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Reasserting Arts Education in K-12 Curriculum: A Qualitative Case Study and Pilot Programs

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Reasserting Arts Education in K-12 Curriculum A Qualitative Case Study and Pilot Programs

SEPTEMBER 2015 – SEPTEMBER 2017



AMBER GEARY

Museum Educator and Docent Program Supervisor



Photo: Janelle Rodriguez

Cover photo: Janelle Rodriguez

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ABSTRACT

From September 2015 through September 2017, the Ruth and Elmer Wellin Museum of Art at Hamilton College conducted a cross-sectional study that asked, “What makes K-12 public school educators choose to use a museum as part of their curriculum?” At the time of this research, no qualitative studies—either regional or national—could be found on this subject. Studies addressing the “how” and the “what” involved in museum-school collaborations had been published, but none looked at the “why” that motivated such partnerships.

This mixed-method, regional study reflects perspectives of teachers and administrators on the museum-school collaboration dynamic after the introduction of the Common Core State Standards Initiative. It employed focus groups, online questionnaires, and personal interviews of 140 teachers and administrators working in Oneida, Herkimer, and Madison counties in New York State. Additionally, four peer academic museums were interviewed to determine best practices in the field of museum education in relation to the research topic. Two pilot programs were implemented at the Wellin Museum in response to the first year of data findings.

Ninety-five percent of respondents reported finding value in using a museum as part of their curriculum, yet 41% had never done so. Issues of time, cost, and defensibility were widely reported by teachers as detractors to museum-school collaborations. Administrators suggested programming that

could be embedded in the curriculum, creating lasting partnerships that could be budgeted for and pre-scheduled annually. Professional development offerings, accommodation of large groups for tours, and in-school programming were also reportedly important to administrators.

The study determined that although the tenets of the Common Core curriculum necessary for successful museum-school collaborations are being offered readily by museums, that fact may not always be communicated clearly to K-12 educators. By using terminology that teachers and administrators recognize, museums can increase the ease of use and defensibility of their programming, thus increasing museum-school collaborations.



Photo: Janelle Rodriguez



INTRODUCTION

An October 2014 article in the *Art Newspaper*, titled “Field Trips Become Rare Events,” stated: “The traditional museum field trip is threatened because of the Common Core States Standards Initiative, which seeks to make students more competitive in the global job market by emphasizing problem solving [and] overly rote learning. . . . In a 2012 survey, 66% of US teachers said that other subjects, including the arts, were being ‘crowded out’ by extra attention being paid to Math and English.”¹ The tenor of this statement reflects some of the assumptions that surrounded the entrée of the Common Core Curriculum and its suspected effect on the museum-school collaborative relationship. At that time, the Education Department at the Ruth and Elmer Wellin Museum of Art at Hamilton College was in a foundation-laying stage. Looking to develop an integrative education program with new approaches to the standard museum education system, the Wellin aimed to build its K-12 programming in a manner that was informed by the needs of public schools as described by the educators and administrators with whom it collaborated. In the fall of 2013, a desire to build constituency in the most efficient way possible inspired an informal focus group with educators from local schools representing various disciplines and grade levels. The goal of this meeting was to gain insight into what made teachers pursue a field-trip experience with a museum, with special consideration given to how the introduction of the Common Core curriculum was affecting those motivations. This meeting generated mostly anecdotal feedback but piqued a curiosity to further explore the topic of museum-school collaborations in a Common Core learning environment. It was clear from the perspective of the Wellin Museum that there was a need for museums—specifically (but not limited to) fine art museums—to understand more about the needs of their target market: teachers.

“What makes K-12 public school teachers choose to use a museum as part of their curriculum?” became the topic of a two-year cross-sectional study funded by the Andrew W. Mellon Foundation and conducted by the Wellin Museum of Art at Hamilton College from September 2015 through September 2017. For the purposes of this study, the phrase “use a museum” refers to museum visits, museums pushing into the classroom (for example, with visits to schools), and virtual museum experiences.

The systematic study of the needs of public school teachers and administrators gives the Wellin Museum, along with our peer institutions, the opportunity to create educational programming that directly meets the needs of public school educators. The goal of this research is to provide a valuable resource for museums and educators alike, alleviating some of the pressure created by the current economic and educational climate.

¹ Julia Halperin, “Field Trips Become Rare Events,” *The Art Newspaper*, October 7, 2014, <http://ec2-79-125-124-178.eu-west-1.compute.amazonaws.com/articles/Field-trips-become-rare-events/35735>.



THE RUTH AND ELMER WELLIN MUSEUM OF ART AT HAMILTON COLLEGE

The Ruth and Elmer Wellin Museum of Art is part of Hamilton College, a 206-year-old liberal arts institution located in Clinton, NY. As one of the first liberal arts colleges in the United States, Hamilton College seeks to “nourish a love of learning, a creative spirit, and an informed and responsible engagement with an ever-changing world.”² The area surrounding the college has a mix of both rural and urban populations, with the cities of Utica and Rome in close proximity. The economic demographics of the area vary greatly, and this is represented in K-12 public school visitors to the museum.

² “Educational Goals and Curriculum,” Hamilton College, accessed June 28, 2017, <https://www.hamilton.edu/academics/catalogue/educational-goals-and-curriculum>.

The Wellin was created as a teaching museum, with education as a central focus of acquisitions, exhibitions, and programming. On-campus curricular enrichment is a focus of the museum’s offerings, but public outreach and collaboration with the K-12 community has been steadily building since the museum opened its doors in October of 2012. To date, the Wellin Museum has worked with over 4,500 K-12 students, its greatest numbers occurring recently with 1,250 K-12 visitors taking trips to the museum or working with the museum during in-school visits in the spring 2017 semester.

Admission to the Wellin Museum is free, as are all of its educational programming and offerings, including in-school visits and supplies for tour-related activities.



AMBER GEARY

Museum Educator and Docent Program Supervisor

Photo: Janelle Rodriguez

ABOUT THE RESEARCHER

This two-year qualitative study was led by Amber Geary, Museum Educator and Docent Program Supervisor at the Ruth and Elmer Wellin Museum of Art at Hamilton College. Geary managed all aspects of the study, including leading focus groups, developing the survey instruments, and conducting personal interviews. Geary holds a B.F.A. in Visual Communications from Cazenovia College and a M.S. in Art Education (K-12) from Syracuse University and has experience in K-12 education as well as in research and survey methodologies.



ASSISTANTS TO THE RESEARCHER

The Wellin Museum provides experiential learning and career development experiences for Hamilton College students. During the tenure of this research, several Hamilton College students assisted Geary with data collection, transcribing verbal and written communication at focus groups and coding survey information. The following Hamilton College students served as assistants on this research project:

Rachel Kane '16
 Kianee DeJesus '17
 Elliot Nathan '17
 Reed Johnson '19
 Sophie Menashi '19
 Louis Dzialo '19

Penelope Dane, Ph.D., also served as a research assistant on this study. Dane has vast research experience that includes working as qualitative researcher for a four-year MIT-funded longitudinal study on engineers and conducting quantitative research for a global economic project on the gross domestic products of oil-producing countries.



Photo: Janelle Rodriguez

LITERATURE REVIEW

3 Kris Wetterlund and Scott Sayre, “2009 Art Museum Education Programs Survey Report,” *Museum-Ed*, April 2009, <http://www.museum-ed.org/2009-art-museum-education-programs-survey-report/>.

4 “Survey Results: Status of Museum Education Programming in NYS,” *Museum Association of New York*, accessed July 12, 2017, <http://manyonline.org/2011/07/survey-results-status-of-museum-education-programming-in-nys>.

5 James Kisiel, “Understanding Elementary Teacher Motivations for Science Fieldtrips,” *Science Education*, no. 89 (June 2005): 936–955, doi/10.1002/sce.20085/epdf.

6 Dana Powell Russell, “Asian Art Museum, Chong-Moon Lee Center for Asian Art and Culture: Bridge Program Evaluation, Phase 1 Baseline Report,” San Francisco, 2010, accessed July 7, 2017, <http://education.asianart.org/sites/asianart.org/files/inline-pdfs/BridgeProjectReport2010.pdf>.

At the time of this study, the Common Core State Standards Initiative was in the early stages of implementation in New York State public schools, with initial deployment of the new standards beginning in the 2013-14 academic year. At that time, the Wellin Museum was in its second year of educational programming, developing events and tours on an ad hoc basis in response to requests from teachers and community groups. In an effort to build the education program with as much focus and success as possible, introductory research was done to determine if there were studies that addressed the museum–public school relationship in a Common Core–curriculum learning environment.

No qualitative studies—with either a regional or national focus—could be found on this subject. Articles addressing the “how” and the “what” involved in the relationship between museums and public schools had been published, but none looked at the “why” that motivated such collaborations. Several available surveys addressed the current state of museum education, but they were from the voice of the museums themselves, not those who use museums, and specifically not teachers. In 2009, the not-for-profit organization Museum-Ed conducted an online survey of ninety-eight museums across the United States; it explored nine topics pertinent to the museum-education field and then contrasted those findings with findings from a similar survey the organization had conducted in 2003.³ In 2011, the Museum Association of New York (MANY) conducted an online survey of fifty New York State institutions.⁴ Both surveys provided insight into the goals, trends, and overall state of museum education but neither provided direct information from the educators those museums serve.

Moreover, much of the literature existing prior to this study focused on primary education, to the near exclusion of secondary education. Studies like “Understanding Elementary Teacher Motivations for Science Fieldtrips” used observation and open-ended interviews to look at motivations of elementary teachers leading field trips to science museums.⁵ This study touched lightly on the theme of this research topic but focused only on science museums and similar institutions and did not explore other methods of teaching museum content (in-school presentations, virtual art experiences, and so on). Similarly, a study of the Asian Art Museum of San Francisco in 2009 used online surveys and focus groups to evaluate teachers’ desires for curriculum enrichment from the museum and Asian studies specifically.⁶ Both studies give a measure of insight into the state of museum education, but only as it relates to those particular institutions and to their museum education curriculum specifically.

Notably, all of the available studies predated the creation of the Common Core curriculum, which was, at the time of this study, a suspected factor in educators’ lack of motivation to utilize the museum as part of their curriculum. The four aforementioned studies were the most relevant from the ten years prior to our own study.



METHODOLOGY AND METHODS

METHODOLOGY

This cross-sectional study was designed to be regional, encompassing the three counties that are home to the K-12 public schools with which the Wellin Museum works. (These schools are detailed in the *Respondent Demographic Data* section.) The data represents a broad range of grade levels and subjects taught, in addition to representing both those who have and those who have not used a museum as part of their curriculum. Qualitative methods were chosen as the primary method of data collection, with minimal focus on quantitative methods. All individuals involved in this study agreed to participate of their own accord were notified that their participation was voluntary. With the exception of the interviews found in the *Peer Institution Perspectives* section, all identities of respondents and the schools they represent are anonymous. Compensation for participation in the research and invitations to participate are detailed in the *Research Methods* section of this report, as follows.

RESEARCH METHODS

The methods and research instruments of this study were reviewed and approved by the Institutional Review Board of Hamilton College in compliance with the Ethical Principles and Code of Conduct established by the American Psychological Association.⁷

⁷ "Ethical Principles of Psychologists and Code of Conduct," American Psychological Association, accessed September 18, 2017, <http://www.apa.org/ethics/code/index.aspx>.

This study consisted of the following mixed-method research activities:

1) Focus Groups: Designed to be a discussion with area K-12 public school stakeholders, this instrument was employed to solicit detailed responses to the research questions, administered in conjunction with a written survey comprising the same line of questioning. All focus groups were held at the Wellin Museum of Art at Hamilton College, led by Amber Geary, audio recorded, and then transcribed. Respondents were compensated for their feedback with products and publications from the Wellin Museum.

Participants were invited to attend focus groups based on grade level (elementary, middle, high school, and administrator) via email invitation sent to a preexisting email list accumulated from attendees of K-12 public school-based tours and events at the Wellin Museum. An invitation to participate was also given through social media on Facebook. See Appendix B for an example of an invitation to participate sent via email. See Appendix C for an example of the invitation to participate on social media. See Appendix E to view the list of



questions used with teachers as a written survey as well as for focus-group facilitation. See Appendix F to view the list of questions used with administrators as a written survey as well as for focus-group facilitation. See Appendix G to view the consent form for participation in the research.

2) Teacher Think Tank: This instrument was designed to be a platform for open dialogue among K-12 educators, administrators, and the consultant, with a focus on sharing ideas about engaging and meeting the needs of community schools. Invitations to participate in the Teacher Think Tank were sent via email invitation to a preexisting email list accumulated from attendees of K-12 public school-based tours and events at the Wellin Museum. See Appendix D for an example of an invitation to participate sent via email.

The Teacher Think Tank was held at the Wellin Museum of Art at Hamilton College, audio recorded, and then transcribed. For the first Teacher Think Tank, respondents were compensated for their feedback with products and publications from the Wellin Museum. For the second Teacher Think Tank, respondents were offered \$20.00 gift cards to a local restaurant. In addition to verbal discussion, a survey instrument was administered. See Appendix E to view the list of questions used as a written survey as well as for focus-group facilitation. See Appendix G to view the consent form for participation in the research.

3) Personal Interviews: This instrument was designed to garner nuanced feedback from selected K-12 public school administrators and teachers based on grade level (elementary, middle, and high school). Participants for personal interviews were obtained through voluntary sign-up at educator events at the Wellin Museum, through word of mouth, and through direct invitation by Amber Geary to the participant. This instrument was administered in person, at the Wellin Museum, or at the interviewee's place of work and was led by Amber Geary, audio recorded, and then transcribed. Each respondent was given a \$20.00 gift card to a local restaurant for his or her feedback. See Appendix E for questions used to direct the teacher interviews. See Appendix F to view the list of questions used to direct the administrator interviews. See Appendix G to view the consent form for participation in the research.

