

MAKING THE MOST OF AN
ART MUSEUM VISIT:
STRATEGIES FOR YOUNG AUDIENCES

CARLA BEDNAR

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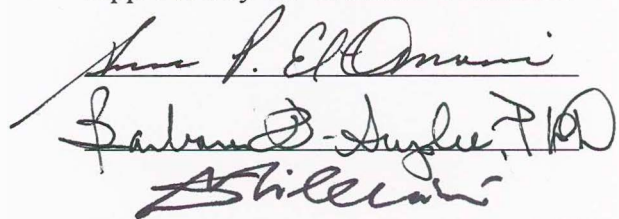
MAKING THE MOST OF AN ART MUSEUM VISIT:
STRATEGIES FOR YOUNG AUDIENCES

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of the Requirements for the Degree of
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Approved by the Graduate Committee


Three handwritten signatures are present, each on a line. The first signature is 'Shirley P. El-Omami', the second is 'Salma B. Ayala, PhD', and the third is 'Shilean'.

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ABSTRACT

Museum field trips can be an important component within the educational life of young children. Direct interaction with artifacts, art, animals, and nature stimulates imagination and creative thinking in ways not possible within the day to day instructional methods of traditional classrooms.

Each year thousands of school age children visit museums with varying degrees of success. While many factors impact the museum going experience, research indicates that pre-trip orientations greatly strengthen the museum visit. This thesis examines the effects of two pre-trip orientation strategies on elementary school age children upon their first visit to an art museum. Using both empirical and non-empirical methods, this study incorporates predictive, descriptive, relational, and historical inquiry to explore whether students prepared with a focused, pre-trip orientation strategy realized a more positive museum experience including a more succinct transfer of knowledge, an ability to engage in meaningful dialogue with the tour guide, attentive observation during the tour, and a greater sense of purpose about the museum visit overall, than students prepared with a generalized, pre-trip instructional strategy.

A variety of data is anatomized to compare the two groups including experimental effects, case-study observations, surveys, and correlations between variables. Literature pertaining to the history and current condition of museum education is reviewed and interpreted.

The results of this research revealed that the hypothesis as stated by the author was found to be true in part, but not in whole. Analysis of the data indicated the experimental, pre-trip orientation strategy as investigated clearly exhibited efficacy in

some areas of the investigation, may have exhibited efficacy in other aspects of the study, and did not exhibit efficacy in other aspects of the investigation. Further exploration of this research topic may support or refute these findings.

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CHAPTER I

INTRODUCTION

Museum field trips greatly enhance the learning experience of elementary school age students. Institutions devoted to specialized scholarship, education and entertainment provide unique opportunities to gain insight and perception in art, science, math, social studies, and other subject areas. Many students anticipate long awaited field trips. Days or weeks prior to a trip, their conversations resound with a sense of adventure. However, the museum going experience--the adventure itself--can leave young students feeling overwhelmed. The unfamiliar buildings with their unfamiliar objects can be both wondrous and intimidating.

As a community arts educator, this author was asked by young students and their parents to organize a field trip component to complement in-house studies and studio experiences. Students requested a trip to an art museum. Through discussion with the students and their families, a decision was made to introduce students to their regional premier art and artifact museum--the Philadelphia Museum of Art.

In order to offer the best field trip possible, the author began to investigate a variety of ways to introduce students to the museum. The investigation was based upon museum encounters the author had experienced and the types of pre-trip orientation the author had, or had not, received. The author's desire was also to investigate the relationship between the students and the museum and determine factors that might impact the students' experience and affect decision-making about the desirability of future museum visitations. Additionally, the author identified strategies recommended

by museum educators, which took into account past successes and failures.

Building Upon Personal Experiences and Formal Considerations

This author's consideration of art and artifacts began long before the author visited an actual museum. At approximately age eight, the author began to investigate the world at large through the publication National Geographic, which brought global information directly to the doorstep. Initially, the author perused the magazine for interesting photographs. Soon captions were read. By age 12, entire articles were read and the author's interest with cultures, people, and the objects they created began to form an intellectual basis from which to discern the world.

The author's first museum visit occurred while in college studying art and art history. Attendance was required on a school-sponsored field trip to a major New York museum. A bus deposited all students at the doorstep of the museum where they were left to their own devices. As an inexperienced museum visitor, this author spent hours in galleries contemplating every visible artifact and work of art. Very little was remembered about the visit, except the feeling of being mentally and physically exhausted and anxiousness about missing the bus for the trip home. The author had not been adequately prepared to visit the museum.

As an adult, the author visited museums occasionally, often without meaningful focus. Museums became a backdrop for social outings and gift buying. The feeling of being overwhelmed, a memory from the first museum trip, remained.

The author's interactions with museums changed significantly upon attendance in

a course about architectural history offered by a local college. Seeking a place to learn more about the subject, the streets and buildings of the city became tools for learning and the art museum became a place where architectural artifacts and objects from various periods of history could be viewed in selective context. As the author's attention focused on select items, the exhibits became more intimate and a meaningful relationship developed.

This personal sensibility became part of the basis from which a museum field trip strategy for the students was developed. Consideration was also given to a variety of formally recognized factors that impact the museum experience. On field trips, anxiety from the speculation of an unpredictable situation, fear about being lost in a large and unfamiliar surrounding, mental fatigue arising from the contemplation of many new objects, and physical fatigue stemming from constant walking over a sustained period of time can interfere with learning and leave students and their teachers feeling overwhelmed (Falk & Dierking, 2000; Lowry, 1999). Real concerns, expressed by both the students involved in this study and/or their parents, as well as the author in the role of the teacher and field trip host, included anxiety about visiting an unfamiliar place and the fear of a child getting lost or being left behind. Additionally, fatigue from cognitive overload and physical exhaustion was a concern, for fatigue can lead to intellectual disengagement negatively impacting the museum visit (Brownlee, 1997).

By developing a pre-trip orientation that specifically focused on these concerns many of these factors were addressed. The orientation included familiarizing students with the building's plan and architecture, presenting an itinerary of the field trip day, and providing students with instruction about the art.

Providing students with knowledge about the building involved showing photographs of the museum's interior and exterior and providing maps and discussion that explained how the students would enter the museum, where facilities such as the cafeteria and restrooms were located, and where the galleries associated with the visit were located.

The itinerary was planned so that museum visitation time was structured and viewing time limited. The tour was centered around one museum collection and was of approximately 1½ hours in duration.

When considering orientation instruction about the art, it was this author's contention that focusing on one collection or theme per visit would allow students the opportunity to experience the artwork and the museum in a more meaningful manner. This contention became the basis on which this study was established: Would students who studied a specific collection or theme prior to a museum visit have a more meaningful experience with the artwork and the museum than students who engaged in a more generalized course of study?

