this theme led me to other emerging themes related to third space pedagogy such as: teaching as inquiry, the museum going beyond its walls, proposing learning situations that have multiple solutions, layering, and proposing content that leads to sharing and social action.

The findings reveal that cross-disciplinary collaboration and the creation of a relational space of learning leads to the enactment of third spaces in the museum. The intersections created at the IEI generate “ zones that encourage open exchanges of ideas and critical utterances from a range of perspectives” (Rochielle & Carpenter, 2015, p. 131). These liminal zones emerge in moments when IEI participants feel free to express, exchange, and grapple with ideas that will generate new understandings in education and contemporary art. Similarly, third spaces at the IEI emerge as a collaborative practice and as a form of together work (Stakenas, 2014). Together work happens at the IEI when energy is focused in collaborative practices between humans, objects, and paces that focus on how we are connected to one another to experience the urgency and complexity of sustained collective action.

As a conclusion, negotiating knowledge happened as a co-authorship generated among museum educators, the artists, the teachers, and the learning environment. Manning and Massumi (2014) note that a third space is a generative situation. Each of the parts composing the space of learning is a field of energy and when the fields overlap, there is an interference. They note, “a stone dropped into a pond produces a ripple pattern. Two stones dropped into the same pond produce two ripple patterns. Where the ripples intersect, a new and complex pattern emerges, reducible to neither one nor the other” (Manning & Massumi, 2014, p. 14).

Third spaces in the IEI can be understood as “an intertwining of fields of emergent experience” (Manning & Massumi, 2014, p. 9). IEI participants, being close to one another, play off each other, exchanging qualities, and composing a single field of mutual action. This generative or hybrid pattern is “already moving qualitatively toward an experience in the making” (Manning & Massumi, 2014, p. 7).

5.1.4 Intertwining Space, Artworks, and Pedagogy

The theme presents Eliza's Cabin as a site of inclusion and exchange, but above all it speaks about the potential of hybrid artworks for art education. Within this site of inclusion or in-between space, cultural differences can be articulated and people have the possibility of negotiating their identity outside of previously imposed binaries. Hybridity in education is about the very moment of play when parts converse and dance around before arriving to a new configuration. If learning is seen as a third space between student and teacher interactions, then learning is hybrid territory. Enacting hybridity is not so much about the past or future, is it about this very moment where learning and becoming take place.

Extending knowledge and becoming through a layering of artworks is a model that can be implemented with IEI teachers as well. Artists Fo Wilson and Portia Cobb are African American women who collaborated, layered, and extended Eliza's Cabin's connections. The layering of their artworks and experiences enables hybrid narratives and new meanings to come forward. Their artworks engage visitors who extend them even further. The question is, how might IEI teachers bring this into their classrooms through what is modeled at the IEI? First, we need to generate a diverse layering of teacher experiences. Then, IEI participants can build upon other people's construction and collaborate to generate new knowledge. Approaching creativity from a hybrid perspective ousts the notion of the artist as genius and individual creator and highlights solidarity and collaboration. A distinct layering of knowledge is what makes a curriculum unique, plus the history of building becomes visible in each layer.

Like the concept of the assemblage of [Deleuze and Guattari \(1987\)](#), Eliza's story is a piecing together of disparate pieces that are capable of producing a multiplicity of effects on the visitors, instead of an organized and coherent narrative producing a single dominant reading.

5.2 Challenges

Contextualizing the research site as a third space and describe it in writing was challenging. As I worked through the analysis, I was guided as I weaved participants voices, my field notes, and third space theory. Sometimes, this weaving would reveal unexpected intersections and perspectives. It was enriching honoring multiple perspectives instead of just my own while analyzing the data, but unexpected results were unsettling and made me stop and re-assess my actions.

In favor of making the scope of the study manageable for the time I had, it was challenging having to set boundaries and being very selective of the data to be analyzed. For example, I had to discard a chapter of the thesis titled “Exchanges” where I tell the story of three IEI educators and how they enacted the curriculum written at the IEI in their classrooms.

Another challenge is that I am not a native English speaker, therefore, I often experienced a lack of articulation while writing. The fact that English is not my mother tongue was discouraging while writing as I was concerned about a lack of clarity and fluency. Going through this hardship became a great challenge that encouraged me to try harder. It is important to mention that I did not go through this journey alone. There were people who consistently supported me with writing, and in times of doubt and distress.