4) Questionnaire: An online questionnaire was developed to obtain brief written feedback from teachers about their experiences using the museum. Invitation to participate in the questionnaire was sent in two ways. A first invitation was sent via email to teachers and administrators in Herkimer County through the Herkimer Boards of Cooperative Education Services (BOCES). The second invitation was sent to a preexisting email list accumulated from attendees of K-12



public school–based tours and events at the Wellin Museum. Each respondent was compensated with a \$10.00 Amazon gift card. See Appendix H for the invitation to participate sent via email. See Appendix E for the list of questions used in the online questionnaire. See Appendix I to view the statement of consent appearing at the beginning of the questionnaire.

Note that not every questionnaire question is represented in the main findings of this study. To view responses to the questions that fell outside the main themes of this study, see Appendix A.

5) Peer Institution Interviews: The consultant visited four academic museums in the Northeast to discuss best practices and to obtain feedback on the research question from the perspectives of museum educators. The details of these life history–style interviews and the participant selection requirements are included in the *Peer Institution Perspectives* section.

6) Pilot Programs: In the second year of the grant, two concepts that originated from the research data gathered in year one were implemented. These programs are detailed in the *Information Implementation: Pilot Programs* section.

OTHER TEACHER INTERACTIONS OF NOTE

Two other methods of interacting with teachers and administrators were built into the original methodology but are not included in the main findings of this report. The first method was an event used to garner interest in the Wellin Museum’s K-12 programming and to raise awareness of the study to potential respondents. The Wellin Museum hosted four open houses for teachers. Called An Evening of Art for Educators, they provided teachers and administrators individualized tours with student docents and opportunities to connect with museum staff, as well as a chance to try out interdisciplinary art projects. Every teacher who attended received a certificate for professional development hours from the Wellin Museum of Art.

Invitations to attend An Evening of Art for Educators were distributed in a variety of ways, including a mailing to public school administrators, an email, and an invitation posted on Facebook. The mailing list to administrators was developed through selecting schools within the counties designated for research and obtaining contact information from school websites. Teachers were contacted via email from a preexisting list accumulated from past attendees of K-12 public school–based tours and events at the Wellin Museum. See Appendix O for an example of a flyer and Appendix P for an example of a postcard advertising An Evening of Art for Educators. See Appendix M for an example of the invitation to An Evening of Art for Educators on social media. See Appendix L for



Photo: Janelle Rodriguez

an example of the invitation to An Evening of Art for Educators sent via email. See Appendix N for an example of a letter sent to administrators detailing An Evening of Art for Educators. See Appendix Q for an example of a certificate of attendance for An Evening of Art for Educators.

The second method of research was an After-Tour survey, completed by thirteen individuals who used the Wellin Museum during the tenure of this research. This instrument was designed to garner feedback from administrators and teachers at selected K-12 public schools to evaluate the efficacy of the Wellin Museum's school and community programming. The invitation to participate in this survey was sent via email to a list of teachers who had used the Wellin Museum between September 2015 and September 2017. Of the thirteen respondents, five were omitted from the research criteria for being from community-based or homeschool groups as opposed to K-12 public school groups. In addition, responses were very centered on the specific programming or staff present at the respondent's tour and were not viewed as universally beneficial or relevant to this study. That said, as the instrument itself may be of benefit in the broader context of this work, the invitation to participate in the After-Tour Survey via email can be seen in Appendix J. See Appendix K for survey questions.

LIMITATIONS AND ALTERATIONS TO METHODS

As the research got underway, a primary challenge was scheduling, particularly with regard to focus groups and the Teacher Think Tanks. For example, the second Teacher Think Tank was cancelled due to lack of participants. Potential respondents in this sample set are often parents or caregivers with full-time jobs and very little free time. Many potential respondents who expressed inter-



est in giving feedback but could not attend a group meeting were more willing to sit down for an interview in their classroom or at the Wellin Museum. After several unsuccessful attempts to populate focus groups, more successful methods of data collection that avoided a universally convenient time frame were used, namely an online questionnaire and one-on-one interviews. This change increased the numbers of personal interviews and questionnaire responses from the original proposed numbers.

TIMELINE

Following is an account of the two funded years by research method:

Year 1, Semester 1

Teacher Think Tank

Educator Event – An Evening of Art for Educators

Develop After-Tour Survey, Questionnaire

Develop/schedule list of peer institutions to visit, list of personal interviewees, focus group list of participants

Year 1, Semester 2

Educator Event – An Evening of Art for Educators

2 Focus Groups: 1 middle school educator group, 1 elementary/middle school administrator group

Personal Interviews: 2 educators who have used museums as part of their curriculum, 2 who have not

2 Peer Institution Visits

Pilot Program Genesis Meeting

Year 2, Semester 1

Educator Event – An Evening of Art for Educators

9 Personal Interviews: 6 educators and 3 administrators who have used museums as part of their curriculum

2 Peer Institution Visits

Pilot Program 1 Implementation

Year 2, Semester 2

Educator Event – An Evening of Art for Educators

Online After-Tour Survey

Online Questionnaire – 123 respondents

Pilot Program 2 Implementation



RESPONDENT DEMOGRAPHIC DATA

8 “Quick Facts: Oneida County, New York,” U.S. Census Bureau, accessed September 12, 2017, <https://www.census.gov/quickfacts/fact/table/oneidacountynewyork/PST045216>.

“Oneida County School Districts,” New York Schools, accessed September 12, 2017, <http://www.newyorkschoools.com/counties/oneida.html>.”

KWIC Indicator: Children Receiving Free or Reduced-price School Lunch – Public Schools,” New York State Kids’ Well-being Indicators Clearinghouse, accessed September 12, 2017, http://www.nyskwic.org/get_data/indicator_profile.cfm?subIndicatorID=52.

“Quick Facts: Herkimer County, New York,” U.S. Census Bureau, accessed September 12, 2017, <https://www.census.gov/quickfacts/fact/table/herkimercountynewyork/PST045216>.

“Herkimer County School Districts,” New York Schools, accessed September 12, 2017, <http://www.newyorkschoools.com/search2.aspx?Search=herkimer+county>.

“KWIC Indicator: Children Receiving Free or Reduced-price School Lunch – Public Schools,” New York State Kids’ Well-being Indicators Clearinghouse, accessed September 12, 2017, http://www.nyskwic.org/get_data/indicator_profile.cfm?subIndicatorID=52.

“Quick Facts: Madison County, New York,” U.S. Census Bureau, accessed September 12, 2017, <https://www.census.gov/quickfacts/fact/table/madisoncountynewyork/PST045216>.

“Madison County School Districts,” New York Schools, accessed September 12, 2017, <http://www.newyorkschoools.com/search2.aspx?Search=madison+county>.

“KWIC Indicator: Children Receiving Free or Reduced-price School Lunch – Public Schools,” New York State Kids’ Well-being Indicators Clearinghouse, accessed September 12, 2017, http://www.nyskwic.org/get_data/indicator_profile.cfm?subIndicatorID=52.

The following demographic data⁸ represents those who participated in focus groups, personal interviews, and an online questionnaire as part of this research—140 individuals. Please note that statistics represent the total number of responses for each category; in some instances, respondents did not answer every inquiry.

COUNTIES REPRESENTED

Oneida County (67 responses)

- Population (2016): 231,190
- Median income (2016): \$48,246
- Number of public school districts: 15
- Number of students receiving Free & Reduced Price Lunch (2015-16): 17,996 (54.2%)

Herkimer County (56 responses)

- Population (2016): 62,613
- Median income (2016): \$46,229
- Number of public school districts: 11
- Number of students receiving Free & Reduced Price Lunch (2015-16): 4,739 (52.8%)

Madison County (13 responses)

- Population (2016): 71,329
- Median income (2016): \$54,145
- Number of public school districts: 10
- Number of students receiving Free & Reduced Price Lunch (2015-16): 4,136 (43.7%)

Although the target audience of this study was teachers and administrators in Oneida, Herkimer, and Madison counties, the online questionnaire did obtain responses in minor quantity from two other counties in New York State that are adjacent to the three focal counties. Responses from those counties are as follows: Cortland (1) and Otsego (4). These responses were integrated into the research.

ABOUT FREE AND REDUCED PRICE LUNCH

Free and Reduced Price Lunch (FRPL) is part of the National School Lunch Program and is often used as an indicator of poverty, as it denotes the percentage of school-aged children receiving government-subsidized lunches served at school. According to the National Center for Education Statistics, “High-poverty schools are defined as public schools where more than 75.0 percent of the students are eligible for



9 “Concentration of Public School Students Eligible for Free or Reduced-Price Lunch,” National Center for Education Statistics, last updated March 2017, https://nces.ed.gov/programs/coe/indicator_clb.asp.

10 Lauren Musu-Gillette and Tom Snyder, “Free or reduced price lunch: A proxy for poverty?” National Center for Education Statistics (blog), April 16, 2015, <https://nces.ed.gov/blogs/nces/post/free-or-reduced-price-lunch-a-proxy-for-poverty>.

11 “KWIC Indicator: Children Receiving Free or Reduced-price School Lunch – Public Schools,” Kids’ Well-being Indicator Clearinghouse, accessed October 2017, http://www.nyskwic.org/get_data/indicator_profile.cfm?subIndicatorID=52.

FRPL, and mid-high poverty schools as those where 50.1 to 75.0 percent of the students are eligible for FRPL. Low-poverty schools are defined as public schools where 25.0 percent or less of the students are eligible for FRPL, and mid-low poverty schools as those where 25.1 to 50.0 percent of the students are eligible for FRPL.”⁹

Children considered eligible to receive full funding for the Free and Reduced Price Lunch Program come from households that are below 130% of the poverty threshold.¹⁰ Children receiving partial funding from the program are between 130 and 185% of the poverty threshold. These statistics reflect the 2015-16 academic year and can be found at the New York State Kids’ Well-Being Indicators Clearinghouse.¹¹

REPORTED NUMBER OF YEARS TEACHING

The level of teaching experience of respondents ranged from five months to thirty-eight years, with the majority having sixteen to twenty years. The yearly breakdown for respondents is as follows:

1-5 Years	19 Respondents
6-10 Years	26 Respondents
11-15 Years	26 Respondents
16-20 Years	41 Respondents
21-25 Years	17 Respondents
26-30 Years	11 Respondents
31-35 Years	5 Respondents
35 + Years	1 Respondent

SUBJECTS & GRADE LEVELS REPRESENTED

Respondents represent a range of K-12 grade levels and teach a range of subjects including humanities, science, art, math, technology, special education, and health. The majority of respondents (fifty-four) represent humanities (social/global studies and English language arts), followed by art (forty-two respondents). The least represented subject was technology (two respondents), followed by health (three) and physical education (four).

High school (9-12 grade) was the highest-responding group, followed by middle school (6-8 grade). Respondents also included principals from elementary, middle, and high schools as well as one superintendent.



TEACHER PERSPECTIVE

When the question “What makes K-12 public school teachers choose to use a museum as part of their curriculum?” was developed, there was a focus on identifying motivation: the incentives that teachers report for choosing such a collaboration. As the research got underway, however, it seemed that this was not a study of motivations but rather a study of impediments. An overwhelming 95% of respondents cited finding value in using a museum as part of their curriculum, which would suggest that they were using museums or, at the very least, were willing to do so. However, 41% of respondents reported never having used a museum as part of their curriculum. It became evident only months into data collection that there was a disconnection between what teachers wanted to do in relation to museum-school collaborations and what they were actually doing.

OVERARCHING THEMES

The overarching reasons for the disconnection can be put into three main categories: time, cost, and defensibility.

THREE MOST REPORTED BARRIERS



TIME

Testing Schedules
Distance/Travel
Time Away From Other Classes



MONEY

Bussing Costs
Substitute Costs
Other Fees



DEFENSIBILITY

Curricular Tie-In
Administrator Buy-In
Time Away From Own Class

TIME

Time Away From Class/Other Classes

When referring to the issue of time in this context, one has to consider how time applies to standardized testing in public schools. For example, if a middle school art teacher were to take a group of students to a museum and was away from the school for two hours, the students who went on the museum visit



would be other missing classes, creating a hole in the learning for those students. This creates tension because of vigorous testing, the outcomes of which impact teacher-performance ratings.

I couldn't just bring my first period class of twenty-five because that day the tour lasted an hour and a half, so then they would have to get back to their class and everyone else would have missed it.

We're also required so many minutes and hours to provide X amount of instruction. So if we take a day and go to the museum, now I've taken away from ELA and math, in their minds.

Scheduling Responsibilities

Time to travel to a museum was reported as a detractor.

When you're like, "I can't even get a lesson plan done right now," time is a huge factor.

Lack of availability of busses was also reported as a detractor. Not every district in the data sample had a bus fleet, so being guaranteed a bus for a certain day or time was not always an option. In addition, the amount of paperwork and time it took to secure a bus was often prohibitive.

It's a bit of a deterrent as well because we have to do quite a bit of paperwork and we also need to have all this paperwork submitted at least six weeks in advance . . . and then you're hit with district disapproval because you didn't give enough time.

The logistical impact of securing chaperones and substitute teachers, as well as organizing and following up on permission slips, was also reported as prohibitive because of the strain it put on the already overloaded schedules of the teachers.

Time of Year

The time of year tests are held for specific grade levels also affects teachers' ability to engage with museums in and out of the classroom, potentially eliminating weeks out of the year that students are able to get external curricular enrichment. It was suggested by teachers that the best time to plan visits was during the summer months through September.

Scheduling time in the school year is a deterrent. Curriculum has been a challenge since the adoption of the NYS modules for ELA, there's very little room for creative adaptations of the required texts/lessons.



For many years I did not even consider it because my year is the year when they have a large test at the end of the year . . . and so that minimized my freedom to take trips, field trips.

My budget was due in mid-January. I don't think the outside world knows that, you have to submit when you're going to do a field trip, where it's going to be, almost a year in advance, because they are putting budgets together to be voted on because that's just the way it is. . . . It's difficult for me to slide into my budget if I don't know what shows are coming.

COST

The issue of cost is relative to the school district as well as to the specific museum involved with the museum-school collaboration, but it was a major influencer with regard to teachers choosing to use a museum as part of their curriculum.

My district is very strict about field trips, whether it's a budget issue or who knows. . . .