Rationale for This Study

This study investigated the experience of young students as they embarked upon their first trip to the Philadelphia Museum of Art. The study explored the author's contention that a focused, pre-trip educational strategy introducing students to an individual collection, exhibition, or theme would more positively effect the museum going experience for young students than a more generalized, pre-trip educational

strategy. The author's premise was that the focused strategy would create an optimal opportunity for young students to enjoy, understand, and respond to the objects on display and to have a more positive museum experience overall which could effect decision-making about future museum visitations.

Professional Significance of the Problem

Attendance statistics indicate that art museums, along with other types of museums, draw millions of visitors each year (Falk & Dierking, 2000). In the United States, the number of regular visitors has increased significantly over the past 30 years from about "one in ten...[to] somewhere between two and three out of every five...at least once a year" (Falk & Dierking, 2000, p. 2).

During the 1990s, a survey conducted by the Institute of Museum and Library Services revealed that "seventy percent or more of museums [reported] an increase in numbers of students, teachers and schools served" and that "grades three to six [were] the most heavily served...with the fourth grade receiving the highest level of service" (Institute of Museum and Library Services, 1998, pp. 7, 5).

The increase in the number of students and teachers has resulted in a stronger emphasis on educational programs within the museum and on educational materials and activities used beyond the museum walls, primarily "in-service training, resource kits, museum visits with pre-lessons, and museum visits with pre and post-lessons" (Institute of Museum and Library Services, 1998, p. 7).

This study investigated the area of museum visits with pre-lessons and how

different pre-visit orientations affected the quality of the students' visit cognitively and attitudinally, and whether the effect subsequently influenced their attitude towards the museum.

Overview of the Methodology

In order to show how the pre-visit educational strategies affected the museum going experience of young children, a study, using both empirical and non-empirical methods, was devised. The study incorporated predictive, descriptive, relational, and historical inquiry to explore whether students prepared with a focused, pre-trip orientation strategy realized a more positive museum experience including a more succinct transfer of knowledge, an ability to engage in meaningful dialogue with the tour guide, attentive observation during the tour, and a greater sense of purpose about the museum using the application of experimental research with elementary school age students. The original intention was to conduct experimental research with four groups of students, each group subject to a different variation of information given about the museum space/itinerary and about a specific collection or exhibition. However, due to under-enrollment, the study was modified to two groups with both groups given information regarding space/itinerary. The controlled variable occurred in that one group, the control group, received a generalized course of pre-trip instruction prior to the museum visit, while a second group, the experimental group, received a specific tour-related course of pre-trip instruction prior to the museum visit.

Both groups participated in an off site art studio/history series of classes. The

control group participated in a generalized course of study in drawing, while the experimental group participated in a course of study directly related to the specific museum collection planned as the focus of a museum tour, in this case the Chinese and Japanese galleries at the Philadelphia Museum of Art.

Both groups visited the museum on the same date at the same time and attended a tour of the specific collection studied by the experimental group. Data were collected prior to the tour by survey of students from both the control and experimental groups, during the tour by chaperone observation and written notation of both groups, and after the trip by survey of both groups. Post-trip data were collected by self-addressed, stamped postcards mailed approximately one week after the trip by students from both groups.

Delimitations of the Study

Nature of the Sample – the students who participated in the study had parents who responded specifically to an advertisement for art classes. By responding, parents identified qualities in their children that indicated an affinity for art. This may contrast with a general student/classroom situation, where students may not all have the same affinity to art.

Size of the sample – the number of respondents who enrolled in the program was less than anticipated. This resulted in the creation of two groups, instead of the intended four, and the need to revise the study to compare one variable instead of two. The study continued with an emphasis on the impact of a focused introduction to a specific

collection as contrasted with a more generalized course of study. The portion of the study related to site orientation was redefined so that all students received the same orientation prior to the visit.

Uniqueness of the setting – the setting for instruction was a county-wide community center devoted to environmental education. Our program met on Saturdays, when the center was closed to the public, except for special events. The setting differed from traditional school classrooms located in individual communities, in that the building was a renovated barn located in a park, accessible to students from all surrounding communities.

Ways in which the findings may lack generalization – the study may lack generalization to the population at large because of the sample's small size and because the sample had a predetermined affinity to art. These two aspects of the sample may differ from the composition of an average class visiting the art museum.

Operational Definitions

The 22 terms listed below are used throughout this study. Definitions are given in order to clarify their meaning and distinguish their use within the context of this study.

1) **Aesthetic considerations** as posited within the surveys administered to the study participants appeared under the terminologies “special” and “beautiful.” As used by the participants in written narrative the term was defined as having been articulated by words such as “liked” and “cool.”

2) **Anticipatory state of mind** refers to the thoughts of participants regarding objects that might be encountered during the field trip to the museum; they were recorded by participants as written survey notations prior to the field trip to the museum

3) **Behavioral settings** are environments as described through the research of Barker and Wright where children's behavior was defined by self-conforming according to "the situations the children were in [rather] than from knowing individual characteristics of the children" (Falk & Dierking, 2001, p. 54)

4) **Chaperone/trained observers** were persons selected by the author to accompany participants to the museum as chaperones, the number of which was dictated by museum policy, and who were trained by the author to observe and document participant behavior during the museum tour

5) **Child-centered itinerary** is an itinerary that addresses the wants and needs of students, i.e., visiting the gift shop, having fun

6) **Collection specific** is a term that describes any written or drawing reference to an object encountered on the designated collection tour of the museum. Within the parameters of this study, the reference would include Asian art or artifacts as encountered within the tour of the Chinese and Japanese galleries.

7) **Cognitive overload** is the sensation of receiving too many novel stimulations

in too short a period of a time so as to be unable to comfortably and accurately process the incoming information

8) **Control Group** was the group of participants who received the general, pre-trip orientation strategy

9) **Cyber time** is time as experienced through the use of computers and may be fast or slow according to the capability of the computer hardware and software; related to cyber space as defined below

10) **Cyber space** is the “surfable “data space” of the internet, or as “virtual reality,” a technically high-ended software-construction of three-dimensional spaces within a computer, which one can visually perceive, manipulate and “fly through” with the support of head mounted displays and data gloves [on-line].