5.3 Limitations and Future Studies

It is my hope that this study gathers the voices of the participants and accurately presents their stories as they relate to the IEI professional development and third space pedagogy. I openly admit that this research on third space pedagogy mostly reflects my view of the participants. During the analysis, I soon recognized that exploring each participant’s viewpoint in full implied a lengthy and longer commitment. Although my narrative is only a partial view of the intersectionalities, I have made an effort to represent the participants by directly quoting their thoughts, paraphrasing their ideas, practicing face validity via participant checks, and gathering rich data through a triangulation of resources.

I agree with Chase, Denzin, and Lincoln (2005), J. W. Creswell (2007), and Riessman (1993) that a qualitative case study research as I conducted cannot be everything to everyone. I do not believe the findings of my study shall be taken and applied to every museum professional development that exists. This study represents one professional development program studied within a specific time frame in a specific context. However, just because this study represents a single research site does not mean it cannot be helpful to other museum educators or to professionals interested in third space pedagogy, museums, art education, and professional development programs.

Reading about new materialisms (Barad, 2007; Haraway, 1997), affective pedagogies (Ellsworth, 2005; Hickey-Moody, 2016), and the concept of the rhizome in education (Cormier, 2008; Gibbs, 2015), I found that third spaces offer plenty of conceptual possibilities for discussion but it does not make available connections to the materiality of lived experience. I found the concept of third spaces of learning as rather static compared to the rhizome which is not only a liminal space but it identifies itself as a principle of growth. As an art educator, being able to find language that can be applied beyond conceptual thinking is of vital importance. This is why I envision future studies that address the blurring of boundaries and connectivity from a new materialisms perspective. These new perspectives motivate art educators like me to reframe my views of art education and to continue exploring new directions in research and pedagogical practice.

5.4 Contributions to the field

This research provides insight into my values as an educator and my understandings of third space pedagogy in relation to art museum education. The study allowed me to define my role as researcher and museum educator at the Lynden Sculpture Garden. The concept of third spaces is not new, it has been studied for many scholars and educators. However, there is a need for more research into the meaning and implications of a third space pedagogy or a pedagogy at the margins for the field of art museum education and professional development programs.

Decenter or destabilize the museum refers to the act of extending the museum's pedagogical

connections to the community and also to the inside of the institution. The museum is educating the public, and it is important that the museum is learning alongside participants, educating itself, and embodying theory through the practice. The IEI professional development is shifting Lynden's education department from being on the periphery to becoming the backbone of the museum's activities. This professional development happens as a collaborative effort between the museum, the schools, and UWM. Integrating diverse voices and backgrounds from the different partners besides those of the museum generates incoming and outgoing flows of knowledge and experiences.

Decentering the museum is a necessary process in a historical moment where we are witnessing a change of paradigm affected by post humanism, feminisms, technology, and neoliberalism as forces that affect us deeply. A way to meet the challenges being presented is to think and act critically. Art educations' mission should be to disrupt normative modes of thought, especially since there is potential for art education in alternative places of learning like museums. The Lynden as a laboratory allows for a level of experimentation and involvement that cannot be attained in universities and schools. Moreover, understanding Lynden as a laboratory invites not only teachers but other professionals to see the museum as a space where they can come and generate their own discourses on their own terms. In this direction, the museum acquires a mission that generates exchange, hybrid understandings, and critical citizenship.

Furthermore, by acknowledging and promoting experiential and hybrid approaches to education during professional development, we can create spaces to imagine alternative social possibilities to dominant spaces. Thus, the IEI can be thought as a space where teachers, museum educators, and artists meet to exchange and generate hybrid and layered understandings that eventually may impact schools, students, and personal lives. Hybridity applied to education is also about relation, multidisciplinary, learning as becoming, and the emergence of the new. As Hoogland (2014) observes "Everyone can experiment with the materials at hand and produce something new in the world or themselves anew in that world. Indeed, it is only with this creative participation in and with the world that the production of an 'auto-enriching' subjectivity can

proceed” (p. 20).