The cost of substitute teachers to cover for middle and high school teachers, and museum admission and/or in-classroom museum-experience fees, ranked high on the list of expenses that teachers consider. The cost of busses, gasoline, and bus-driver and substitute-teacher wages were significant issues when considering a trip to the museum, as these components alone can cost hundreds of dollars. It should be noted that these fees are in addition to the cost of admission and materials for the museum visit itself.

The cost of providing lunch for students who are travelling from a distance was also a concern, because, as stated in the *Respondent Demographic Data* section of this report, there is a 43.7 to 54.2% Free and Reduced Price Lunch rate in the counties represented. If a child receiving a subsidized lunch were not in school to eat said lunch, then funding would have to come from elsewhere to provide an alternative lunch during the museum visit.

Are we going to be able to get there at a time that I'm not going to have to feed them lunch, or if I have to feed them lunch how's that going to work?

DEFENSIBILITY: THE KEY RESOURCE

Public school administrators hold the keys both literally and figuratively to museum-school collaborations. Even if the concerns of cost, time, and transportation are favorable, without the approval of the administrator, a museum-school collaboration isn't possible.



We have very few field trips that we can take during the school year and if we say, “I’d like to take a field trip,” you have to justify why you’re taking it, where does it fit into your curriculum, and I have, in the past, had to go back into the state curriculum, state standards, and say, “It is, it says right here that this is required.” Because otherwise, in the past, the administrators that I’ve dealt with would say, “Well we don’t have money for that.” And I’ll say, “You need to provide this for my students because it says that they should have this as an experience.”

Conversely, even if cost, time, and transportation are *not* favorably settled, an administrator who supports the museum-school collaboration can help make that collaboration a reality.

It’s nice to have the support of other people and if it’s administration—if it’s a principal or superintendent [who] goes for it—then I think it’s more likely to happen because then other teachers won’t say “oh, don’t do that” and teachers who might want to do these things will know that it’s okay and get that extra push.

Curricular Roadblocks

Direct curricular tie-in can create roadblocks for museum-school collaboration if the content being taught is very specific (say, French or art or ecology), making the collaboration indefensible.

There’s not a lot to address my content (Latin American culture) . . . so there would be no reason to take them [to a museum].

If I [an art teacher] do it, the whole grade needs to do it. So that, getting all the teachers to buy in on the idea, can be prohibiting at times because I can’t always get everybody to buy in on it or see that they have the time to stop what they’re doing in their curriculum to take the time to do it. So if I’m going to take them to a museum, without a doubt it’s the curriculum that’s fitting for both of us.

As noted, the overarching themes that arose throughout the data-evaluation process centered around time, cost, and defensibility. Certain specific themes repeatedly came up as well; they can be seen in the feedback to the following questions.

Have you used a museum to supplement your curriculum?

Forty-one percent of respondents said they had never taken a class to a museum, used a virtual museum resource in the classroom, or had a museum push into their classroom to supplement their curriculum.



***Do you find value in using a museum as part of your curriculum?
Why or why not? What motivates you to use a
particular museum as part of your curriculum?***

Responses to these questions centered around a desire to have an educational and interactive museum experience that made content taught in the K-12 classroom more tangible for all types of learners. Ninety-five percent of respondents said that they find value in using a museum as part of their curriculum and gave detailed feedback about the components of a museum-school collaboration that they find most valuable.

Following are the topics teachers discussed most frequently in focus groups, personal interviews, and questionnaires in relation to what motivates teachers to use a particular museum as part of their curriculum and what value they found in participating in a museum-school collaboration.

**CURRICULAR CONNECTION:
BRINGING CURRICULUM TO LIFE WITH INTERDISCIPLINARY FOCUS**

Curricular Tie-In

Teachers reported that curricular tie-in was of paramount importance when considering the use of a museum to supplement classroom curriculum. Many teachers claimed that a museum-school collaboration wouldn't be permitted by administrators if curricular tie-in was missing, whether it be for a field-trip, virtual, or in-school experience.

Everything has [to tie] into your curriculum, you can't just say, "I would like to bring my kids to this amazing exhibit here" without having some sort of tie-in to a book you're reading or some skill.

I'm encouraged to stay within my content. One question they ask is: "How does this affect what you teach in the classroom? How does this enhance what you teach in the classroom?" So it really needs to be something that enhances my curriculum.

If permission to collaborate with a museum was present, dedicating specific time to plan a collaboration that fell outside classroom curriculum was reportedly prohibitive, further establishing the need for direct tie-in. Put simply, the more direct the curricular tie-in, the more effortless the museum-school collaboration is for the teachers and, therefore, the more likely they are to participate.



It has to relate to the assigned curriculum, because if it's an add on, you just, I feel like you don't have the time to put into dedicating [to] it, you don't. Something that's already within your assigned scope of what you need to be teaching, or if it easily lends itself that way, then it's, like, a no-brainer.

Museums Bring Curriculum to Life

In his theory of Constructivism, Jean Piaget observed that children learn more from experiencing through the senses than by being given information about a topic or object. In their book *Theories of Early Childhood Education: Developmental, Behaviorist and Critical*, Cohen and Waite-Stupiansky illustrate this concept: “Experiencing the brightness of the sun or the smell of chocolate leads to knowledge of the physical attributes of the sun and chocolate. Importantly, the child must discover the physical knowledge directly through his or her senses, not from alternative means such as someone describing the attributes to the child or watching a video about [chocolate] without having first-hand experience with the objects previously.”¹²

Teachers spoke openly about how impactful seeing an object in real life can be for K-12 students, illustrating this particular facet of Piaget’s theory. This applies to concepts taught in general education classrooms as well as the art classroom. For example, a global studies teacher may not be teaching about a particular artist or piece of art on view at a museum, but seeing art made from the time period she is teaching contextualizes that topic, fleshing out concepts and giving depth to content.

Museums generally have primary source items, artifacts, documents, and I think it really is a great way to bring history alive for kids.

I think what's appealing to me about [going to the museum] is that bringing in artwork and other pieces into the unit provides another avenue to reach the students in terms of learning modalities. Is it visual, is it audio, is it tactile, what's going to hook that kid into making that connection between [the subject] and between something that is inanimate or that is just cerebral and to something that is an experience that they can understand, that they can connect to their life.

Museums Accommodate Multiple Learning Styles

All types of learners participate in K-12 visits to the museum, representing a variety of learning styles. When responding to the value of a museum-school collaboration, teachers repeatedly cited that their students do not necessarily learn by simply hearing information.

¹² Lynn E. Cohen and Sandra Waite-Stupiansky, *Theories of Early Childhood Education: Developmental, Behaviorist, and Critical* (New York and London: Routledge, Taylor & Francis, 2017), 6.



You have some kids who are great at book learning and can just focus on that, but other kids need to see, they need the visual, so that's what [museums are] able to offer those kids.

This concept reflects the previously mentioned Piaget theory and is also deeply rooted in Howard Gardner's Multiple Intelligences theory. In his theory, Gardner challenges the definition of intelligence as the ability to succeed in scoring high on a standardized test. He instead proposes that "intelligence is a computational capacity—a capacity to process a certain kind of information—that originates in human biology and human psychology." This capacity is marked by seven distinct types of intelligence: musical, bodily-kinesthetic, logical-mathematical, linguistic, spatial, interpersonal, and intrapersonal.¹³ The idea of the museum as a tool to reach the whole learner is reflected in the feedback teachers gave, specifically with regard to special education learners.

13 Howard E. Gardner,
*Multiple Intelligences: New
Horizons in Theory and Practice*
(New York: Basic Books,
2006), 6–16.

[Museums] offer a unique way to look at the material. There are kids who do not learn well by looking at a book, by listening to a lecture. They learn more artistically, and that's just another avenue to show them how you can study history really through different forms of art.

My students need things presented in a variety of ways. Some of them have visual perception issues but the majority of them have expressive and receptive language problems, so just talking and reading isn't enough. It just isn't enough. It's hard to tell which parts they pick up or don't pick up through language, so visually and hands-on and listening are all just better chances of getting that message to them.

Museums Help Make Interdisciplinary Connections

Teachers frequently commented on how teaching with art can support learning.

I've taken a workshop on Visual Thinking Strategies where you take art and really go in depth. It forces you to think deeply. Now that can be done with English, with ELA. So I could plan that with the English teacher and that's awesome. That's encouraged by my administration. That would be very cool to do.

Congruently, teachers reported on how taking trips to museums required them to collaborate with colleagues to use art as part of their curriculum, and to make connections to other classes or departments.

Just the idea of being able to find interconnections between . . . like, if I'm going to a museum it's kind of forcing me to [make] the connection from my work to the other work and forcing the kids to find interconnec-



tions between art, music, language . . . we go to the museum and we've got the whole package.

[I like] using artwork as a springboard for writing, critical viewing, and visual thinking strategies. I also like to use art or a museum to show that novels, poems, et cetera do not occur in a vacuum, but are a representation of an era.

Museums Foster Problem Solving

The Wellin Museum of Art at Hamilton College employs the concept of a museum “turned inside-out” in that it teaches from collections and exhibitions as well as informs visitors of the inner workings of a museum. The Wellin’s educational outreach holds to the idea that even if an individual is not interested in making art, there is an immense benefit to viewing, discussing, and writing about art, as all play a larger role in critical thinking and visual literacy development. In his report “First Lessons: A Report on Elementary Education in America,” former U.S. Secretary of Education William Bennett expressed the following: “The arts are an essential element of education, just like reading, writing, and arithmetic. . . . Music, dance, painting, and theater are all keys that unlock profound human understanding and accomplishment.”¹⁴ This idea was echoed in one respondent’s thoughts:

You're always going to have problems that you're going to need creative solutions to. So even if you don't like to create art, you're going to learn to solve problems by learning about art.

BROADENING STUDENTS' LIFE EXPERIENCE

Museums as a First

*Sometimes it's just a place they've never been.
For them it's a first to go to a museum.*

Respondents reported the idea that museums can offer a broader view of what is possible for students to achieve, with specific focus on the positive impact of learning in a place other than the classroom. For many of the respondents, trips to a museum are not a regular occurrence and therefore are a special experience for many of their students.

Museums Encourage Experimentation

The inspiring nature of seeing art in “real life” was noted as important, as it opens the doors of possibility for students and helps them understand the arts as a practice or career path.

¹⁴ William J. Bennett, “First Lessons: A Report on Elementary Education in America,” Washington, D.C., 1986, accessed October 2017, <http://files.eric.ed.gov/fulltext/ED270236.pdf>.



Seeing it for real, you know, it's not glossed over. . . . When you look at a reproduction it kind of loses that realness. When you get to go see it I think the kids have a better feel for, "I might be able to do that." Because they can see that there is actually the brush stroke, so they get a better sense of whether they can do that kind of thing or not.

Learning Outside of School

Museums offer art and artifacts that span millennia, a resource most schools cannot provide. Teachers responded to the benefits of the expertise of museum staff, as well as to the benefits of introducing other community institutions as places of learning.

[Museums have] a world of resources that I wouldn't be able to provide for them and the knowledge that the experts have [is] just incredible.

Bringing that education out, getting them out to see it, showing them that learning pretty much happens everywhere, not just in a school in a classroom.

This was especially true for teachers in contained classrooms where "specials" like art and music were being taught by the classroom teacher.

. . . Because it gives them a break from me always being the one to do all the art and the music with them because it's a contained classroom. . . . It's just nice for them to see other people from the community and be like, "Oh, we care about you too," so it's nice to do that; plus, more ideas: You have a different take on something than I would, it's just different people's versions of things.

Etiquette Building

Learning how to behave in public is a real-world exercise that museums provide naturally. Teachers reported favorably about how the clear-cut rules for behavior at a museum create positive boundaries for students.

It's nice to bring them out into the community, get them used to acting appropriately in a museum, that they get that exposure.

In addition, the weight of the "rules" being delivered by museum staff during an in-school pre-visit or at the museum itself was also reportedly favorable to teachers; they felt that a voice other than their own would help drive home these lessons for their learners.

Kids don't know museum etiquette, they don't know that when you're in a museum you put your cellphone away. They don't know, and hearing that



from somebody who is a professional or the expert carries much more weight than it does with their parents saying it or me saying it.

The cultural aspect of just coming out into the world, being in a museum, learning how to act, etiquette, everything on that aspect, and then if people were to come into the classroom, it's sort of that same sort of deal, I guess, where, you know, it's a stranger so they need to act differently and a lot of times when people come in they're a little bit more open-minded, I guess because they can't get away with things with this person yet. . . .

FRIENDLINESS OF THE MUSEUM AND DOCENTS

Teachers reported wanting a friendly environment for their students to visit, including how the docents deliver their tours to all types of learners.

I don't want to go to a museum where the kids all have to sit perfectly quiet because it's not a reality. And unfortunately that's what the kids think going to a museum is—going and being quiet. I like a museum that allows a lot of discussion.

Child-Friendly Environment

Teachers reported that engaging activities that included manipulatives and exploration were desirable in a museum experience. This included how much autonomy children were allowed while visiting a museum and how much they were asked to interact with the tour itself through dialogue.

There has to be a space they are allowed to explore and move.

I like the hands-on stuff for them. At this age, they need more stuff they can touch and experience and do this and watch what happens when they do that.

The kids need more hands-on stuff. Say you have a painting of a dancer, maybe have a dance class. Try to move, do some movement or experimenting with color. Use all the senses.

Docent Expertise

Docent interaction with students was a primary concern for teachers. Reinforcement of classroom-taught content by an expert was desirable and viewed as having a positive impact on learners.

I think it's wonderful when they go there and [docents] tell us about the art. They know about the art, and they help explain it, like even the security guards. That makes it so accessible because for kids and adults, you



need to be person-to-person rather than “Okay read the paper, the pamphlet.” That just doesn’t get it. . . . It’s just great to hear and they explain how they did it and you talk back and forth—“Oh, could they have done this or no, how was it?”—and even if they’re not sure, if they’re willing to talk about it, people are curious about it.

Effective communication between docents and students was also reportedly important to teachers.

My group can have physical needs, behavioral needs, so those things have to be taken into account before [we visit]. And if we can have a guide, someone who, number one, isn’t afraid of our population because there’s nothing to be afraid of, but [who is] familiar with teaching at a level that they can understand, because if your vocabulary is beyond their understanding, they’re going to check out, and if you talk down to them like a small child, they’re going to check out.