<http://www.jpaul@xpertnet.de>--first published in German within Medienbrief2, 1998

11) **Elementary school age children** for the purposes of this study were children in grades 2 through 5 who attend public, private, or parochial schools, or are of equivalent grade/age if they are home schooled

12) **Experimental group** was the group of participants that was subject to the collection specific pre-trip orientation strategy

13) **Emotional state of mind** - refers to the feelings and emotions of the participants at the onset of the field trip to the museum; recorded by participants as written survey notations prior to the field trip to the museum

14) **Fatigue (museum fatigue)** – physical and mental exhaustion; in museums, the large scale, novel environment and the large number of novel stimuli are known to be contributing factors

15) **Internet** – large computer network linking smaller networks worldwide
(Mass, 1999)

16) **Middle to upper middle class** – is, for the purposes of this study, a household as defined by US Bureau of the Census, 1990, with income in the range of \$20,000 to \$99,999 (Carbon County Bondata Book, 1993)

17) **Museum education** is generally referred to as the educational activities “of ...museums and the rationale given for them ...based on the museum’s mission as determined by its trustees and director” (Berry & Mayer, 1989, p. 79)

18) **Public education** as it occurs within this study refers to the education of the public as visitors to the museum

19) **Pre-trip orientation strategies** (also pre-trip instructional strategies) were

the strategies, or series of classes, used to conduct this study. The experimental group was subject to a collection specific pre-trip orientation strategy or treatment, the control group was subject to a generalized pre-trip orientation strategy

20) **Visitor as client** references museum visitors as perceived by the museum to be “no longer subordinate to the museum”; the museum’s “primary responsibility is to be accountable to the visitor” (Doering, 2000, p. 2)

21) **Visitor as guest** references museum visitors as perceived by the museum to be the ‘guest’ as the museum plays the part of ‘host’; the museum “assumes responsibility for visitors” (Doering, 2000, p. 2)

22) **Visitor as stranger** references museum visitors as perceived by the museum to be “strangers (at best) and intruders (at worst)”; the museum’s “primary responsibility is to the collection...and not to the public” (Doering, 2000, p. 2)

Organization of the Thesis

The study is primarily experimental, and utilizes quantitative methods of interpretation. The author acknowledges the limitations of this study due to the small number of students enrolled. However, while the statistical sample is small, significant correlational elements have been derived from the data.

Chapter I, the introduction, includes the problem statement and its professional

significance. Included in this chapter is an overview of the methodology, the study's delimitations and the operational definitions.

Chapter II presents a review of the literature in which the author discusses the history of museum education, particularly the positioning of early museum education within museums of the late 19th century and its reorientation in the 20th century from a peripheral to a more central position. Current trends in the field such as the influence of new technologies, reconsideration of the audience as an active and participatory element within the sphere of the museum experience, and children as a considerable component of museum audiences are examined for cursory implications.

Chapter III discusses the methodology, examining the procedures used to conduct the study including the administration of the experiment and the data collection methods used to determine the results. Data collection methods included pre-trip surveys, post-trip surveys, return postcards, chaperone observations, and museum educator surveys. Strengths and weaknesses of the methods and their impact on the outcome of the study are addressed in this chapter.

Chapter IV explores the results of the study through detailed analysis of all relevant data including the pre-trip surveys, post-trip surveys, return postcards, chaperone observations, and museum educator surveys. Through the data analysis process, the author was informed by the literature review and by the use of numerical data, spreadsheets, and charts which appear as appendices.

Chapter V summarizes the results in terms of conclusions drawn and generalizations to a broader population and discusses the results in terms of applications to the field and ideas for further research.

Appendices provide: Information about the art classes (Appendix A), information about the museum trip (Appendix B); student surveys – pre-trip and post-trip, parts one and two; post card responses (Appendix C); chaperone observation records (Appendix D); and museum education surveys (Appendix E).

CHAPTER II

CONSIDERING THE MUSEUM

Museums have long been integral to the advancement of human knowledge of and about our experience within the world. Through consideration, theorization, examination and summation, museums provide a foundation of resources from which to consider multiple human questions. Established as formal institutions for scholarly pursuit, museums now also serve as repositories for informal education, as gathering places for social interaction, and as public spaces for singular contemplation.

In the realm of education, museums evolved from being a centerpiece of discourse in ancient times to being an exclusive domain of scholastic pursuit based upon holdings of in-house collections. More recently museums have emerged as spaces in which the general public as visitors, and businesses as financial supporters claim their positions as stakeholders in the visual, intellectual, and social dialogue within and about the institutions themselves.

During the 20th century, technologies impacted on museums' spheres of access. Efficient forms of transportation and communication opened museums to international communities who now have the option to participate in the life of museums in real time and space through on-site visitation or in cyber time and space through Internet access.

The Muse in Museum

In ancient Greece, the museum (Gr. mouseion) was a temple of the muses, the embodiment of education. Greek mythology chronicled the enlightenment of Calliope,

Clio, Euterpe, Melpomene, Terpsichore, Erato, Polyhymnia, Urania, and Thalia, the daughters of Zeus and the Titaness Mnemosyne, goddess of memory. Tutored by their mother in the history of the world, these nine goddesses were a collective source of genius, spirits of inspiration (Gurnalik & Friend, 1962). History, literature, and the arts and sciences were their domain and their lessons were turned into songs and poems, comedies and tragedies--works of arts never to be forgotten (d'Aulaire & d'Aulaire, 1962).

Centers for Learning

As centers for learning (Solinger as cited in Doering, 2000), mouseions embodied what "we recognize [as] the precursor of present-day universities, museums, and libraries" (Doering, 2000, p. 2). Today, as distinct establishments, each contributes to the realm of scholasticism in its own unique manner. Libraries, as document repositories, serve as resource centers for the dissemination of information in various technological formats. Universities, as formal sites of higher education, offer the opportunity to develop and transmit ideas through lecture, discussion and scholarly publications. Museums focus on objects, the preservation of objects within collections, and scholarly research and dissemination of information pertaining to the objects and/or collections both within the field and in the public sector.

Lofty Ideals

The late 1800s and early 1900s brought increasing economic prosperity to the United States. Immigrant labor and technological developments spurred growth industries and created profits that translated into vast amounts of privately held wealth. In industrial cities, wealthy individuals formed civic associations, pooling resources and influence to create substantive cultural institutions. Free libraries and history, science, and art museums were exemplary organizations established by these public-minded citizens. Evoking the spirit of the mouseion as a center for learning, the architecture of this era's grand museums often emulated re-stylized Greek temples.

The post-Civil War construction of art museums initiated the process of "sacralization" (Wallach, 1998). This included "the establishment of "high art"...namely plaster casts and replicas of canonical ancient Greek and Roman statuary as a separate category from popular culture and the art object as the repository of "society's loftiest ideals" (Wallach as cited in Linden, 1999). Private collections, newly acquired from impoverished Europeans, were loaned or endowed. "The museum's major responsibility was to serve as a guardian of irreplaceable objects" (Bedno & Bedno, 1999, p. 40). The primary emphasis was to attend to the collection.