Approaching art museum education as an affective pedagogy invites us to engage in learning as an act of becoming. Learning as becoming can be described as a process where the learner “changes in nature as [he or she] expands [his or her] connections” (Deleuze & Guattari, 1987, p. 8). In this constant becoming when connections are made and boundaries are blurred, the learner is constantly becoming-plant, becoming-water, becoming-woman, always becoming-other and always in touch with the element of “minority”. The philosophical concept of becoming-minor points to the recognition of difference, embracing the other, and to the ability to make something vibrate with a new intensity thus getting away from pre-established and mainstream ways of thinking (Semetsky, 2006). Being situated on the boundaries, on the margins, is where becoming takes place.

References

- Agamben, G. (2004). *The Open: Man and Animal*. Stanford university press.
- Akkerman, S. F., & Bakker, A. (2011). Boundary crossing and boundary objects. *Review of educational research*, 81(2), 132–169.
- Anzaldúa, G. (2012). *Borderlands: The New Mestiza = La Frontera*. San Francisco: Aunt Lute Books.
- Aoki, T. T. (1993). Legitimizing lived curriculum: Towards a curricular landscape of multiplicity. *Journal of Curriculum and Supervision*, 8(3), 255–68.
- Atkinson, P., & Hammersley, M. (2007). *Ethnography: Principles in Practice*. London New York: Routledge.
- Barad, K. (2007). *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham N.C: Duke University Press.
- Barrett, J. (2012). *Museums and the Public Sphere*. John Wiley & Sons.
- Bennett, J. (2010). *Vibrant Matter: A Political Ecology of Things*. Durham: Duke University Press.
- Berelson, B. (1952). *Content Analysis In Communication Research*. Free press.
- Berg, B. L., & Lune, H. (2007). *Qualitative Research Methods For The Social Sciences*. Boston: Pearson Education.
- Berry, N. (1989). *Museum Education: History, Theory, and Practice*. Reston: National art education Association.
- Berry, N. (1998). A focus on art museum/school collaborations. *Art Education*, 51(2), 8–14.
- Bhabha, H. (2004). *The Location of Culture*. London New York: Routledge.
- Blandy, D., & Bolin, P. E. (2018). *Learning Things: Material Culture in Art Education*. Teachers College Press.
- Bloom, D., Cuadra, R., Fassbender, J., Welden-Smith, E., & Graham, S. (2012). *Foresight research report: Museums as third place* (Tech. Rep.). San Francisco, California: California Association of Museums.
- Boast, R. (2011). Neocolonial collaboration: Museum as contact zone revisited. *Museum anthropology*, 34(1), 56–70.
- Bode, P. (2014). Senegalese art in U.S. schools: Transporting contemporary African diaspora with

- decolonized perspectives. *The Educational Forum*, 78(1), 42-53.
- Braidotti, R. (2013). *The Posthuman*. Cambridge, UK Malden, MA, USA: Polity Press.
- Bruna, K. R. (2009). Jesús and María in the jungle: An essay on possibility and constraint in the third-shift third space. *Cultural Studies of Science Education*, 4(1), 221–237.
- Burnham, R., & Kai-Kee, E. (2011). *Teaching in the Art Museum: Interpretation As Experience*. Getty Publications.
- Buskirk, M. (2003). *The Contingent Object of Contemporary Art*. Cambridge, Mass: MIT Press.
- Canty, J. (2017). *Ecological And Social Healing: Multicultural Women's Voices*. New York, NY: Routledge.
- Chase, S. E., Denzin, N. K., & Lincoln, Y. S. (2005). Narrative Inquiry: Multiple Lenses, Approaches, Voices. In *The SAGE Handbook of Qualitative Research* (3rd ed., pp. 651–659). Thousand Oaks, CA: Sage Publications.
- Clark, E. (2013). *Research Station*. Retrieved from <http://www.lyndensculpturegarden.org/collection/research-station>.
- Clifford, J. (1997). *Routes: Travel and Translation in the Late Twentieth Century*. Harvard University Press.
- Cobb, P. (2018). *Portia cobb: Rooted: The storied land, memory, and belonging*. Retrieved from <https://www.lyndensculpturegarden.org/residency/portia-cobb>.
- Cormier, D. (2008). Rhizomatic education: Community as curriculum. *Innovate: Journal of online education*, 4(5), 2.
- Creswell, J. (2012). *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research*. Boston: Pearson.
- Creswell, J. W. (2007). *Qualitative Inquiry & Research Design: Choosing among Five Approaches*. Thousand Oaks: Sage Publications.
- Davis, P. (2011). *Ecomuseums: A Sense of Place*. London New York: Continuum.
- Deleuze, G. (1998). *Essays Critical and Clinical*. Verso.
- Deleuze, G., & Guattari, F. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.
- Derrida, J. (1987). *The Truth in Painting*. Chicago: University of Chicago Press.
- Dewey, J. (1916). *Democracy and Education: An Introduction to the Philosophy of Education*. New