Is there anything prohibitive about using a museum as part of your curriculum?

STUDENT BEHAVIORAL CONCERNS

The issue of student behavior was a concern for many teachers.

I worry, depending on the class and the kids, that sometimes behavior can get in the way, like, they’re not supposed to touch that.

This issue combined with that of time: If a teacher needs time to vet the behavior of the class before planning a trip to the museum, timing and planning of the museum visit would have to accommodate that vetting process.

Well, with my kids it’s really behavior . . . that’s why I kind of wait until like November/December or even springtime to go [on a field trip] because it depends on the type of class they are.

There was also concern expressed that the misbehavior of a small group of students could take away from the experience of the group, or of other museum patrons.

Something I’m worried about as well is if we go somewhere and then this small group of them is disinterested and then they’re not participating constructively or they’re detracting from the experience of other people.



Photo: Janelle Rodriguez

GROUP SIZE

Reportedly, the expense and logistics of taking just one or two classes on a field trip can make small group trips impossible, requiring teachers to work together to bring several classes or entire grades at one time. This created concerns for some teachers about the museum's willingness to accommodate so many students.

I have 60 kids, and so you have to think of the logistics of it. How many can you fit into a room, what are you going to do—activities, hands-on activities? You have to break them into groups and, you know, I work with middle-school-aged kids—they get bored very easily, you need to keep them busy all the time, focused, and it needs to be interesting.

For me it's the size of my group. You see, if I say, "Okay I just want to take the top 10%" it's not very feasible because then I'm leaving the rest and getting a substitute and that's not . . . it's frowned upon.

ACCESSIBILITY

For some teachers, finding a museum that can welcome students with accessibility issues was noted as a prohibitor.

You know, some of my students have accessibility issues and I know that isn't a problem in this building but it is in many places we go.



What could museum staff do to make working with the institution easier?

TEACHER COMMUNICATION

Following are the most effective methods of reaching teachers as reported by the teacher respondents of this study:

- Teacher's centers (either by district or through statewide organizations like BOCES)
- Person-to-person outreach (faculty meetings, open houses, teacher-specific tours, classroom visits)

Having met you makes it easier because if it's some random person, I probably would say, "I don't know who you are. I don't know what you can deliver."

You were in the building, and it was kind of a spiral effect I think and I know it's hard to get in and see teachers all the time . . . but that link was really nice, that outreach that wasn't just on paper.

- Email and follow-up emails

Facilitating the connection [helps] because I think we get caught a lot in what we're doing and sometimes we have this idea that we want to go there and it doesn't come to fruition because we get caught into everything else that we're doing. I think we need a constant reminder. "Are you coming? Are you coming? You need to come."

I think [you] just have to keep trying to reach out, just keep it up. Like don't assume that because we didn't answer you it's because we don't care—a lot of times it's just because we got 18 emails that day and we clicked on yours and then forgot about it.

PROFESSIONAL DEVELOPMENT OPPORTUNITIES

Professional development hours are mandated for New York State teachers through the Continuing Teacher and Leader Education (CTLE) Requirements.¹⁵ The type of teaching certificate held by an individual determines the number of professional development hours that person will need; however, for many teachers, there are few options directly related to their content. Respondents reported

¹⁵ "Office of Teaching Initiatives," New York State Education Department, accessed October 4, 2017, <http://www.highered.nysed.gov/teert/reteachers/ctle.html>.



interest in arts-based professional development that could apply to both the art room and the classroom.

In addition to professional development with an interdisciplinary focus, respondents expressed a desire for professional development that could be implemented in the classroom with ease.

Visual Thinking Strategies sounds like something that I can bring back to my classroom immediately because oftentimes we do professional development and you're like, "Okay, this is great; however, it would require me to go back to September and basically restart from there." Other professional development sessions where it's like these quick strategies that you can implement right away, they're awesome and then you can see results, you can tweak them.

PRE-VISIT ORIENTATION FOR TEACHERS AND/OR STUDENTS

Teachers expressed a desire to have a list of museum expectations, such as what to bring, what not to bring, museum rules, and pre-activities to prepare students before the museum visit. It was suggested that a museum staff visit to the classroom, a video, or an orientation packet would be ideal. Teachers also reported wanting to know activities in advance of the museum visit so they could prepare their students for the experience.

PUSHING INTO CLASSROOMS

I think that pushing into the classroom is much more user-friendly for teachers— more likely to be used.

For teachers in contained classrooms or those who have students with accessibility needs, the museum's pushing into their classroom was a desired feature of the museum-school collaboration. The majority of respondents had not had a museum push into their classroom. Online questionnaire respondents reported the following to this question:

Have you ever had a museum push into the classroom for a presentation or to instruct a specific lesson?

Yes	22
No	96
Want to but have not	10

This topic is of great importance to both the schools and the museums involved in a collaboration, as discussed in the *Peer Institution Perspective* section.



IDEAS FROM TEACHERS

Throughout the research process, particularly during the Teacher Think Tank, focus groups, and personal interviews, teachers gave suggestions related to programming, lessons, and collaboration. These ideas include:

- *Artist talks for kids.* Children interface with contemporary artists during tours or an in-school visit.
- *Curriculum planning.* The desire to know what was being taught in the classroom was repeatedly expressed by art teachers throughout the research. One teacher expressed that he/she went to curriculum-planning meetings to find out what was being taught in other classes. “I have to talk to them . . . you really have to kind of seek out the teachers . . . I would love to sit and hear it all.” The mutual benefit of curriculum maps for both art teachers and museum educators, as well as the concept of a museum-school collaboration to gather that information, was suggested.
- *Virtual offerings: “Dropping-In Series”* It was reported that a series of two-to three-minute videos about different aspects of a museum as a pre-visit, post-visit, or standalone activity would be of benefit to teachers. These videos might include a review of museum rules, explain who works at a museum or how a museum functions, or feature a particular work of art or exhibition.

They’re learning in mini-bites now rather than when I went to school. . . . Sometimes that’s just all the kids need. They’re like, “Oh, I get it.”

- *“Secret Life of the Museum.”* Behind-the-scenes stories of “mysterious artifacts,” specific kids-night-out events focused on solving “museum mysteries,” and interesting “secrets” shared on tours were reported as desirable.
- *Rotating activities.* Teachers reported that having multiple rotating “stops” on tours was preferable and more stimulating for students than one continuous stream of activity.



Photo: John Bentham



QUESTIONNAIRE RESPONSES

The following tables represent short-answer responses received via the online questionnaire instrument.

Do you find value in using a museum as part of your curriculum? Why?

Reinforces curriculum/brings it to life	29
Broadens students' experience	25
Hands-on experience	20
Enhances learning	15
Exposure to art	5

Why not?

Not relevant to my curriculum	2
Only if they come to my classroom	1
Museum must enhance curriculum	1
Too expensive	1

What motivates you to use a particular museum as part of your curriculum?

Connection to curriculum	47
Increases student engagement	13
Location	12
Accommodating to school groups	10
Bring curriculum to life	10
Cost	9
Cross-curricular experiences	6
Good website	4
User-friendly	3
Child-friendly	3
Special-ed accessible	2



What could museum staff do to make working with the institution easier?

Email teachers about programs	19
Know curriculum requirements	16
Docents prepared to work with children	11
Contact teachers w/ information	10
Open communication with teachers	10
Create programming connected to curriculum	6
Hands-on activities	4
More workshops for teachers	4
Provide lesson outlines	3
Have someone come to classroom	2
Come to faculty in-service days to promote programs	2
Build programs to grade levels	2
Good online presence	2
Mobile museums	1
Low cost/free	1
Workshop with administrators so they'll support field trips	1

If you were to advise a museum educator about what would make their programming a better fit for your curriculum, what would you suggest?

Know our curriculum	21
More hands-on activities	18
Adapt all lessons to all grade levels	15
Build curriculum with a museum educator	10
Know state standards	6
More online resources	4
Flexibility	4
Schedule not close to testing	1
Suitable for special needs students	1
Activities and lessons related to visits	1
Pressure state to give more flexibility to educators	1



ADMINISTRATOR PERSPECTIVE

Of the 140 respondents represented in this research, a small portion (approximately 5%) were administrators. These individuals were elementary, middle, and high school principals as well as one superintendent. All administrator data was gathered via interview or focus group only. The line of questioning was slightly different than that administered to teachers (see Appendix F).

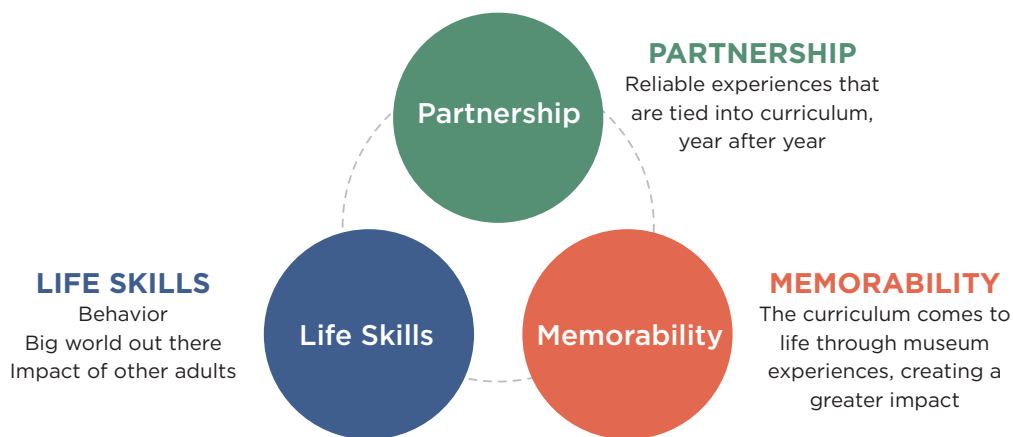
The focus of administrators' responses largely diverged from teachers' focus on issues of time, cost, and defensibility. Administrator response centered on a desire to build partnerships with cultural institutions that could be embedded into the K-12 curriculum, as well as on a need for museum-school partnerships that scaffold curriculum taught in classrooms. As opposed to teacher feedback, which spoke in detail about defensibility of tours to administrators, the administrator feedback expressed a desire to create a school culture where teachers feel empowered to initiate group visits to the museum.

It's not a question of motivating me. I'm motivated. It's a question of creating an environment where teachers are willing and able to embrace those opportunities.

Administrators also voiced sentiments about catering to the whole learner and supporting cross-curricular collaborations, as well as about the positive impact of learning in the community for students. The following details the specific themes that came up with high frequency.

ADMINISTRATOR FEEDBACK

What motivates Administrator Buy-in?





**What motivates you to use a particular museum as part of your curriculum?
Do you find value in using a museum as part of your curriculum?
Why or why not?**

CURRICULAR SUPPORT

There was much discussion in both the focus group and personal interviews about how multifaceted museum experiences needed to be in order to further enhance the classroom curriculum. The majority of administrator respondents saw curricular connection as the baseline of museum-school collaborations.

I think that anything that engages students or has them be able to look at something in a different frame of mind or a different reference point is always appealing regardless of whatever it is to try to build a connection with students to the curriculum that they're learning about.

Without curricular tie-in, a trip or in-classroom activity would be viewed as unnecessary. This reflects the theme of “defensibility” in teachers’ responses but also the issue of time in relation to the greater conversation around standardized testing.

[We need] something that supports the curriculum because we have to make sure that those goals are achieved and, in many cases, that the students are prepared for the assessment by which the teachers are judged. So curriculum would be number one, and really, if it doesn't support the curriculum, I'm not going to support the visit.

Administrator feedback also reflected a focus on museum activities that inspire interest in what is being taught in the classroom and create more curricular connections.

If it's something that can enrich an interest in the student, that's great. If it's something that can enrich a program, just our program, that's awesome, but if it's something that can enrich something they're learning about in a content area, that's even more of a plus.

MUSEUMS BRING LEARNING TO LIFE

Administrators reportedly desire learning experiences that bring curriculum to life, thus increasing the quality of the learning and stimulating interest in topics being taught. Having access to the depth and breadth of museum collections and the impact of seeing art and artifacts in “real life” were viewed as highly favorable.



The value is in making things real. Because at the high school level, so many of our concepts are abstract, and pictures in a textbook or even on a computer screen still don't really replace the experience that you have when you see an exhibit.

I like that it brings some authenticity to the learning. It makes learning more concrete because you actually have representations of what you're teaching.

Learning from an Expert

Administrators discussed the value of the museum staff's expertise and the impact that expertise has on learners. Learning about concepts taught in the classroom from a person other than teacher was cited as having a positive impact on students.

I think having students learn from an expert other than the person they see everyday as their teacher, I think having that guest expert come in and learning from them really makes the children feel important and valued and what they're doing is supported.

I think it's important for the students to hear somebody else's voice other than their teachers' . . . the way you present might be hitting a different student, or hitting a student in a different way, than the direction the teacher's coming in, so I value that.

LIFE LESSONS

The positive impact a museum-school collaboration has on a school and its students was reflected throughout administrator feedback. The teamwork involved in collaboration, the support gained from the museum, and the benefit to the students were all cited as positive outcomes of working with a museum.

The experience you provide for your students is what's important, and anything that can enrich them I think is what adds to your school community and your environment.

I feel if somebody reaches out to support us, and it can enrich our students' lives in any way that's not just a traditional classroom experience, that is one thing I'm always supportive of.

Expanded Horizons

Educating students about career paths in the arts, or perhaps simply introducing



a world outside of the school, was reported as another benefit of a museum-school collaboration.

A visit from a museum professional encourages them to see what's down the road for them; a path that they may want to go towards, long term.

Etiquette Building

Administrators discussed the benefit of opportunities that give students a chance to learn how to behave in public, and how museum staff helps foster these lessons.

Increasing general awareness, increasing appreciation, being better rule followers, being more appropriate in public, there are a lot of these social relationship-type benefits from visiting a museum.

It helps when you have museum staff that embraces adolescents and their quiriness and maybe even prefaces with museum manners and how you're supposed to behave and teaches them some of these life lessons as well as whatever other lessons can be learned from the exhibit.