Civic notions such as "moral uplift, character development, skill training, education for the masses, and acculturation" (Doering, 2000, p. 3) soon prompted museums to open their collections to the public, however the mission of museums remained focused around the development and preservation of and scholarship about objects and collections. Scholarship, the realm of the curator, was the focus of education.

“The relationship between the exhibition and the visitor was largely passive”...and “attempts at communicating with the public were typically confined to label writing and lectures” (Bedno & Bedno, 1999, p. 40).

Exhibitions were artifact based with attention given to specialization and in depth inquiry. “The public felt that exhibitions were a dialogue between experts, to which they were invited as guests, with no entitlement to feel any sense of ownership” (Bedno & Bedno, 1999, p. 40).

Museums as Social Agencies/New Social Agendas

Over the past half-century, changes in the social and educational roles of museums have impacted the relationship with the public. Museums, responding to charges of elitism and racism, began to seek validity within their own predominantly urban, multi-cultural communities. Along with creating exhibitions and caring for collections, involvement with the community became a priority (Pitman-Gelles, 1981). Outreach programs strove to connect to proximal neighborhoods with varying degrees of success. Museums, like the Museum of Contemporary Art, San Diego, focused on developing sustained relationships with previously marginalized populations (Farrell, 2000).

With the advent of “blockbuster” and theme-based exhibitions, museums began to appeal to a wider audience. Exhibition halls featured broader and more general views of collections with such themes as “Africa,” “Inside Ancient Egypt,” [and] “Traveling the Pacific.” (Bedno & Bedno, 1999, p. 40). Income-producing exhibitions sponsored

through private funding, coupled with fluctuating revenue from public sources, further shifted the relationship between museum and visitor. Corporate sponsorship, whose view of audience paralleled a business/client relationship, compounded the interpretation of how the museum should regard the visitor and what the visitor should expect from the museum.

In the early 1990s, museums began to incorporate in their missions a redefinition of themselves as social agencies, expert in education and the promotion of social pride (Hirzy, 1995). Reaffirmation of the importance of education, new thinking about the role of museums within the community, region, and the world-at-large, and shifting viewpoints between the visitor as guest and the visitor as client brought added dimensions to the museum/audience relationship.

As audiences expanded, museums articulated dimensions of this multi-faceted relationship. In an article for the New York Times, Philippe de Montebello (2000), of the Metropolitan Museum of Art, compiled a list of 10 components of a great 21st century art museum. Among items related to the way museums respond to their visitors, de Montebello cited "Ease of access, physically through amenities, and intellectually, through programs that deepen the experience and understanding of art" and "Ease of access fuori le mura [outside the walls] of services and information through the latest technology" (de Montebello as cited in Dobrzynski, 2000, p. 50). Success of an exhibition, which had previously been measured from an institutional perspective, i.e., whether the exhibition supported the needs of the museum, began to be measured according to newer strategies including whether the exhibition had met the needs of the visitor.

Not only had the museum changed, the visitor had changed as well. Museum visiting, once a requisite of an elite social class, broadened to encompass an increasingly educated middle class. The lower classes, previously excluded because of ethnicity and lack of education, were frequently targeted for inclusion through special in-house and outreach programs. Audiences now encompassed a broader stratum of the American public as well as numerous international travelers.

Museum visiting today, according to de Montebello and others, “tends to be a leisure-time activity” (Dobrzynski, 2000, p 50). Visitors often come with highly personal social and educational agendas. Museums, in turn, provide more flexibility in the options, opportunities, and amenities they make available to the public, thinking in terms of a “full day’s “edutainment”” (Bedno & Bedno, 1999, p. 43). Programs may include walk-in, self-guided, and docent led tours, specialized tours requiring reservations, lectures, films, studio classes for people of all ages, special needs accommodations, special exhibitions, museum/school partnerships, and social events, all in addition to curating the permanent collections. Amenities may include cafeterias or restaurants, gift shops, educational classrooms or studios, easily accessible restrooms, well designed labels and publications, adequate seating, and so on. “This kind of visit provides the type of all-day, busy-every-minute, I-got-my money’s-worth experience that people have come to expect... It tries to replace the traditional visit, whose problems often include entry confusion, arguing over preferences, aimless wandering, and getting lost in run-down, backwater exhibits that so often characterize many institutions, even very good ones” (Bedno & Bedno, 1999, pp. 43, 59).

Museum Visitors: Perspectives about the Audience

Research conducted by the Institutional Studies Office of the Smithsonian Institution indicates that the way museums perceive their audiences might be classified into three interpretative categories: Strangers, guests, or clients. These may exist and coexist within institutions, “sometimes harmoniously, sometimes not” (Doering, 2000, p. 2).

In the “stranger” scenario, more common in the late 1800s and early 1900s, visitors were nearly inconsequential to the dynamic of interaction that occurred within the concern for and about objects and collections. Visiting hours were restricted, dress codes were in effect, and rules and regulations gave an aura of interloper to the museum denizen.

In the “guest” scenario, “perhaps the most common in our museums today, the museum [has assumed] responsibility for visitors” (Doering, 2000, p. 2). While the objects and collections remain paramount to the mission of the museum, the visitor is no longer perceived of as an outsider but as a beneficiary of professional staff guardianship and scholarship. In “visitor as guest,” the museum aims to align the visitors’ thinking with its own regarding the interpretation of objects and collections.

The Smithsonian research suggests that “social trends will force museums to [begin to] treat visitors as clients” (Doering, 2000, p. 1), where the primary responsibility will be accountability to the visitor. As museums and other social institutions find themselves in an increasingly competitive atmosphere for both private and public support, they need to be answerable for the manner in which these funds are utilized.

Thus, more corporate models of management, including a business to client relationship with the museum visitor as the client, are beginning to emerge. With these models in place, institutions have begun to “[acknowledge] that visitors, like clients, have needs, expectations, and wants that the museum is obligated to understand and meet” (Doering, 2000, p. 2).

Disparate opinions abound and the idea of visitor as client is clearly unsettling. To Philippe de Montebello, Director of the Metropolitan Museum of Art, “the notion of opening to popular suffrage decisions that require a great deal of knowledge and discrimination is” (de Montebello as cited in Dobrzynski, 2000, p. 50) incomprehensible and dangerous. In its affirmation of the visitor as guest, the Metropolitan Museum commits to a mission where “the primary responsibility [remains focused on] the works of art” (de Montebello as cited in Dobrzynski, 2000, p. 50).