- York: The Macmillan Company.
- Duncum, P. (2000). How art education can contribute to the globalisation of culture. *Journal of Art & Design Education*, 19(2), 170–180.
- Ellsworth, E. (2005). *Places of Learning: Media, Architecture, Pedagogy*. New York: Routledge-Falmer.
- Ellsworth, E., Kruse, J., & Beatty, R. (2013). *Making the Geologic Now: Responses to Material Conditions of Contemporary Life*. punctum books.
- Freire, P. (1972). Pedagogy of the oppressed. 1968. Trans. Myra Bergman Ramos. New York: Herder.
- Garoian, C. R. (2001). Performing the museum. *Studies in Art Education*, 42(3), 234-248.
- Gibbs, P. (2015). *Transdisciplinary Professional Learning and Practice*. Springer International Publishing.
- Graham, M. A. (2007). Art, ecology and art education: Locating art education in a critical place-based pedagogy. *Studies in art education*, 48(4), 375–391.
- Greenwood, D. (2013). A critical theory of place-conscious education. *International handbook of research on environmental education*, 93–100.
- Grosz, E. A. (2001). *Architecture from the outside : essays on virtual and real space*. Cambridge, Mass: MIT Press.
- Grosz, E. A. (2011). *Becoming Undone: Darwinian Reflections on Life, Politics, and Art*. Durham: Duke University Press.
- Gruenewald, D. A. (2003). Foundations of place: A multidisciplinary framework for place-conscious education. *American educational research journal*, 40(3), 619–654.
- Gude, O. (2007). Principles of possibility: Considerations for a 21st-century art & culture curriculum. *Art Education*, 60(1), 6-17.
- Haraway, D. (1988). Situated knowledges: The science question in feminism and the privilege of partial perspective. *Feminist Studies*, 14(3), 575-599. Retrieved from <http://www.jstor.org/stable/3178066>
- Haraway, D. (1997). *Modest_Witness@Second_Millennium.Female.Man_Meets_OncoMouse: Feminism and Technoscience*. New York: Routledge.
- Hein, G. E., & Alexander, M. (1998). *Museums: Places of Learning*. American Association of Museums, Education Committee.

- Hepworth, B. (1973). *Conversations with Magic Stones*. Retrieved from <https://www.tate.org.uk/art/artworks/hepworth-conversation-with-magic-stones-t03851>.
- Herman, D. (1999). *Narratologies: New Perspectives on Narrative Analysis*. Columbus: Ohio State University Press.
- Hickey-Moody, A. (2013). *Youth, Arts and Education: Reassembling Subjectivity Through Affect*. London New York: Routledge.
- Hickey-Moody, A. (2016). A femifesta for posthuman art education: Visions and becomings. In *Posthuman research practices in education* (pp. 258–266). Springer.
- Holstein, J. (2012). *Varieties of Narrative Analysis*. Los Angeles: Sage.
- Hoogland, R. C. (2014). *A Violent Embrace: Art and Aesthetics after Representation*. Hanover, New Hampshire: Dartmouth College Press.
- hooks, b. (1995). An aesthetic of blackness: Strange and oppositional. *Lenox Avenue: A Journal of Interarts Inquiry*, 1, 65–72.
- Hooper-Greenhill, E. (1992). *Museums and the Shaping of Knowledge*. London: Routledge.
- Hooper-Greenhill, E. (2000). *Museums and the Interpretation of Visual Culture*. London New York: Routledge.
- Hooper-Greenhill, E. (2007). *Museums and Education: Purpose, Pedagogy, Performance*. London New York: Routledge.
- Hsieh, H., & Shannon, S. E. (2005). Three approaches to qualitative content analysis. *Qualitative Health Research*, 15(9), 1277–1288.
- Illich, I. (1971). *Deschooling Society*. London: Calder & Boyars.
- Ingold, T. (2000). *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*. London New York: Routledge.
- Jackson, A. Y., & Mazzei, L. A. (2012). *Thinking with theory in qualitative research: Viewing data across multiple perspectives*. Abingdon, Oxon New York, NY: Routledge.
- Karp, I., & Lavine, S. D. (1991). *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Washington: Smithsonian Institution Press.
- Karp, I., & Lavine, S. D. (1992). *Museums and Communities: The Politics of Public Culture*. Washington: Smithsonian Institution Press.
- Kletchka, D. C., & Carpenter, B. S. (2017). *Professional Development in Art Museums: Strategies of Engagement Through Contemporary Art*. National Art Education Association.