Is there anything prohibitive about using a museum as part of your curriculum?

MOTIVATING TEACHERS

Contrary to teacher responses, administrators voiced a desire for teachers to leave their “comfort zones” and seek out museum-school partnerships. Administrator respondents expressed a willingness to let teachers collaborate with museums.

[It was] somewhere along the way—it was likely the standardized test movement, and then Common Core coming along—that people lost that authenticity and were more worried about performance-based instruction, which takes away from being able to do the experiential kind of learning.

The challenge is getting people over the hump and willing to do it. . . .

Because it's work. It's a lot more work than showing up to school, teaching your students. And it's almost a matter of getting the teachers out of their comfort zones.



Administrators also reported a desire to see more classroom teachers utilize museum offerings, as opposed to specifically art teachers.

The art teacher does a lot—she brings the museum or art to the classroom virtually—but I think the one thing I would like to see more of is that not just in the art classroom but a little bit more with my regular ed teachers.

A Lift on Limits

Administrators reflected on the changing state of standards imposed on teachers, discussing how the economic climate surrounding field trips has improved but how many teachers do not use trips as much as they could.

We used to really limit our field trips. I think sometimes teachers worry about time out of the classroom. I think we are very fortunate in this school district that we aren't just about test scores. I think we really look at the whole child development.

TIME

Administrators were much less concerned about the logistical time it takes to plan a field trip than teacher respondents, focusing more on providing an “apples to apples” experience for all students in a grade, in addition to how that would impact the school day.

We're taking a look at what the activity is and how much time it's going to take and is the educational relevance enough to do the schedule piece associated with [taking the field trip].

When only one group or a small number of classes are taken on a field trip, it creates a gap in content being taught for the students who go on the trip. These gaps create stress on teachers to catch students up in the curriculum to optimize test performance.

The tough part is, knowing that when a teacher for chemistry pulls students out, she's also pulling them out of English, social studies, math, PE, health, art, whatever it may be in the child's schedule—that's where the conflict kind of begins.

Well, first of all, teachers don't want to be out of their classroom because of high-stakes testing and sub-plans and you lose a day and you only have 180 days and in an alternate-day block schedule, you really only have 90 days to cover a massive curriculum with a pressure of performing on a state exam. So teachers don't want to be out of a classroom.



What could museum staff do to make working with the institution easier? If you were to advise a museum educator about what would make their programming a better fit for your curriculum, what would you suggest?

PROVIDE INFORMATION

Start to identify “Here’s what we have. Here’s what we can offer you. Here’s a target group for this, this month or these next few weeks . . . here’s what our learning goal is for our students that we’re trying to achieve.” It’s almost where I think people read and say, “This is for me.”

It was suggested that information for the upcoming academic year be sent out the previous summer, giving teachers adequate time to plan for potential museum-school collaborations. It was also advised that both email and traditional mail be used to communicate, as not all teachers utilize one or the other. Administrators claimed that one of the reasons teachers may not utilize a museum as part of their curriculum is a “lack of knowledge” and that they need to know “that the resources exist and [how] to take advantage of them.”

COST

Cost was referred to in a very general way, as if this particular topic goes without saying. Whenever mentioned, it was preferred that costs be low or nonexistent if possible.

UNDERSTAND THE CURRICULUM

Several administrators commented on the basic precepts of the Common Core curriculum and ways that museum educators could better fit their programming to suit it. It was indicated that the Common Core is less about rote memorization and more focused on developing skill sets.

You should be able to find some general topics that align back and forth and then go back to those skillsets that would be adjusted were they to come [to the museum].

One administrator suggested that museum educators find “overt” connections to curriculum but then design instruction and activities that focus on increasing understanding. “Higher-level thinking skills” and “knowing Common Core modules and standards of the varying grades” were also noted as important.

Following are other desired facets of an ideal museum experience that “understands” the Common Core curriculum:

- Recognize and build upon the “umbrella of skills” that apply critical and analytical thinking
- Offer activities that bring relevance and meaning to a topic, and reinforce curriculum
- Offer activities with a student-centered focus that are interesting, that contain a reflection and discussion, and that increase student engagement
- Create an assessment that can “find a way to assess increased student learning as a result of the impact of the museum experience”

IDEAS FROM ADMINISTRATORS

Throughout the research process, particularly during the focus group and personal interviews, administrators gave suggestions regarding museum programming, lessons, and collaboration ideas.



Photos: Heather Ainsworth (top left),
Janelle Rodriguez (top center and right),
Nancy Ford (bottom)



MENU OF OFFERINGS

A listing of themes, topics, and skills sets that tie into the Common Core curriculum was brought up repeatedly as an ideal way to entice teachers and administrators to partner with a museum. This idea would take the burden off teachers to seek out curricular tie-ins, making a partnership an easier prospect.

PROFESSIONAL-DEVELOPMENT OFFERINGS

Administrators expressed an interest in professional-development offerings that would help teachers incorporate the arts into their curriculum, with the expectation that museum-school collaborations would be a less intimidating prospect.

I'd like to see more in-service about integrating the arts into the existing curriculum, and how to do that.

I think, in general, classroom teachers aren't very comfortable with the arts, and so they really don't know what to do with that piece. Even though in those modules that the state puts out there are components to those, I don't think they [are used] very much.

IN-SCHOOL LESSONS

Administrators reported the benefit of virtual or in-school presentations that discuss the museum experience and that are offered as a pre- or post-visit activity. Also discussed by teacher respondents, this practice would help orient students to the tour and the content being offered, or solidify the learning that happened on the tour.

INSTITUTIONALIZED PROGRAMMING: YEAR-IN, YEAR-OUT PARTNERSHIPS

Administrators expressed an interest in embedding museum-school collaborations into the curriculum, creating programming that can be budgeted for and counted on year after year. This type of arrangement would also ensure that all children would have a similar experience as they move through the years of grade school.

[We can] incorporate it within the curriculum for that grade level so that it occurs with or without the teacher. It's valuable enough that it becomes intertwined and guaranteed.



Photo: Janelle Rodriguez

PEER INSTITUTION PERSPECTIVE

To understand best practices in the field of museum education, and to gain a museum perspective regarding the research topic, four academic museum educators were interviewed about their K-12 programming and outreach. The four institutions selected were chosen based on their distinction as academic museums as well as on their proximity to the Wellin Museum at Hamilton College, focusing on a radius of 250 miles or less. The four institutions chosen also have K-12 programming in place, as well as dedicated museum education staff.

Participants were interviewed with the knowledge that their identities as well as the identities of the museums they work for would be disclosed. The following figures detail the foundational information of each college or university as well as the K-12 education program for each museum. It should be noted that this data reflect opinions at the specific time the interviews were conducted, which was June through December of 2016. The information included in this research may not reflect the current fiduciary state of the campus, museum programming, or museum staff.

16 “College Profile: University of Rochester,” CollegeData, accessed on October 9, 2017, https://www.collegedata.com/cs/data/college/college_pg01_tmpl.jhtml?schoolId=117.

17 “Monroe County, NY,” Data USA, accessed October 9, 2017, <https://datausa.io/profile/geo/monroe-county-ny/>.

18 KWIC Indicator: Children Receiving Free or Reduced-price School Lunch – Public Schools,” New York State Kids’ Well-being Indicators Clearinghouse, accessed October 9, 2017, http://www.nyskwic.org/get_data/indicator_profile.cfm?subIndicatorID=52.

MEMORIAL ART GALLERY OF THE UNIVERSITY OF ROCHESTER *University of Rochester*¹⁶

Attendance: Approximately 11,100

Tuition: Approximately \$51,000

Economic Demographics of Monroe County, NY

Median household income: \$54,077¹⁷

Monroe County Free and Reduced Price Lunch rate: 44.9%¹⁸



Memorial Art Gallery Education Department

Staff size: 2 half-time educators, 1 tour coordinator

Annual K-12 visitors: 13,000

Admission for K-12 tours: \$5/student or teacher

- Free admission pass given with every tour
- Free poster and “art cards” for every teacher

Subsidies for tours: Scholarships and transportation funding available

19 “College Profile: Purchase College,” CollegeData, accessed October 9, 2017, https://www.collegedata.com/cs/data/college/college_pg01_tmpl.jhtml?schoolId=112.

NEUBERGER MUSEUM OF ART AT PURCHASE COLLEGE

Purchase College¹⁹

Attendance: Approximately 4,100

Tuition: Approximately \$8,200 (in state), \$18,100 (out of state)

20 “Westchester County, NY,” Data USA, accessed October 9, 2017, <https://datausa.io/profile/geo/westchester-county-ny/>.

Economic Demographics of Westchester County, NY

Median household income: \$86,108²⁰

Westchester County Free and Reduced Price Lunch rate: 37.3%²¹

21 “KWIC Indicator: Children Receiving Free or Reduced-price School Lunch – Public Schools,” New York State Kids’ Well-being Indicators Clearinghouse, accessed October 9, 2017, http://www.nyskwic.org/get_data/indicator_profile.cfm?subIndicatorID=52.

Neuberger Museum Education Department

Staff size: 1 full-time educator

Annual K-12 visitors: Approximately 4,000

Admission for K-12 tours: \$3/student under 12, \$6/adult

Subsidies for tours: Transportation funding available

22 “College Profile: Smith College,” CollegeData, accessed October 9, 2017, https://www.collegedata.com/cs/data/college/college_pg01_tmpl.jhtml?schoolId=61.

SMITH COLLEGE MUSEUM OF ART

Smith College²²

Attendance: Approximately 2,600

Tuition: Approximately \$47,900

23 “Hampshire County, MA,” Data USA, accessed October 9, 2017, <https://datausa.io/profile/geo/hampshire-county-ma/>.

Economic Demographics of Hampshire County, MA

Median household income: \$61,368²³

Hampshire County Free and Reduced Price Lunch rate: 25.3%²⁴

24 “KWIC Indicator: Children Receiving Free or Reduced-price School Lunch – Public Schools,” New York State Kids’ Well-being Indicators Clearinghouse, accessed October 9, 2017, http://www.nyskwic.org/get_data/indicator_profile.cfm?subIndicatorID=52.

Smith College Museum of Art Education Department

Staff size: 4 full-time educators, 1 part-time educator, 5 work-study students (museum studies concentration; 6-12 hrs/wk), 45 volunteers who help with family programs

Annual K-12 visitors: 2,265 (Pre-K-12)

Admission for K-12 tours: Free

Subsidies for tours: Can reimburse up to \$200 for transportation



25 “College Profile: Skidmore College,” CollegeData, accessed October 9, 2017, https://www.collegedata.com/cs/data/college/college_pg01_tmpl.jhtml?schoolId=57.

26 “Saratoga County, NY,” Data USA, accessed October 9, 2017, <https://datausa.io/profile/geo/saratoga-ca/>.

27 “KWIC Indicator: Children Receiving Free or Reduced-price School Lunch – Public Schools,” New York State Kids’ Well-being Indicators Clearinghouse, accessed October 9, 2017, http://www.nyskwic.org/get_data/indicator_profile.cfm?subIndicatorID=52.

FRANCES YOUNG TANG TEACHING MUSEUM AND ART GALLERY AT SKIDMORE COLLEGE

*Skidmore College*²⁵

Attendance: 2,680

Tuition: Approximately \$50,800

Economic Demographics of Saratoga County, NY

Median household income: \$169,189²⁶

Saratoga County Free and Reduced Price Lunch rate: 23%²⁷

Tang Museum Education Department

Staff size: 1 full-time educator, 2 part-time teaching artists, 3 work-study students (10 hrs/wk) during school year, 1 part-time assistant during summer months

Annual K-12 visitors: Approximately 6,000

Admission for K-12 tours: Free

Subsidies for tours: N/A

K-12 PROGRAMMING DETAILS

The four peer institutions interviewed for this research shared best practices that cover a range of topics pertinent to the research topic as well as to museum education programming and outreach. The following details their feedback, arranged by topic.

DOCENTS

Each institution approached its docent program differently, some using college students from the parent institution, some using volunteers, some using both. Each docent program was fitted to accommodate the relationship between the museum and the college or university, the goals of the museum, and, at times, longstanding institutional methods.

The Memorial Art Gallery at Rochester University uses eighty to ninety docents who play a central role in the creation of K-12 tours. Each docent receives a year of active training in, among other topics, art history and the Memorial Art Gallery’s permanent collection and exhibitions; there is also a public school curriculum component. After training, the docent is ready to collaborate with K-12 teachers and museum education department staff to create tours suited to the curricular goals set by the teacher. If a direct tie-in isn’t obvious, the docent will work with the museum education department to tie into a theme that relates to the desired curricular goals. This type of docent



autonomy is also used at the Neuberger Museum at Purchase College. At the Neuberger, docents receive two years of training, the first being provisional and the second, actively leading tours. All tours are written and delivered by the docents with oversight by the Neuberger's education department.

At the Tang Teaching Museum and Art Gallery at Skidmore College, K-12 tours are led by museum education staff. There are also gallery monitors who serve as a hybrid docent/security guard. Although they are trained to speak about the art, their main objective is to protect it.

At Smith College Museum of Art, five work-study students who are part of Smith's Museum Concentration Program both create and lead K-12 tours with guidance from the museum's education department. These students work six to twelve hours a week and come from an assortment of academic disciplines. As part of the Smith College Museum's program, students develop a lesson that ties into the curricular goals set by the K-12 public school teacher/class coming in. Gina Hall, Smith's Associate Educator for School and Family Programs, shared that when planning lessons, "It's deciding what tools they are going to take out of their toolbox. Are they going to do some observa-

tional drawing at one stop or are they going to have a guided conversation using something like VTS at another stop? Are they doing some writing?" With direction from education department staff, students workshop lessons as a group and then reflect and improve upon them. The students learn as they teach and the K-12 teachers are engaged as a part of that process.

TEACHER OUTREACH

The majority of respondents reported that finding the best way to capture teachers' attention was often the most challenging part of the museum-school collaboration. Public school staff turnover (and consequent difficulty in maintaining accurate mailing databases) was mentioned repeatedly. However, Ginger Ertz, Museum Educator at the Tang Teaching Museum and Art Gallery, mused, "Once you get them [to the museum] once, you never lose them." It was expressed that teachers who have positive experiences with a museum not only become repeat "customers" but also refer their colleagues to the museum.