Museum Education: Reinventing Itself

In an environment where notions about museum visitors are being reexamined, museum education finds itself in similar circumstance.

Scholarship and connoisseurship have long been central to the mission of museums, the mindset behind the collecting and assembly of institutional holdings. This personal and astute precept was and continues to be the heart of the reason for the existence of museums. Internally focused by nature, this is a style of education that examines its subject in detail in order to further the collective body of knowledge and sense of appreciation.

Public education, while long a part of museum missions, has often been marginalized. Coinciding with the attitude of visitor as stranger, it was regarded as a nonessential component within the realm of the museum.

The mid-1980s signaled a change in attitude toward museum education, when the American Association of Museums (AAM) issued the Report of the Commission on Museums for a New Century (1984), asserting the “significance of the museum’s educational role by professing “If collections are the heart of museums, what we have come to call education--the commitment to presenting objects and ideas in an informative and stimulating way--is the spirit” (Sheppard, 1993, pp. 1, 2).

Seven years later, Excellence and Equity: Education and the Public Dimension of Museums, a report on the educational role of museums published by the American Association of Museums, helped shift [public] education from the outer boundaries “to the center of the museum’s concerns” stating that ““the educational role of museums is at the core of their service to the public. This assertion must be clearly stated in every museum’s mission and central to every museum’s activities”” (American Association of Museums as cited in Sheppard, 1993, p. 1). Public education was to be considered an essential commodity. The emphasis was not that public education should displace objects and collections as the center of the museum mission, but that public education was to be an enlargement of the central tenet of the museum, transporting it to a surround of the objects and collections which were both to be encompassed by the museum visitor’s experience.

Popular goals of public education programs during this time incorporated both cognitive and qualitative aspects of the visitor’s experience. Among them were

developing an awareness of the museum visit as an enjoyable, leisure-time experience, developing the learner's skills for observing and understanding objects in the man-made and natural world, teaching concepts about the created and natural world, and equipping the learner for independent study and observation on return visits (Pittman-Gelles, 1981).

Objects at the Core

Objects are tangible evidence of the world. Objects tell us who we are, what we believe, what our world is about, and about our place in it. Objects are powerful. They can transport our imaginations to a different time and place. Objects can stimulate inquiry, offer new perceptions and striking insights, and they can captivate and delight.

Art museums distill man-made objects through research and scholarship to inform us about history, political reality, social ambition, and aesthetic ideas and ideals. The kinds of objects a museum collects or chooses to accept for exhibition, the way they are interpreted, and the manner in which they are presented relate not only to the objects themselves, but also to the mission of the museum, the experiences of the curators, and the agendas of other stakeholders (members of the board, members-at-large, public and private contributors, the surrounding community, and members of the community-at-large) in the life of the museum.

Pittman-Gelles (1981) notes that "much of the educational process in a museum consists of introducing people to unknown subjects and objects. The museum's responsibility is to make learning meaningful, and to relate scientific, historical, and aesthetic concepts of the [person's] world of experience, thereby increasing his [or her]

ability to learn and retain the information” (Pittman-Gelles, 1981, p. 47). Research (Canby, 1999) indicates that most museum visitors desire contextual information about objects and collections. Thematic exhibitions, especially those with “an underlying narrative...that connects and relates all the artifacts or experiential exhibit components” (Bedno & Bedno, 1999, p. 41) have greatly enhanced the public’s understanding about objects in the context of museum collections. Yet, some museum educators maintain that the general public does “not want too much information” (Canby, 1999, p. 13) and for the sake of uniformity valuable information is left out. Nothing, however, precludes the visitor from pursuing in-depth investigation. Whatever the context, it is the responsibility of the museum “to provide as many opportunities and strategies for people to explore a subject as possible” (Guiran as cited in Nichols, 1984, p. 24).

Museum Education

Addressing the Present and Considering the Future

Compelled by theory, education has changed. Compelled by technology, social stratum has changed. Compelled by cultural transformations, museum education has changed. Today’s museum visitors are treated less often as passive onlookers paraded through endless galleries by tour guides pausing to point out significant objects here and there. Rather, museums today more often seek to capture the attention of visitors of all ages and abilities through a variety of engaging activities. Exhibits and education materials are designed to stimulate the viewers’ intellect and imagination. Docent tours, audio tours, and printed materials have been rethought so as to enhance interaction and

establish more meaningful dialogue between the objects and the audience. Changes are sometimes subtle, as in the redesign of gallery guides to larger size type making them more readable for the partially sighted (Canby, 1999). Changes are sometimes more visible. In galleries, children handle samples and materials made available by tour guides from portable carts, play seek and find gallery games, or participate in other ventures inside and outside the museum. Changes can be departmental, as when educational materials are developed to be compatible with standards established by local and state authorities, or they may be institutional, for example, when the scope and staff of an educational department is expanded to incorporate additional or more substantial programming. Museum education will continue to change to accommodate both objects and audiences, and the museum as an institution in itself.

Advances in technology through the 20th century have also impacted museums in many ways. From the registrar's office to the membership office, new technologies have streamlined operations, but perhaps the most dramatic developments are still evolving. In education, the Internet has brought added dimensions to museum and school relationships. Students and teachers accessing museum web sites can investigate formal collections in myriad ways. Exploration can narrow in on a single artist, work of art, or artifact; it can be broad, as in the comparing and contrasting of ideas from around the world and throughout time. It is a new tool for learning, for probing, for searching and researching cultural ideas and ideals as expressed through the making of objects.

There are those who view the Internet as a place for pre and post-visit inquiry, mindful of interplay that may substitute on-line visiting for the real thing. Canby (1999) opines that "...rather it is hoped that people will use the computer to enhance or plan

their visit and to acquire more information during their time in the museum than would have previously been possible. For younger visitors such an adjunct may take precedence over the actual exhibits, but it will still focus their attention on the collections and may encourage them to return to the museum” (p. 15). In Past Imperfect Future Tense, Bedno & Bedno (1999) write “The use of digital interactives is becoming widespread, particularly for general wayfinding. The number of exhibition specific Web sites are also increasing, providing visitors with an introduction to, or a partial substitute for, a real exhibition visit” (p. 43).