- Kuhn, T. (1962). The Nature and Necessity of Scientific Revolutions. In *The Structure of Scientific Revolutions*. University of Chicago Press.
- Kwon, M. (2002). *One Place after Another: Site-specific Art and Locational Identity*. Cambridge, Mass: MIT Press.
- Langlois, J. A. (2015). Inconvenient sites of learning: Antagonism as a third space. *Journal of Curriculum and Pedagogy*, 12(2), 135–136.
- LeCompte, M. D., Preissle, J., & Tesch, R. (1993). *Ethnography and Qualitative Design in Educational Research*. San Diego: Academic Press.
- Lefebvre, H., & Nicholson-Smith, D. (1991). *The Production of Space* (Vol. 142). Oxford Blackwell.
- Lévi-Strauss, C. (1974). *Tristes Tropiques*. New York: Atheneum.
- Lewis, T., & Kahn, R. (2010). *Education out of Bounds: Reimagining Cultural Studies for a Posthuman Age*. Springer.
- Little, R. (2017). *Innovative Educators Institute Syllabus*. Lynden Sculpture Garden. River Hills, WI.
- Lowan, G. (2011). Ecological metissage: Exploring the third space in outdoor and environmental education. *Pathways: The Ontario Journal of Outdoor Education*, 23(2), 10–15.
- Lynden sculpture garden. (2010). Retrieved from <http://www.lyndensculpturegarden.org/>.
- Macdonald, S. (2006). *a Companion To Museum Studies*. Malden, MA Oxford: Blackwell Pub.
- Macdonald, S. (2011). *A Companion to Museum Studies* (Vol. 39). John Wiley & Sons.
- Maggi, M. (2009). Ecomuseums in Italy: concepts and practices. *Museologia e Patrimonio*, 2(1), 70–78.
- Manning, E., & Massumi, B. (2014). *Thought in the Act: Passages in the Ecology of Experience*. Minneapolis: University of Minnesota Press.
- Mayer, R. E. (1989). Models for understanding. *Review of Educational Research*, 59(1), 43–64.
- McCarthy, K. F., Ondaatje, E. H., Zakaras, L., & Brooks, A. (2001). *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts*. Rand Corporation.
- Merriam, S. (1998). *Qualitative Research and Case Study Applications in Education*. San Francisco: Jossey-Bass Publishers.
- Merriam-Webster. (2011). *Merriam-Webster Online Dictionary*. Retrieved from <http://www.merriam-webster.com>.