Following is a list of teacher-outreach methods reported by the four institutions interviewed for this study.

- *Newsletters and update emails sent to teachers and administrators:* Sent to alert public school personnel of new exhibitions or education department offerings



Photo: Janelle Rodriguez



- *Teacher open-house events at the museum:* Garnering adequate attendance numbers was reportedly a problem for some museums.
- *Targeted social media outreach:* Twitter, Facebook
- *Fliers:* Distributed to schools and in local community
- *Cold calling*
- *Museum web resources (online lessons or teacher guides):* These related to the permanent collection or former exhibitions.
- *Letters detailing upcoming events and offerings sent to teachers and administrators:* Ginger Ertz of the Tang Teaching Museum and Art Gallery suggested sending “a letter that has at least one image that talks about the exhibition, coming attractions,” and to send letters to teachers in the third week of the new school year. “If you do it earlier it gets lost in a pile; if you do it later it’s too late, they’ve already planned their term.”
- *In-school presentations (faculty meetings, department meetings):* Presentations detailed upcoming museum offerings and professional-development opportunities, or provided general details about how to arrange a tour.
- *Word of mouth:* According to museum educators, one of the most successful motivators for teachers to use a museum is hearing about a positive museum-school collaboration from a colleague.

A teacher from a school came and had this amazing experience and then she went back and told everyone else. In the past, like, four weeks we’ve had I think seven or eight different classes from that school come here.

A lot of it is word of mouth . . . if a teacher likes what we do then they’ll tell other teachers and then if they have groups or meetings they’ll tell each other about it.

In addition, if a museum can accommodate larger groups, teachers will collaborate with a colleague to bring a larger group to the museum to justify the cost of the bus and time away from the school.

- *College connection:* Several museum education departments whose parent institutions had education concentrations reached out to professors to collaborate in making future teachers aware of museum offerings and comfortable with collaborations. For example, the Smith College Museum of Art offered workshops with graduate students that familiarize them with how to work with a museum.
- *Professional development for teachers:* Three of the museum education departments interviewed had a professional development program for teachers in



place; the fourth was in the process of developing one. Of the three that offered professional development, none reported that those offerings necessarily generated more tours. Two institutions focused on training teachers to use Visual Thinking Strategies, or a method called “Learning to Look,” which is reportedly similar to VTS. Other offerings included a “hands-on” component, and a workshop for teachers with students who have special needs.

K-12 TOUR STRUCTURE

We want students to feel welcome. We want them to feel like they belong here and we want to develop them into lifelong learners.

— Gina Hall, Associate Educator for School and Family Programs,
Smith College Museum of Art

GROUP SIZE

Each respondent institution reported being able to accommodate different group sizes dependant on the gallery space, parent-institution rules about group size, and staff preference. Maximum group sizes ranged from forty to one hundred K-12 students with chaperones. In order to provide a homogenized experience for all students in a grade or school district, institutions reported conducting the same tour several times in one day or consecutive days. All institutions reported breaking the group down into smaller subgroups with rotating activities and a smaller student-to-docent/educator ratio.

If the only way they can do it is bring them all the same day, we’re going to find a way to do it even though it might be hard for us. It doesn’t matter. We want those kids to get here and have the experience.

— Ginger Ertz, Museum Educator,
Tang Teaching Museum and Art Gallery at Skidmore College

PRE-TOUR ACTIVITIES

Several institutions detailed their pre-tour information-gathering practices, which typically relied on an online registration form that museum education staff would then use to plan the tour. Information on these forms included: what curricular standard the tour should tie into; teacher goals for the tour; and any specific artworks, artists, or periods they might want to see. Some institutions also provided a pre-visit packet about the tour, detailing what the group would be seeing and doing. Pre-tour logistics and FAQs were also made available through the museum’s websites.



CUSTOMIZED TOURS

All respondents said that they offered customized tours determined by the goals expressed by the K-12 teacher. School tours focused on the permanent collection and rotating exhibitions that changed several times a year. Some museums offered a hands-on art-making component to supplement tours when space and accessibility allowed for it. The Smith College Museum of Art offered very personalized, never “pre-scripted or themed” tours; the Memorial Art Gallery of the University of Rochester offered recurring programming with successful tours.

MAKING CONNECTIONS TO THE COMMON CORE CURRICULUM

For some students the only way they are going to learn is to be able to see a picture of something and it clicks . . . the process of slowing down, looking at things, trying to figure it out for yourself, understanding the difference between my reaction to it and somebody else’s reaction to it . . . these things are important to just being a student and being a person.

— Carol Yost, Estelle B. Goldman Assistant Curator of Academic Programs, School Programs, Memorial Art Gallery of the University of Rochester

Opinions on the necessity of incorporating the Common Core into tours to make them defensible to administrators were varied. Carol Yost of the Memorial Art Gallery of the University of Rochester reported, “The only way the superintendent will pay for it is if it has a classroom connection.” This sentiment was not echoed by the Tang Teaching Museum and Art Gallery. Ginger Ertz stated, “I think they’re trying to meet the standards with Common Core but . . . they’re not asking for things in a different way. . . . Maybe because they know how we work . . . they know they are going to get what they need.”

The Smith College Museum of Art felt that the Common Core is “not driving teachers to the museum” and commented that “very rarely does a teacher ask me what standards will be addressed in a visit.” This may be partly due to the already customized nature of the tours provided, or perhaps it is a location-based phenomenon.

TIE-INS TO COMMON CORE THEMES

With the introduction of the Common Core curriculum, there was a shift in focus from rote memorization to teaching a series of skill sets focused on developing the child’s ability to think critically and analytically.

[The Common Core] made it so easy for us to connect what we were doing to schools. I feel like for museums Common Core is the best thing that ever happened because it’s all about practical application and thinking and listening skill sets.



Reportedly, this focus is viewed favorably, as it made museum lessons even more adaptable.

We may not have the specific [piece of art] but can tie into a theme.

The Memorial Art Gallery of the University of Rochester demonstrated this for K-12 teachers with a Venn diagram that shows how the Common Core relates to what is in the museum and stated that it has been a “pretty well received concept.” To view this handout, see Appendix R.

Visual Thinking Strategies is also a tool that is widely used as part of a Common Core–friendly tour. The Tang Teaching Museum and Art Gallery reported, “I think that they really appreciate the open-ended questioning and how it engages the students and helps them think and be able to communicate in language a visual experience. And how they learn to form an opinion and defend it.”

COLLABORATING WITH TEACHERS TO CREATE MUSEUM CURRICULUM

The Neuberger Museum of Art at Purchase College collaborated with local K-12 teachers and taught writers and artists to create curriculum-specific offerings. This manner of partnership creates built-in constituents of the program, and also ensures that the programming being developed is a perfect fit for the curriculum being taught in the classroom.

The process so far has been to identify in our teaching artists and our writer artists who will work collaboratively with myself and the classroom teacher to look at the exhibitions, to look at what the curriculum for the year is, then design activities so that they intersect throughout the course of a year.

— Jessica Gildea, Associate Curator of Education,
Neuberger Museum of Art at Purchase College

POST-TOUR EVALUATION

Post-tour evaluation was reportedly an important practice for the institutions interviewed, as it gave the museums feedback about docent performance, tour effectiveness, and ideas that could make the tour stronger.

PUSHING INTO CLASSROOMS

With the reduction of funding for field trips, and in response to a decline in museum visits, “many museums are taking their lessons to the classroom, through traveling programs, video conferencing, or computer-based lessons that use their collections as a teaching tool.”²⁸ Whether or not a museum is willing to

28 Tamar Lewin,
“Museums Take Their
Lessons to the Schools,”
New York Times, April 21,
2010, <http://www.nytimes.com/2010/04/22/us/22fieldtrips.html>.

do an in-class visit is often determined by staff size and institutional priority.

The Memorial Art Gallery of the University of Rochester does not travel to schools but does offer kits, videos, and corresponding lessons with instructions that can be borrowed by K-12 public schools. The Neuberger Museum of Art at Purchase College and the Smith College Museum of Art also do not offer in-school programming due to staff size and the impact time away from the museum would have on other programming.

The Tang Teaching Museum and Art Gallery does about fifty percent of its programming in schools. “[We] started to go into schools more in ’08 when people lost their field-trip money. . . . It might even be more school than here at this point. We do huge outreach in schools. We spend days in a school, sometimes to see every child in every grade. Sometimes we’ll do the whole third and fifth grade. So it might take two days. And then we know that every two years, every child gets a dose of us.” These partnerships feature nine recurring visits—seven in-school, and two in-museum. The Tang also has “dozens and dozens” of pre-made travelling lessons that are based on their exhibitions and scaleable for time allotment and grade level. Staff reportedly have discussed creating kits that can be used in schools without an educator, but at the time of this research have not yet fully explored that option.



Photo: Janelle Rodriguez



INFORMATION IMPLEMENTATION: PILOT PROGRAMS

In the second year of the research process, the Wellin Museum at Hamilton College launched two pilot programs. The goal of each program was to implement aspects of the research feedback into programming to see how those concepts worked when put into practice.

PILOT PROGRAM 1: Identity Through Art Project

OVERVIEW

In the fall of 2016, the Wellin Museum of Art at Hamilton College partnered with a local middle school English Language Arts program for grades seven and eight on a yearlong project that focused on the concept of identity. The Wellin worked with the teachers at the middle school to create activities and experiences for the students that used exhibitions and pieces from the museum's permanent collection to illustrate and reinforce content being taught in the classroom.

JUSTIFICATION

The Identity Through Art project was inspired by several pieces of feedback from both teachers and administrators:

- Year-in, year-out partnerships
- Defensibility to administrators through curricular tie-in, interdisciplinary content, use of primary-source documents, and addressing multiple learning styles
- Ease of use through pushing into the classroom, and accommodating large group size
- Providing enrichment for students through opportunities to learn both in and outside the school

PROGRAM DETAILS

Following is the schedule of activities associated with the program.

Fall 2016

Tour of Senses of Time: Video and Film-Based Works of Africa: Shown concurrently at the Wellin Museum of Art at Hamilton College, the Los Angeles County

29 “Senses of Time: Video and Film-Based Works of Africa,” Wellin Museum at Hamilton College, accessed October 16, 2017, <https://www.hamilton.edu/wellin/exhibitions/detail/senses-of-time>.

30 “Julia Jacquette: Unrequited and Acts of Play,” Wellin Museum at Hamilton College, accessed October 16, 2017, <https://www.hamilton.edu/wellin/exhibitions/detail/julia-jacquette-unrequited-and-acts-of-play-1-1-1-1-1-1-1-1-1-1>.

Museum of Art (LACMA), and the Smithsonian National Museum of African Art, *Senses of Time: Video and Film-Based Works of Africa* featured examples of video and film by seven African artists. This exhibition explored “how time is experienced—and produced—by the body.”²⁹ For the purposes of this project, the Wellin’s education department staff focused on pieces that not only dealt with the concept of time but also spoke to the concepts of belonging, identity within a family structure and culture, and how sense of self is explored through appearance.

Spring 2017

Tour of *Julia Jacquette: Unrequited and Acts of Play*: Through viewing Jacquette’s exploration of the “insatiable longing for the ideal” in her series of site-specific murals, sculpture, and gouache paintings, students were invited to think about their own feelings as young people in a world that dictates much of what we want and need through advertising.³⁰ Further exploration of self was taken up in Jacquette’s graphic memoir, *Playground of My Mind*, which details the artist’s experience growing up in New York City in the 1970’s, when “adventure playgrounds” were being constructed, as well as the influence her father, a co-designer of one of these playgrounds, had on Jacquette’s artistic beginnings. Students were encouraged to think about the elements of their life that influence them, and how our families, friends, and surroundings make up part of our identity.

Selfie-portrait project: This in-school presentation used reproductions of portraits from the Wellin Museum’s permanent collection to illustrate how painters, photographers, and other artists communicate about a subject without words. Students used this information as inspiration when creating their own self-portraits.

TEACHER RESPONSE

Deciding to pair with the museum was easy because what we were doing in the classroom paired with what was happening at Wellin. While we were looking at graphic novels, there was a graphic memoir on display at the museum; while we were studying identity and poetry, [the Wellin] brought out self-portraits from the museum’s collection. Using those pieces [was] not necessary, but it brought a fullness to the projects and a connection to our community that would not have happened otherwise. Collaboration allowed the students to understand the projects in a more complete way.



Photo: Janelle Rodriguez



PILOT PROGRAM 2: Social Studies & American Art Collaboration Project

OVERVIEW

The Common Core curriculum for social studies was introduced in New York State in the fall of 2016. This new curriculum placed a focus on primary-source documents: “original documents and objects which were created at the time under study.”³¹ Herkimer County BOCES, in collaboration with the Wellin Museum of Art at Hamilton College, created a professional-development day where social studies and art teachers created interdisciplinary lesson plans based on primary-source documents by American artists from the Wellin Museum’s permanent collection.

31 “Using Primary Sources,” Library of Congress, accessed October 18, 2017, <http://www.loc.gov/teachers/usingprimarysources/>.

JUSTIFICATION

The Social Studies & American Art Collaboration project was inspired by several pieces of feedback from both teachers and administrators:

- Motivation for teachers to collaborate across disciplines
- Tie-in to curriculum and use of primary-source documents
- Providing professional-development opportunities
- Bringing curriculum to life

PROGRAM DETAILS

The Wellin Museum of Art at Hamilton College hosted a daylong workshop where social studies and art teachers from public schools across Herkimer County came to the museum to create lessons about objects in the permanent collection. There were two focal topics:

- Civil rights: Photography by Danny Lyon
- Abolition: Political cartoons by Thomas Nast

Each topic featured the aforementioned artists, with a selection of other pieces related to that topic and time period from the Wellin Museum’s permanent collection.