Other museum professionals maintain the sanctity of the “real-life” museum experience. Thomas Krens, director of the Solomon R. Guggenheim Museum, asserts that “people...are social beings, and part of the attraction of going to a museum is being in the presence of the actual object” (Krens as cited in Dobrzynski, 2000, p. 50). In agreement is Philippe de Montebello, Director of the Metropolitan Museum of Art, who stated he was “convinced that Web sites that provide an enormous amount in information will tip the scale for thousands of people who are thinking, “maybe, I’ll visit a museum someday.” but have never done it” (de Montebello as cited in Dobrzynski, 2000, p. 50). Beyond the realm of concrete institutions, new museum forms are taking shape. They exist in cyberspace. On-line museums, such as the Lin Hsin Hsin Art Museum reside solely in the digital world, presenting “digital representations of real-world artworks” (Hsin Hsin, 2000, p. 8) and works of art produced in new media. In infancy, their future, appeal, and impact can barely be envisioned.

Cognitive and Affective Aspects of the Museum Visit and Their Relationship to Pre and Post-Visit Educational Materials

Through years of audience analysis, researchers at the Smithsonian Institution have identified “four major categories of experiences that individuals [have found] most satisfying in museums” (Doering, 2000, p. 1). Three are affective in nature including social experiences, object experiences, and introspective experiences. The fourth centers on cognitive experiences. A successful visit would most likely include these types of experiences, singularly or in combination.

Cognitive experiences are based upon factual knowledge. Bloom’s Taxonomy of Educational Objectives (1956) establishes a sequence for determining the level of utilization of the cognitive experience upon the introduction of a subject. The hierarchy of learning proceeds through six stages: (1) recall and recognition/knowledge, (2) comprehension, (3) application, (4) analysis, (5) synthesis, and (6) evaluation.

In a museum, cognitive and affective experiences can be enhanced when visitors are provided with a “‘conceptual lens’ ... stated in the form of a single concept or as a “big idea” statement of a relationship between two or more concepts” (Erickson, 2000, p. 42). The concept, or theme, provides “an entry point for learners to bring their own background knowledge, questions, and curiosity” (Erickson, 2000, p. 42) to the museum, thus personalizing the experience and providing an opportunity for visitors to build upon their own knowledge. Concept learning enables the learner to move beyond mindless observation and rote memorization to a deeper, more conceptual level of understanding and thought; the process described in Bloom’s (1956) Taxonomy. Research conducted

by the Institutional Studies Office of the Smithsonian Institution (Doering, 2000) supports the idea that visitors “respond best to exhibitions and themes that are personally relevant and with which they can easily connect” (Doering, 2000, p. 7). Other studies cited in Koran and Koran (1983) have found that once

existing knowledge is there to provide linkages, later retrieval cues can influence a retrieval and a response. Novel, complex, or incongruous stimuli in a museum setting are processed in a way similar to this and are aided by the curiosity response. This response, among others, can act as a stimulus subsequently to influence attention, expand perception, and enhance encoding (Koran & Koran cited in Nichols, 1984, p. 209).

Thus, the relationship between pre-existing knowledge and the ability to recall it in a personal manner and apply it to the museum experience through a “conceptual lens” (Erickson, 2000, p. 42) sets the stage for the investigation on which this study is based.

Scientists have utilized a variety of methods including experimental, quasi-experimental, and naturalistic to study the cognitive and affective experiences of museum visitors (Doering, 2000; Eason & Hoth as cited in Nichols, 1984; Falk & Dierking, 1992; Falk, Martin, & Balling as cited in Nichols, 1984; Gennaro as cited in Nichols, 1984; Hirzy, 1995; Linn, Chen, & Their as cited in Nichols, 1984; Wright as cited in Nichols, 1984).

Behavioral scientists use these methods to measure cognitive skills associated with museum visits and exhibition learning in order to gauge the amount and detail of learning visitors acquire. Over the past 25 years, a number of studies focused on the effectiveness of pre and post-trip cueing have concluded that pre and post-trip

orientations greatly enhance the cognitive experience of museum visitors (see Falk & Dierking, 2000; Gennaro as cited in Nichols, 1984; Koran & Longino as cited in Nichols, 1984; Linn as cited in Nichols, 1984; Wright as cited in Nichols, 1984). "Spreading discussions [and/or lessons] of the museum topic over several days or weeks...greatly increases the likelihood that the museum learning will be retained" (Sheppard, 1993, p. 11). For students, lessons and discussions about the museum topic to be visited would likely occur in their day to day or week to week interaction with their teacher. This type of interaction creates the opportunity for the museum visit to become a banking or "landmark" experience as described by Gurian in Roundtable Reports, Museum Education Anthology, 1976. It permits students to begin to recognize and recall objects, concepts or ideas immediately in the museum setting and to proceed more rapidly to more substantive levels of thinking.

Additional studies conducted by University of Minnesota staff and students (Gennaro as cited in Nichols, 1984) at various types of institutions (i.e., science, zoo, and arboretum) have led to similar conclusions supporting pre and post-visit cueing as positive factors in cognitive learning. The impact was not only associated with immediate recognition and recall, but also with more effectual use of the information. Museums, who are increasingly being asked to validate their exhibitions, benefit from these kinds of studies (Pitman-Gelles, 1981).

Affective Aspects of the Museum Visit and Experiential Learning

Affective aspects of the museum visit, though less measurable, are as important as

cognitive aspects. Identified in Bloom's (1956) Taxonomy, the hierarchy of affective learning establishes value through receipt of and response to stimuli and organization of the value into a system within a whole. Thus, opinions and evaluations of worth outside of the cognitive realm are established.

Experiential learning brings quality to life. Exhibits, while contributing factual knowledge, also influence the viewer psychologically through non-verbal means by eliciting emotions, initiating insight, and transmitting aesthetic sensibilities. Visual stimulation can activate the mind by animating feelings and responses based on formal qualities of perception--size, shape, color, etc., or illuminate the mind through contemplation of qualities that transcend place and time. Acquisition and exercise of skills involving value and evaluation through experiential learning strengthens decision-making capabilities and provides a basis of comparison to determine equitability and worth.

"In Experience and Education (1938), John Dewey observed, 'The quality of the experience has two aspects. There is an immediate aspect of agreeableness or disagreeableness, and there is its influence upon later experiences'" (Pitman-Gelles, 1981, p. 35). Beyond the sphere of objects and collections, the museum's ambiance, manifested by design, establishes an overall tone, sense of space, and place within the community. Practical considerations like adequate seating, proper lighting, readable labels and text, a comfortable temperature, clean, accessible restrooms, stairs, ramps and elevators, enjoyable places to eat and shop and other elements associated with physical ease of use also contribute to the quality of the visit. Other ambient qualities may leave lasting impressions upon the visitor at both the conscious and sub-conscious level. These

include aromas from cafes and restaurants--coffee, soup, baked goods, butter, herbs and spices; scents from cleaning fluids, moisture and mold; light and/or sight--natural light, brightness or dimness, color, vistas and viewpoints; tactile qualities and textures--wood, stone, carpeting, wall coverings, and paint; and sound--silence, activity (water/fountains, traffic, footsteps), acoustics (loudness or softness) all of which may change throughout different parts of the building and different times of the day (Falk & Dierking, 2000).