- Moje, E. B., Ciechanowski, K. M., Kramer, K., Ellis, L., Carrillo, R., & Collazo, T. (2004). Working toward third space in content area literacy: An examination of everyday funds of knowledge and discourse. *Reading research quarterly*, 39(1), 38–70.
- Moore, H. (1963). *Large Torso: Arch*. Retrieved from <https://www.lyndensculpturegarden.org/collection/large-torso-arch>.
- Morris, P. (2016). *Grant Narrative*. Lynden Sculpture Garden. River Hills, WI.
- Naranjo, C. (2013). *Cambiar la Educaci3n para cambiar el Mundo*. Barcelona: La Llave.
- Nead, L. (1992). *The Female Nude: Art, Obscenity, and Sexuality*. London New York: Routledge.
- O'Doherty, B. (1999). *Inside the White Cube: The Ideology of the Gallery Space*. Univ of California Press.
- Oldenburg, R. (1999). *The Great Good Place: Caf3s, Coffee Shops, Bookstores, Bars, Hair Salons, and Other Hangouts at the Heart of a Community*. New York Berkeley, Calif: Marlowe Distributed by Publishers Group West.
- Orr, D. (1992). *Ecological Literacy: Education and the Transition to a Postmodern World*. Albany: State University of New York Press.
- O'Sullivan, S. (2006). *Art Encounters Deleuze and Guattari: Thought Beyond Representation*. Basingstoke England New York: Palgrave Macmillan.
- Pearce, S. M. (1994). *Museums and the Appropriation of Culture* (Vol. 4). Burns & Oates.
- Phillips, A. (2002). *Equals*. New York: Basic Books.
- Pinar, W. (1978). Currere: A case study. *Qualitative Evaluation: Concepts and cases in curriculum criticism*, 316–342.
- Pink, S. (2004). *Home Truths: Gender, Domestic Objects and Everyday Life*. Oxford New York: Berg.
- Pink, S. (2009). *Doing Sensory Ethnography*. Los Angeles London: SAGE.
- Pink, S. (2012). *Advances in Visual Methodology*. London: SAGE Publications Ltd.
- Pink, S. (2013). *Doing Visual Ethnography*. London: SAGE Publications Ltd.
- Pink, S. (2015). *Doing Sensory Ethnography*. London: Sage Publications Ltd.
- Riessman, C. (1993). *Narrative Analysis*. Newbury Park, CA: Sage Publications.
- Riessman, C. (2008). *Narrative Methods for the Human Sciences*. Los Angeles: Sage Publications.

- Roberts, L. (1997). *From Knowledge to Narrative: Educators and the Changing Museum*. Washington, DC: Smithsonian Institution Press.
- Rochielle, J., & Carpenter, B. S. (2015). Navigating the third space. *Journal of Curriculum and Pedagogy*, 12(2), 131-133.
- Ruitenbergh, C. (2005). Deconstructing the experience of the local: Toward a radical pedagogy of place. *Philosophy of Education Archive*, 212-220.
- Said, E. (1995). *Orientalism: Western Conceptions of the Orient*. London: Penguin.
- Schreier, M. (2012). *Qualitative Content Analysis In Practice*. Sage Publications.
- Semetsky, I. (2006). *Deleuze, Education and Becoming*. Rotterdam: Sense Publishers.
- Simon, N. (2010). *The Participatory Museum*. Santa Cruz, Calif: Museum 2.0.
- Smith, L. T. (2012). *Decolonizing Methodologies: Research and Indigenous Peoples*. London: Zed Books.
- Snaza, N., Appelbaum, P., Bayne, S., Morris, M., Rotas, N., Sandlin, J., ... Weaver, J. (2014). Toward a posthumanist education. *Journal of Curriculum Theorizing*, 30(2).
- Sobel, D. (2004). Place-based education: Connecting classroom and community. *Nature and Listening*, 4, 1-7.
- Soja, E. (1996). *Thirdspace: Journeys to Los Angeles and other Real-and-Imagined Places*. Cambridge, Mass: Blackwell.
- Springgay, S. (2011). "The Chinatown Foray" as sensational pedagogy. *Curriculum Inquiry*, 41(5), 636-656.
- Springgay, S., & Freedman, D. (2007). *Curriculum and the Cultural Body*. New York: P. Lang.
- Spurgin, K. M., & Wildemuth, B. M. (2009). Content analysis. *Applications Of Social Research Methods To Questions In Information And Library Science*, 297-307.
- Stake, R. (1995). *The Art of Case Study Research*. Thousand Oaks: Sage Publications.
- Stakenas, C. (2014). *Together work*. Retrieved from <http://magazine.art21.org/2014/09/30/together-work/>.
- Stetson, D. E. (2002). Building Bridges. In *Mastering Civic Engagement: A Challenge to Museums*. Washington, DC: American Association of Museums.
- Taguchi, H. L. (2012). A diffractive and deleuzian approach to analysing interview data. *Feminist Theory*, 13(3), 265-281.