TEACHER RESPONSE

BOCES decided to pair with a museum for a couple of reasons. The main reason was because the museum has primary resources for the teachers and students to look at. I strongly believe that being able to view these



pieces of art is much more powerful than to look at a picture in a book. Another reason that we wanted to pair with a museum was to help both the teachers and the students become more comfortable with being in a museum.

My experience is that teachers in non-art subject areas are often intimidated by the arts and therefore don't consider integrating the arts into their curriculum. Social studies is an area that can have many art connections. The integration of art can strengthen the students' understanding of social studies concepts. By writing these integrated lesson plans, it is my hope that the social studies teachers will begin to understand the connections between the two subjects and to become more comfortable using art in their lessons and become more comfortable collaborating with the art teacher when developing lesson plans. Secondly, it is my hope that the social studies teachers will bring their students to the museum.

For Social Studies it made sense to use the themes available in the Wellin collection: Political Cartoons of the 19th century and Civil Rights photographs. Not only would students investigate the power of the image to transmit messages in different media, they could have the opportunity to delve directly into their own design and production of items. Students are empowered, particularly with photography, to capture their images and build a collection/social commentary piece.



Photo: Janelle Rodriguez

CONCLUSION AND RECOMMENDATIONS

When developing the research topic for this study, K-12 public school education was in a period of considerable upheaval. The introduction of the Common Core State Standards Initiative created a new level of requirements for students, teachers, and administrators to meet and, therefore, new needs for museum educators to consider when developing K-12 programming. The change of the K-12 public school curriculum inevitably impacts museum education directly. By asking “what makes K-12 public school teachers choose to use a museum as part of their curriculum?” this study sought to gain insight into what truly motivates teachers and administrators to partner with a museum. This insight can be used by the Wellin Museum and peer institutions to strategically plan their programming.

This study set out to determine teacher motivators to pursue a museum-school collaboration but ultimately became a study of detractors that kept such collaborations from occurring. The issues of time, cost, and defensibility were central themes when looking at what kept teachers from taking field trips to the museum or from using virtual or in-classroom museum experiences.

Administrators reported a desire to have longstanding partnerships with museums that were able to be budgeted and planned for year after year, providing a homogenized experience for all students in their schools and school districts. Administrators reported that they recognized the benefit of the aspects of social etiquette building and world broadening that a museum-school collaboration can provide, as well as benefit to the students as learners.

OPPORTUNITIES FOR FURTHER RESEARCH

This research focused specifically on teacher and administrator motivations to, and detractors from, entering into a museum-school collaboration. At the time of this study, no other qualitative studies addressing this topic could be found either regionally or nationally. In addition, studies that tangentially related to the research topic predated the entrée of the Common Core State Standards Initiative and therefore could not adequately speak to the research topic. This study sought to fill that gap, specifically representing the voices of K-12 public school teachers and administrators.

This research was regional, focusing on three counties in central New York State, and had a sample size of approximately 140 individuals. Although the Common Core State Standards Initiative had a universal impact on public schools in the states that adopted the program, the relatively small sample size and very focused regional nature of this study could be viewed as a limitation to peer institutions existing in areas with a different socioeconomic range and



larger population. In addition, further research could be conducted to analyze the impact the Common Core curriculum has had since the conclusion of this research. It might also be of benefit to conduct a broader study of museum education programs, both academic and municipal, to gain insight into the current needs of museum educators nationally.

RECOMMENDATIONS

When looking at the reported needs of teachers and administrators in the context of this research, it is clear that museums could increase museum-school collaborations by taking on the task of creating curricular tie-ins. This could happen in two ways. First, museums should become well-versed in the modules represented in the Common Core curriculum and create a selection of pre-made tours, and in-school and virtual offerings that tie into these topics. This would alleviate the time-consuming burden of planning for teachers, as well as mollify administrators' concerns about whether museum tours are supporting what is being taught in the curriculum. Administrators' reported desire for a "menu" of offerings that teachers can review and select from reinforces this concept. This concept can also apply to customized tours created on demand; museum educators' carrying the burden of creation can relieve the pressure teachers report regarding time and defensibility. In short, museums need to provide as much "ease of use" as possible.

32 Amber Geary Spadea, "It's Time To Sell The Sizzle!" *The Blog*, American Alliance of Museums: The Center for the Future of Museums, November 2016, <http://futureofeducation.aam-us.org/2016/11/22/its-time-to-sell-the-sizzle/>.

Second, museums must communicate with schools in a language they understand. Specifically, museum educators need to learn to "speak" Common Core. For example, "We invite you to visit our new exhibition of Greek vessels" becomes "Our new exhibition of Greek vessels fits perfectly with Grade 2 ELA Domain 3 about ancient Greek civilizations."³²

Museums and their educational programs have offerings that apply to many Common Core concepts. "Primary documents" cover museum walls; "close reads" are perfectly mirrored in Visual Thinking Strategies and effortlessly facilitated by a museum of any size. Museums have countless opportunities to build "visual literacy." The tenets of the Common Core curriculum are ready and waiting in museum halls, galleries, and exhibition spaces. By using terminology that teachers and administrators recognize, museum education programs can increase the ease of use and defensibility of their programming.

In conclusion, museum-school collaborations can reach higher frequency through museum education staff understanding the basic goals of the Common Core curriculum and the standards it places on teachers. Through this understanding and through communicating to teachers and administrators in a way that relates that understanding, the reported impediments of time, cost, and defensibility can be alleviated.



APPENDIX A

QUESTIONNAIRE RESPONSES NOT INCLUDED IN THE MAIN THEMES OF THIS STUDY

The following charts detail the responses to the online questionnaire that fell outside the main themes of this research. Note that not every question was answered or answered in its entirety. Thus, the respondent numbers listed here are not always consistent with the entire body of respondents.

Do you frequent museums in your personal life?

Yes	96
No	18

If so, which ones and why?

Personal interest/learning	14
Time with children/family	5
Entertainment	5
Useful for teaching	4
Workshops	1

Do the same elements that motivate you to visit a museum in your personal life have any relation to what motivates you to use museums/museum resources as part of your curriculum?

Yes	96
No	18



When you think of the word “museum,” what other words come to mind?

Art	41	Interesting	7
History	33	Exhibits	6
Learning	19	Stuffy/boring	5
Artifacts	18	Quiet	5
Education	11	Boring	4
Culture	10	Collections	4
Fun	8	Exciting	3
Beautiful	8	Intrigue	2
Creative	8		

Would you be interested in any of the following offerings?

In-service training	31
Hands-on workshop	27
Visual Thinking Strategies	18
Exhibition/collection tours	13
Artists in Conversation	9
Evening of Art for Educators	7

Anything else you would like us to know?

Wellin is great!	25
Keep us informed of your events	8
Information about what museums offer for in-classroom lessons	1
Promote museum to administration	1
Hard to sacrifice whole day for a field trip	1



APPENDIX B

FOCUS GROUP EMAIL INVITATION

Hello!

As you may have heard, the Wellin Museum was awarded a Mellon Foundation grant and as part of that grant we are researching “What makes public school educators choose to use the museum as part of their curriculum?” (By “use the museum” we mean a museum tour, an in-school visit, or the use of online resources.)

I am hosting a focus group on Wednesday, March 9, from 4 to 6 pm here at the Wellin Museum and hoped that you could help out by giving your feedback! Everyone who participates will receive my unending gratitude as well as a Wellin swag bag. This session is for elementary level educators and we encourage you to recommend a colleague who has used a museum to attend!

Please let me know if you would like to participate asap. We hope that you can be a part of this great study!

Best,

Amber Geary Spadea

Andrew W. Mellon Educator for School and Community Programs

Ruth and Elmer Wellin Museum of Art | Hamilton College

198 College Hill Road, Clinton, NY 13323

p 315-859-4396 | f 315-859-4060

aspadea@hamilton.edu

APPENDIX C

FOCUS GROUP SOCIAL MEDIA INVITATIONS

Wellin Museum of Art at Hamilton College
 February 26, 2016 · 🌐

Are you a teacher who has used a museum (any museum!) as part of your curriculum? The Wellin Museum is hosting focus groups about this topic and we would love to talk to you! Everyone who participates will receive a Wellin swag bag and have a special behind-the-scenes tour of our current exhibitions.


Dates/Times:
 Elementary School Teachers- Wednesday, March 9 from 4-6 pm
 Middle School Teachers- Wednesday, March 16 from 4-6 pm
 Administrators (any level)- Monday, March 21 from 4-6 pm

For more information or to register, please contact:
 Amber Spadea at aspadea@hamilton.edu

Like Comment Share

Wellin Museum of Art at Hamilton College shared their event.
 March 2, 2016 · 🌐

Elementary School Educators- let's talk!
<https://www.facebook.com/events/771644499636565/>



MAR 9 Focus Group for Elementary Teachers
 Wed 4 PM · Wellin Museum of Art at Hamilton C...
 You like Wellin Museum of Art at Hamilton College

★ Interested

Like Comment



APPENDIX D

TEACHER THINK TANK EMAIL INVITATION

Hello!

As you may know, the Wellin Museum is the recipient of a Mellon Foundation grant that will focus on researching “What makes an educator choose to use a museum as part of their curriculum?” As part of this research, we will be hosting a series of focus groups and interviews to gather research data. The first of these groups will be the Teacher Think Tank on Thursday, October 22, 6-8 P.M. (this Thursday!) This is a time where we get to sit down with a select group of teachers and hear what you’re looking for in a relationship with the Wellin Museum. If you’re thinking, “Hey, wait a minute, don’t they do this every year?” you’re right! We do. This format works well and we decided to keep it as part of our research.

The Teacher Think Tank is fairly informal and consists of a written questionnaire and a question/answer portion led by me. Any feedback you give will be used for our purposes in the Education Department and possibly as part of the greater research we are doing for the Mellon Foundation grant. All names/institutions will be given pseudonyms to ensure anonymity. We will have refreshments afterward and, as always, tours for whoever might want them! We still have a limited number of spots open for participation, so please let me know ASAP if you can join us.

Thanks so much,
Amber Spadea



APPENDIX E

QUESTIONNAIRE (TEACHER)

This list of questions was used for the Teacher Think Tank, teacher focus groups, personal interviews, and both written and online questionnaires. Please note that the question “What value do you find in working with museums?” was subsequently changed to “Do you find value in working with museums?” due to the leading nature of the original phrasing.

Name:

Grade/Discipline:

School District:

Years Teaching:

Degree Earned/Specializations:

Has your school used a museum to supplement curriculum? If so, can you give examples of the museums that have been used and for what purposes?

What motivates you to allow the use of a particular museum as part of your curriculum?

Have you ever had a museum push into the classroom for a presentation or to instruct a specific lesson? If yes, please explain.

What is appealing about using a museum as part of your curriculum?

What is prohibitive about using a museum as part of your curriculum?

What type of materials, lessons, or experiences are you looking for from museums?

What are the factors that go into deciding whether or not to allow a trip to the museum?

Do you frequent museums in your personal life? If so, which ones and why?

Do the same elements that motivate you to visit a museum in your personal life have any relation to what motivates you to use museums/museum resources as part of your curriculum?

When you think of the word “museum,” what other words come to mind?

What value do you find in working with museums?

What could museum staff do to make working with them easier? If you were to advise a museum educator about what would make their programming a better fit for your curriculum, what would you suggest?

What type of workshops might interest you?

In-Service Training

Hands-On Projects

Meet the Artist

Exhibition- or Collection-Specific Tours

Teaching Techniques

VTS Training

Any other thoughts or suggestions?



APPENDIX F

QUESTIONNAIRE (ADMINISTRATOR)

This list of questions was used for the administrator focus group and personal interviews. Please note that the question “What value do you find in working with museums?” was subsequently changed to “Do you find value in working with museums?” due to the leading nature of the original phrasing.

Name:

Grade/Discipline:

School District:

Years Teaching:

Degree Earned/Specializations:

Has your school used a museum to supplement curriculum? If so, can you give examples of the museums that have been used and for what purposes?

What motivates you to allow the use of a particular museum as part of your curriculum?

Have you ever had a museum push into the classroom for a presentation or to instruct a specific lesson? If yes, please explain.

What is appealing about using a museum as part of your curriculum?

What is prohibitive about using a museum as part of your curriculum?

What type of materials, lessons, or experiences are you looking for from museums?

What are the factors that go into deciding whether or not to allow a trip to the museum?

Do you frequent museums in your personal life? If so, which ones and why?

Do the same elements that motivate you to visit a museum in your personal life have any relation to what motivates you to use museums/museum resources as part of your curriculum?

When you think of the word “museum,” what other words come to mind?

What value do you find in working with museums?

What could museum staff do to make working with them easier? If you were to advise a museum educator about what would make their programming a better fit for your curriculum, what would you suggest?

What type of workshops might interest you?

In-Service Training

Hands-On Projects

Meet the Artist

Exhibition- or Collection-Specific Tours

Teaching Techniques

VTS Training

Any other thoughts or suggestions?



APPENDIX G

CONSENT FORM FOR TEACHER THINK TANK, FOCUS GROUPS, AND PERSONAL INTERVIEWS

Purpose: This study aims to answer the question: “What makes public school educators choose to utilize the museum to supplement their curricula?” The research is funded by the Andrew W. Mellon Foundation and is being facilitated by staff members of the Wellin Museum of Art at Hamilton College, specifically Amber Geary Spadea, the Andrew W. Mellon Educator for School and Community Programs.

Procedure: If you agree to be in this study, you will be asked to:

1. Fill out a three-page questionnaire
2. Engage in a verbal conversation that reviews the contents of the questionnaire

The total time required to complete the study should be approximately 2 hours.

Benefits/Risks to Participant: There is no risk to participants of the study. All information shared is on a voluntary basis and will be used in a confidential, anonymous way. All participants will be given pseudonyms, names of schools and other identifying information will be changed, and no sensitive information will be required.

Voluntary Nature of the Study/Confidentiality: Your participation in this study is entirely voluntary and you may refuse to complete the study at any point, or refuse to answer questions with which you are uncomfortable. You may also ask the researcher any questions you may have. Your name will never be connected to your results or to your responses on the questionnaires; instead, a pseudonym will be used. Information that would make it possible to identify you or any other participant will never be included in any report. The data will be accessible only to those working on the project.