The Museum as a Social Space

Social considerations also play an important role in the decision to visit the museum. Groups, large and small, might use the museum as a backdrop for social intercourse with or without an emphasis on learning. Individuals might desire the museum visit to be a solitary occasion of personal time spent in a public place. School groups may attend the museum through classroom field trips, while scholars conduct research with assistance from museum personnel (Pitman-Gelles, 1981). Some visitors come to the museum with a personal agenda that is non-specific. They may wander about randomly, pausing to interact with objects that capture their attention. Others may prefer an organized schedule with a detailed itinerary. They want to know what to do and when to do it. Specific or non-specific, the perceptions they experience may be utilized and reacted to immediately or be stored for future use in a phenomenon characterized as "subliminal banking" (Gurian as cited in Nichols, 1984, p. 22; Pittman-Gelles, 1981).

In a study conducted by Michel Cheff for the National Gallery of Canada in the late 20th century, qualities of subliminal banking of museum visitors were measured

through the use of post cards to be returned to the museum after the visit.¹ The study, in which participants were asked to recall aspects of their visit, produced longitudinal information regarding visitors' thoughts, memories and cognitive gains.

Museums and Schools in Collaboration: Process in Evolution

Public education in museums in the early to mid-20th century was primarily focused on the adult audience. As experiential learning advocated by John Dewey's educational philosophy took hold, schools and museums began to consider a relationship inclusive of children. First ventures at collaboration, which "continued to dominate the museum-school relationship for many years" (Frankel as cited in Hirzy, 1996, p. 10) were in the form of field trips in which museum staff led the students on quick observation tours. Gradually, within the context of social changes about and within museums, the institutions began to reexamine their educational content and procedures and orient programs to meet the needs of young museum visitors. Through the 1970s, museums developed substantive approaches to eliciting the interests of children upon their visits (Frankel as cited in Hirzy, 1996). But systemic change proved difficult. Museum programs, though valued by teachers, continued to be regarded by principals and administrators as an addendum to the curriculum. Today, as a result of research that identifies the unique contributions afforded by these institutions and the extraordinary opportunities available in them for cognitive and affective learning, the benefits of visiting museums are becoming recognized at more and more levels of school

¹ Michel Cheff responded to the author's inquiries regarding the National Gallery of Canada project. His recollection of the study was that it was successful, however his recall of specific dates was non-specific.

administration. Likewise, “as [museum] directors and board members view education as a core principle of a museum, they [more willingly] endorse and actively support the formation of long-term relationships with schools” (Frankel as cited in Hirzy, 1996, p. 12).

Museum and School Collaborations: Practical Considerations

Articles in Roundtable Reports and Art Museum as Educator “have discussed the ... practical issues of museums and schools working together” (Pitman-Gelles, 1981, p. 79). Museum and school collaborations can take many forms, from one-time visits to multi-visit programs. Some programs are tied directly to school curriculum and standards, while others remain under the direct domain of the museums. Some institutions advocate taking programs into school classrooms; still others are committed to keeping programs within the museums. The most successful collaborations, whatever the parameters, will take into account the wants and needs of both institutions which can, and do, change over time (Pitman-Gelles, 1981).

In collaborations with museums, teachers often seek programs in tune “with curriculum priorities and [want] the time in the museum to respond to these issues...” (Pitman-Gelles, 1981, p. 79). It is the teachers’ responsibility to be attentive to “schools’ needs in relation to curriculum and state and local education reform standards” (Hirzy, 1996, p. 50) and to incorporate activities to meet this criterion. Fluctuating budgets and school calendar constraints (daily schedules, testing dates, holidays) also require prudent consideration. Additionally, teachers should be cognizant of the needs of the students,

introducing concepts, materials, and itineraries in an age appropriate fashion.

From an institutional point of view, museum educators are most often “concerned with the interpretation and use of the collections that can work effectively within the museum’s goals and involve the students” (Pitman-Gelles, 1981, p. 79). In an affinity parallel to that of teachers, their programs are primarily based “on the goals of the museum, its collection, staff, and financial resources” (Pitman-Gelles, 1981, p. 79).

Museums have traditionally developed programs from two frames of reference--those presented in house and those presented as outreach. In house programs frequently focus on a single class or a series of classes offered to members and the general public days, evenings, after school and weekends. They also accommodate tour groups on field trips, be they single visit tours or multiple visit tours, self-guided, or with a tour guide or staff educator (Pitman-Gelles, 1981).

Outreach programs, as developed through the years, provide many types of educational opportunities and materials. In-service training, museum visits with pre-visit lessons, museum visits with pre and post-visit lessons, traveling trunks and suitcases, resource kits, lesson plans, teaching posters and slides, and more recently, interaction with the classroom involving contemporary forms of technology including museum web sites and distance learning are representative outreach programs. Many of these examples have a “high correlation to school curricula...97% or higher” (Institute of Museum and Library Services, 1998, p. 7).

While the expectation is that outreach programs and lessons should be attractively prepared, relevant and easy to use, success depends not only on the nature of information emanating from the museum but on engaging use by the classroom teacher as well

(Pitman-Gelles, 1981). When utilized properly, outreach programs are symbiotic. For museums they are a resource to introduce young students to the objects, collections, and the museum itself; for teachers they can bring dimension to the curriculum and to the learning experience of their students. In a true collaboration, each institution extends itself into the domain of the other yet still maintains its own integrity and interest--compatibility, not adaptability, ensures mutual satisfaction.

Field Trips and Beyond

In Museums, Magic & Children, Pitman-Gelles (1981) advocates that museums should "...bring the community into the museum" (p. 111). For museums, school age children represent a large segment of the community with thousands of children visiting art museums on school sponsored field trips each year. "The typical museum provides between 100 and 223 instructional hours to students each year, with a low estimate of 3.9 million hours collectively for all museums" (Institute of Museum and Library Services, 1998, p. 4). In a survey conducted in the mid 1990s, museums indicated "a trend toward increased educational programming for K-12 school audiences.... Seventy percent or more of museums surveyed [from a total of about 10,000] [reported] an increase in numbers of students, teachers, and schools served" (Institute of Museum and Library Services, 1998, p. 7).

Museums themselves identify guided field trips as the most frequently conducted educational activity (Frankel as cited in Hirzy, 1996). How young people are prepared to meet the museum and how the museum prepares to meet them significantly impacts on

their museum experience and establishes the groundwork for future relationships.