- Taylor, M., & Klein, E. J. (2015). *A Year in the Life of a Third Space Urban Teacher Residency: Using Inquiry to Reinvent Teacher Education*. Springer.
- Timm-Bottos, J., & Reilly, R. C. (2015). Learning in third spaces: Community art studio as store-front university classroom. *American journal of community psychology*, 55(1-2), 102–114.
- Turner, V. (1982). *From Ritual to Theatre: The Human Seriousness of Play*. New York City: Performing Arts Journal Publications.
- Vecchi, V. (2010). *Art and Creativity in Reggio Emilia: Exploring the Role and Potential of Ateliers in Early Childhood Education*. London New York: Routledge.
- Vitamvas, L. W. (2013). *Feast*. Retrieved from <http://www.lyndensculpturegarden.org/content/linda-wervey-vitamvas-feast>.
- von Hantelmann, D. (2014). *The experiential turn*. Retrieved from <https://walkerart.org/collections/publications/performativity/experiential-turn/>. Walker Art Center.
- Wilhelm, J. D. (2010). Creating “third spaces”: Promoting learning through dialogue. *Voices from the Middle*, 18(2), 55–58.
- Williams, J. (2014). Teacher educator professional learning in the third space: Implications for identity and practice. *Journal of Teacher Education*, 65(4), 315–326.
- Wilson, B. (2008). Research at the margins of schooling: Biographical inquiry and third-site pedagogy. *International Journal of Education through Art*, 4(2), 119–130.
- Wilson, F. (2016). *Eliza’s Peculiar Cabinet of Curiosities*. Retrieved from <http://www.lyndensculpturegarden.org/exhibitions/fo-wilson-elizas-peculiar-cabinet-curiousities>.
- Yin, R. K. (2003). *Case Study Research: Design and Methods*. Thousand Oaks, Calif: Sage Publications.
- Young, R. (1995). *Colonial Desire: Hybridity in Theory, Culture, and Race*. London New York: Routledge.

Appendix: Interview Schedules

Interview Schedule for IEI Participants

1. How long have you been in the teaching profession?
2. What subject area do you teach?
3. What motivated to you join the IEI?
4. Do you perceive Lynden Sculpture Garden as a traditional museum?
5. Please describe your students experiences when Lynden staff visits your school and when your students visit Lynden for Field Trips. What do you see happening during these interactions?
6. How are experiences with Lynden different from the types of experiences students have in your school setting? Or other field trip settings such as museums downtown?
7. What have been some of the most valuable moments you have experienced as an IEI participant?
8. Having experienced the IEI segments - lecture, reading discussion, writing prompt, art-making section in studio, outdoor/nature activities in groups, looking and talking about art, field trips- which of these IEI sections are the most meaningful to you? Why?
9. How is the Lynden a resource for you in your classroom?
10. How does the IEI allow you to negotiate the knowledge presented?
11. How does the IEI allow for conversation? Can you give examples? Does the Lynden include your interests and if so how?

12. How does the Lynden renew your engagement with your own work as a teacher or that of your students as learners?

Semi-structured Interview Schedule for Lynden Staff

1. How long have you been working at Lynden? How long have you been in the teaching profession?
2. How would you describe your position at Lynden?
3. Could you describe how Lynden's mission and programming impact your work? Has Lynden's mission and programming changed since you came here?
4. Do you strive to provide a certain experience of the gardens when students come to Lynden?
5. Can you describe the ideal factors or conditions for an outdoor experience to be successful?
6. Which factors you believe have an influence in student's appreciation of the garden?
7. According to your observations, what are the benefits / challenges of IEI schools coming to Lynden? As Lynden's educator, what are the benefits/challenges of Lynden going into the schools? What have been your experiences going into the schools like?
8. How is the content you develop for field trips and others related to the IEI's theme of Narrating spaces: wondering, encountering, dwelling, and resonating? How are these methodologies incorporated into your teaching, why are they important, can you provide examples?
9. How do you think Lynden educational experiences are a resource for the teachers and students in the classroom?

10. What have been some of the most valuable moments you have experienced as an IEI participant? Is the IEI a resource for you as an educator?
11. Do you have any favorite sculptures? Which sculptures from the Sculpture Garden do you find the most interesting/useful pedagogically for teaching children? Why?
12. What is/are your favorite component(s) of the place based approach Lynden has right now?
13. What impact has place-based approach had on visitors ? From Lynden's programming, which experiences best integrate art and nature? What are the short and long term benefits of developing and appreciation of nature?
14. In which ways are you a resource versus an expert for participants? How do you involve visitors in the negotiation of knowledge? Do you include visitor's interests in your programs? If so, why?
15. In which ways is Lynden building community? In which ways -negative or positive- is Lynden impacting the lives of its visitors?