Contacts and Questions: At this time you may ask any questions you may have regarding this study. If you have questions later, you may contact Amber Geary Spadea at 315-859-4719 or aspadea@hamilton.edu. Questions or concerns about institutional approval should be directed to Chaise LaDousa, Chair of the Institutional Review Board for Human Subjects, 315-859-4404 or iboard@hamilton.edu.

Statement of Consent: I have read the above information. I have asked any questions I had regarding the experimental procedure and they have been answered to my satisfaction. I consent to participate in this study.

Name of Participant _____ Date _____
(Please print)

Signature of Participant _____

Age _____

*(Note: You must be 18 years of age or older to participate in this study.
Let the experimenter know if you are under 18 years old.)*

Thanks for your participation!



APPENDIX H

EMAIL INVITATION TO PARTICIPATE IN ONLINE QUESTIONNAIRE

**ATTENTION CLASSROOM TEACHERS,
SPECIALS TEACHERS, and ADMINISTRATORS:**

The Wellin Museum at Hamilton College is offering a \$10 AMAZON GIFT CARD to those who fill out a brief survey regarding your experience as an educator using (or not using) a museum as part of your curriculum. This survey is part of a study funded by the Andrew W. Mellon Foundation. By participating in the study, you are agreeing to have your feedback used anonymously in presentation or publication of research findings. For your feedback, you will be emailed a \$10 Amazon gift card within 30-45 days. Only classroom teachers, specials teachers, and administrators will be reimbursed for their feedback, as the survey deals specifically with opinions derived from their viewpoints.

Please click [here](#) to complete the survey.

THANK YOU!



APPENDIX I

NOTICE OF CONSENT FOR ONLINE QUESTIONNAIRE

By participating in this study, you are agreeing that you are a **CLASSROOM** or **SPECIAL TEACHER** or **ADMINISTRATOR**. Please note that your feedback may be used anonymously in publication or presentation of this research.

THANK YOU* for your assistance!

*As thanks for your participation, a \$10 Amazon gift card will be sent to your email.

LET'S GO!



APPENDIX J

EMAIL INVITATION TO PARTICIPATE IN ONLINE AFTER-TOUR SURVEY

The instrument used for the After-Tour Survey was created and maintained through Survmetrics.com

Hello!

First, let me say THANK YOU for partnering with the Wellin Museum at Hamilton College this year. Second, we put together this brief survey to get feedback on your experience visiting us. This is part of the Andrew W. Mellon Foundation grant research we are doing and your responses, if used in the report, will be used anonymously. ALL the feedback will be used to continue to improve our offerings, so please take a few minutes to take the survey. THANK YOU!

Best,
Amber

--

Amber Geary

Andrew W. Mellon Educator for School and Community Programs

Ruth and Elmer Wellin Museum of Art | Hamilton College

o: 315-859-4719 | c: 315-725-7142 | aspadea@hamilton.edu

www.hamilton.edu/wellin | 198 College Hill Road | Clinton, NY 13323



APPENDIX K

AFTER-TOUR SURVEY

Thank you for visiting the WELLIN MUSEUM OF ART at Hamilton College.

We value your opinion and hope that you will share your feelings about your tour or workshop experience with us. We are always looking to build and expand our programs and your feedback is hugely helpful.

What is your name?

In which school district do you teach?

What subject(s) and grade(s) do you teach?

When did you visit the WELLIN MUSEUM?

What was the topic of your TOUR or WORKSHOP?

How was your experience working with museum staff?

(1-5 rating, from “missed the mark” to “exceeded expectations”)

Please tell us about your visit. Did you find it informative?

(1-5 rating, from “missed the mark” to “exceeded expectations”)

Please tell us (more) about your visit. Did it correspond with what you planned with the Museum Educator? (1-5 rating, from “missed the mark” to “exceeded expectations”)

How would you rate the docent(s) (tour guides) on your tour? (1-5 rating)

Are there any areas or elements of your experience that you'd like to comment on?

Are there any ways we could enhance your visiting experience?

Would you consider visiting the WELLIN MUSEUM again?

Yes! No (please describe) Not Sure (please describe)

How can we make working with the WELLIN MUSEUM better suited to your needs?

Overall, how would you rate your experience at the WELLIN MUSEUM?

(1-10 scale, from “not great” to “amazing”)

Would you be interested in any of the following offerings?

- | | |
|--|--|
| <input type="checkbox"/> In-service training | <input type="checkbox"/> Artists in Conversation |
| <input type="checkbox"/> Hands-on workshops | <input type="checkbox"/> Visual Thinking Strategies training |
| <input type="checkbox"/> Exhibition/collection-specific tours | <input type="checkbox"/> Evening of Art for Educators |
| <input type="checkbox"/> Other: Let us know what you'd like to see | |

Anything else we should know?



APPENDIX L

AN EVENING OF ART FOR EDUCATORS EMAIL INVITATION

AN EVENING OF ART FOR EDUCATORS

Thursday, September 29, 2016

4-6 p.m.

Join us for an interdisciplinary educational event for local K-12 teachers and administrators. Enjoy a tour of the museum, meet the museum staff, and brainstorm about curricular collaborations. Our new exhibition, *Senses of Time: Video and Film-Based Works of Africa*, will be on view in the Dietrich Exhibition Gallery. Archive Hall will feature the newly reinstalled permanent collection as well as project demonstrations, wine, and hors d'oeuvres.

Please RSVP by Wednesday, September 28, to:

www.hamilton.edu/wellin/events/educatorRSVP

Ruth and Elmer Wellin Museum of Art | Hamilton College

198 College Hill Road, Clinton, NY 13323

p 315-859-4396 | f 315-859-4060 wellin@hamilton.edu

APPENDIX M

AN EVENING OF ART FOR EDUCATORS SOCIAL MEDIA INVITATION





APPENDIX N

AN EVENING OF ART FOR EDUCATORS MAILING (ADMINISTRATOR LETTER)

September 14, 2016

Dear (Name),

The Wellin Museum of Art at Hamilton College would like to extend an invitation to you and your colleagues for An Evening of Art for Educators on Thursday, September 29, 4-6 p.m. We are excited to share our new exhibition, *Senses of Time: Video and Film-Based Works of Africa*, also being shown concurrently at the Smithsonian National Museum of African Art and the Los Angeles County Museum of Art (LACMA). Our expanded version of this exhibition features work from seven contemporary African artists and uses video and film to explore how time is experienced through personal, political, ritual, and bodily representations.

The newly reinstalled permanent collection will also be on view in Archive Hall, along with demonstrations of cross-curricular projects teachers can customize using the Wellin collection. As always, Wellin staff will be on site to give tours and discuss ways our institutions can collaborate.

We hope that you will also think of us for staff training and workshop opportunities, as we offer many educational experiences for educators that are free of charge:

In-Service Training Days – Offerings include general informational sessions as well as content-specific classes tailored to your needs.

Faculty Meeting Presentations – The Wellin is available to present our offerings to your faculty and staff. This is also a great forum for brainstorming about how the Wellin can be of service to your school.

Visual Thinking Strategies Workshops – Visual Thinking Strategies (VTS) uses three questions to guide participants through a creative, thought-provoking discussion that builds visual and verbal literacy skills. The Wellin will train your staff in the VTS method, which perfectly aligns with Common Core goals.

Feel free to contact us with any questions. We hope to see you on September 29.

Sincerely,

Amber Spadea,
Andrew W. Mellon Educator for School and Community Programs
Wellin Museum of Art

APPENDIX O

AN EVENING OF ART FOR EDUCATORS MAILING (FLYER)



Julia Jacquette, *A Constant Stream*, 2014. Oil on linen. 48 x 60 in. (122.2 x 152.7 cm). Courtesy of the artist, New York

AN EVENING OF ART FOR EDUCATORS

Thursday
March 2, 2017
4 – 6 P.M.

WELLIN

Ruth and Elmer Wellin Museum of Art
Hamilton College

198 College Hill Road | Clinton, NY 13323
315-859-4396 | www.hamilton.edu/wellin

Join us for an interdisciplinary educational event for K-12 teachers and administrators. Enjoy a tour of the museum, meet the museum staff, and brainstorm about curricular collaborations.

Our new exhibition, *Julia Jacquette: Unrequited and Acts of Play* will be on view in the Dietrich Exhibition Gallery. Archive Hall will feature cross-curricular project demonstrations, wine, and hors d'oeuvres.

Please RSVP by February 28 to
www.hamilton.edu/wellin/events/educatorRSVP



Julia Jacquette, *Playground of My Mind*, 2010-15. Gouache on paper. 18 x 13½ in. (45.7 x 34.3 cm). Courtesy of the artist, New York



Julia Jacquette, *Water*, 2010. Oil on linen. 35 x 29 in. (88.9 x 74 cm). Collection of the Ruth and Elmer Wellin Museum of Art at Hamilton College. Purchase, William G. Roehrick '84 Art Acquisition and Preservation Fund

APPENDIX P

AN EVENING OF ART FOR EDUCATORS MAILING (POSTCARD)



WELLIN

Julia Jacquette
Actress, Gold Dress (detail), 2015

WELLIN

AN EVENING OF ART FOR EDUCATORS

Thursday
March 2, 2017
4 – 6 P.M.

Ruth and Elmer Wellin Museum of Art Hamilton College

198 College Hill Road | Clinton, NY 13323
(315) 859-4396

Join us for an interdisciplinary event for K–12 teachers and administrators. Enjoy a tour of the museum, meet the museum staff, and brainstorm about curricular collaborations.

Our new exhibition, **Julia Jacquette: Unrequited and Acts of Play** will be on view in the Dietrich Exhibition Gallery. Archive Hall will feature cross-curricular project demonstrations, wine, and hors d'oeuvres.

Please RSVP by February 28 to
www.hamilton.edu/wellin/events/educatorRSVP



APPENDIX Q

AN EVENING OF ART FOR EDUCATORS CERTIFICATE OF PROFESSIONAL DEVELOPMENT

Certificate of Professional Development

awarded to

Teacher Name Here

For your attendance at

An Evening of Art for Educators

Date Here, 2016

4 - 6 p.m. (2 Credit Hours)

WELLIN

Ruth and Elmer Wellin Museum of Art
Hamilton College

Amber Geary Spadea,
Andrew W. Mellon Educator for School
and Community Programs

APPENDIX R

MEMORIAL ART GALLERY OF THE UNIVERSITY OF ROCHESTER “LEARNING TO LOOK” VENN DIAGRAM

LEARNING TO LOOK / LOOKING TO LEARN
MAG School Tours and the K-5 Common Core Standards

Any image or object is a visual text. Students learn to identify information located in a written source, and this same process can be used to examine an object or an image. MAG school tours support and promote these critical-thinking, Common Core skills.

Observation:

What is this?
What do you see?
What is it made of?
Who is this?

Integration of Information and Prior Knowledge:

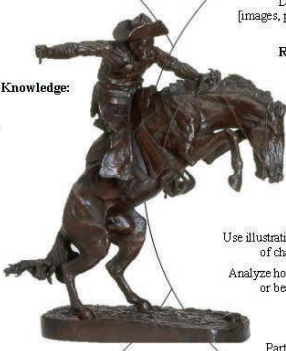
Who made it? Where is it from?
When is it from? How was it made?
Why was it made? How was it used?
Why was it saved?

Inference and Interpretation:

What is the artist trying to say?
What story is being told?
Can you imagine what happens next?

Analysis and Synthesis:

How does it compare with others?
How does it connect with my life?



Language Standards

Determine the meaning of words and phrases [images, patterns, symbols, colors, size] and how they are used.

Reading Standards for Informational Text

Ask and answer questions about key details.
Identify the central idea and how key details support the main idea.
Determine an author's [artist's] point of view or purpose and explain how it is conveyed.
Compare and contrast the key points and details presented by two texts [image] on the same topic.


Reading Standards for Literature

Use illustrations and details to describe and demonstrate understanding of characters, setting, or events.
Analyze how visual elements contribute to the overall meaning, tone, or beauty of a text [image].

Speaking and Listening Standards

Participate – and engage effectively – in collaborative conversations with diverse partners.
Explain own ideas and understandings.

Pictured: Frederic Remington, American (1861 – 1909), *The Broncho Buster*, Gift of a Friend of the Gallery, 55.3




MEMORIAL ART GALLERY
UNIVERSITY OF ROCHESTER

The Gallery's 2012-2013 school program is made possible by an anonymous foundation. Support for the Estelle B. Goldman Curator of Education is provided by the estate of Estelle B. Goldman. The McPherson Director of Education is endowed by an anonymous donor.

THE ARTICULATE OBJECT:
READING ARTIFACTS AS PRIMARY SOURCES AND COMMON CORE TEXTS

An object is a visual text. Students learn to identify information located in a written source, then to prioritize, hypothesize, confirm, and compare that information. The same process can be used to examine an object or an image:


What is this?
What do you see?
What is it made of?
Who is this?
Who made it?
Where is it from?
When is it from?
How was it made?
Why was it made?
How was it used?
Why was it saved?
How does it compare with others?
How does it connect with my life?



CC Reading Standards for Informational Text, 6-12

1. Cite textual [visual] evidence to support analysis of what the text [object] says explicitly as well as inferences drawn from the text [object].
2. Determine the central idea of a text [object] and how it is conveyed through particular details.
4. Determine the meaning of words and phrases [images, patterns, symbols, colors, size] and how they are used in a text [object], including figurative, connotative, and technical meanings [cultural, religious, historical, or personal].
6. Determine an author's [artist's] point of view or purpose in a text [object] and explain how it is conveyed in the text [object] as well as in words to develop a coherent understanding of a topic or issue.
9. Compare and contrast one author's [artist's or culture's] presentation of events [use of technology, use of materials, interpretation of object] with that of another.

Pictured: 1st century Roman Togatus, Marion Stratton Gould Fund, 73.146



MEMORIAL ART GALLERY
UNIVERSITY OF ROCHESTER

The Gallery's 2012-2013 school program is made possible by an anonymous foundation. Support for the Estelle B. Goldman Curator of Education is provided by the estate of Estelle B. Goldman. The McPherson Director of Education is endowed by an anonymous donor.

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