The Importance of Pre and Post-Visit Materials

“Since many school groups that visit museums, zoos, and other informal... learning centers are usually there for only a short time, it is important to maximize the benefits of that learning experience” (Gennaro, Stoneberg & Tanck as cited in Nichols, 1984, p. 201). Research studies (Ausubel, 1960; Barnes & Clawson, 1975; Koran & Baker, 1979; Koran & Koran, 1973; Kuhn & Novak, 1970; Novak, 1976, 1977; Pizzini & Gross, 1978; all in Gennaro, Stoneberg & Tanck cited in Nichols, 1984, p. 201) indicate that pre-cueing students (exposing them to carefully designed curricular materials before a learning experience) can be an effective instructional strategy for acquiring new knowledge, of both a cognitive and an affective nature. Pre-cueing, or pre-trip instruction, is most effective when it incorporates logistics and education, identified “in 1989 and 1991 surveys of public school educators and students” (Sheppard, 1993, p. 7) as two broad expectation oriented categories.

In recognition of the effectiveness of pre-trip orientation, museums have developed a variety of means to introduce young audiences to the museum prior to an actual trip. Teacher preparation programs and a great variety of outreach materials are now available, for free or for a nominal fee.

Most of the responsibility however relies on school specialist or classroom teachers. It is they who most often determine what field trips are applicable to help students meet curriculum goals and they who, in meeting with their students on a regular

basis, have an in situ opportunity to prepare their students for making the most of the field trip experience.

Field Trip Logistics

In Building Museum & School Partnerships, Sheppard (1993) asserts that “failure to attend to a child’s logistical needs [identified as need related to physical comfort] could spoil the best of educational experiences” (p. 12). Through personal experience of childhood field trips and as an adult chaperone for student field trips, the author knows that the preoccupation with fears of getting lost, being left behind, and not finding a bathroom in time can negatively affect the dynamics of the visit.

Museums are complex structures. Philippe de Montebello, appraising his museum says “The Met was already too big a museum in the time of J. P. Morgan.”²

“The moment you’re too big, you might as well get much better, because what you are is a series of individual destinations within the same place” (de Montebello as cited in Dobrzynski, 2000, p. 50). The Philadelphia Museum of Art, at the time of its construction, was “the largest museum building ever erected at one time” (Brownlee, 1997, p. 29). Today, with 200 galleries on 3 floors it is, like many museums, an architectural labyrinth.

In recognition of this sense of individual destinations and in anticipation of possible confusion within their buildings, museums now offer visitors assistance by providing maps, videos, collection guides, and other publications and materials about the

² J. P. Morgan, American financier and art collector (1837-1913); his son, J. P. Morgan, American financier (1867-1943). The author notes it was not designated in the citation which person was referenced.

museum space. Orientation about the space as part of pre-trip instruction addresses the sense of confusion that arises from being in an unfamiliar place. John Falk, cited in Falk & Dierking, 1992, indicated that students often became disoriented and lost their sense of purpose when visiting museums. His research suggested that students given an orientation about the physical layout of a museum, along with an itinerary, maintained significant focus regarding the purpose of their visit (Falk & Dierking, 1992). Other research supports these findings (Falk, Martin, and Balling, 1978; Gennaro, 1981; Koran, et al., 1982; Linn, 1980; Sneider, Eason, and Friedman, 1979; Wright, 1980; all cited in Nichols, 1984).

For students, a child-centered itinerary best accommodates students' expectations. Studies by Balling, Falk and Aronson (1980) have found that "the child-centered orientation set the children's mind at ease so that they could concentrate on the experience"....(Falk & Dierking, 2000, p. 77). A child-centered itinerary might include "seeing favorite exhibits, buying something at the gift shop, [and] having fun on the bus" (Falk & Dierking, 2000, p. 76).

Finally, studies have indicated that the selection of and orientation about a focused theme provides reduction in novelty, when novelty is considered a distraction (Koran, et al., 1982; Screven, 1974, 1975; Wilson and Koran, 1976; all cited in Nichols, 1984). In art, themes might include culture, history, elements of art (color, shape, medium, value, rhythm, pattern, etc.), studio experiences (the consideration of ideas through the hands-on use of materials), and aesthetic considerations (decoration, illustration, expression, beauty, etc.).

Educational Consideration

The educational desires of teachers visiting museums may be placed in the two categories of learning and enjoyment. Teachers expect their classes to learn something about a topic they are studying in school, but they also want children to find museums fun. Teachers, as well as museum professionals, want children to think enough of their visit that they will return to the museum on their own" (Sheppard, 1993, pp. 7, 8).

In the museum, learning and enjoyment should, but sometimes do not, go hand in hand. "A critical problem for museums is the tremendous number of stimuli, many quite novel, competing for attention" (Koran & Koran as cited in Nichols, 1984, p. 207). A major component of new stimuli is the sheer number of objects on display. Display objects, taken in their entirety, can overwhelm one's thinking and sense of enjoyment. This phenomenon, "technically referred to as 'museum fatigue,'" was identified through scientific research of museum visitors (Brownlee, 1997, p. 101). According to management at the Field Museum in Chicago, studies revealed that 10 to 12 minutes was the longest expected exhibition viewing time for museum visitors (Bedno & Bedno, 1999). "In exceptional cases, if visitors had a compelling interest in the subject matter, they might stay about 20 minutes" (Bedno & Bedno, 1999, p. 39). Exceptional exhibits, too, accounted for a slightly longer viewing time, when timed tickets verified the expected attention span for a given number of viewers. Studies have indicated that for young children, a positive museum experience is one that focuses on five to ten objects (Huber & El-Omami, 1993).

The Roles of Attention and Curiosity in Museum Learning, a 1983 article written

by Koran & Koran and republished in Museum Education Anthology (Nichols, 1984), discusses the issue of stimuli and the novel aspect of the museum: "If conceptual learning is the desired outcome of a museum visit, a reduction in novelty through advance instruction or pre-visits should help" (p. 206). Pre-visit orientations may contribute to counteract the novelty reaction and to speed "activation of short term memory and the transfer of small bits of information to long term memory" (p. 209).

The past three decades have seen inquiry into the effectiveness of pre-trip visit instruction. In addition to the studies already mentioned, this author acknowledges the following studies which also support conclusions about the positive effectiveness of pre-trip cueing: Gennaro's (1981) investigation on the effectiveness of pre-visit instruction materials on learning from a museum visit indicated that an experimental group that received advanced instruction on what they would be seeing exceeded the control group in a content measure, and Linn's (1980) "study of "6th graders in a "free choice" environment similar to that which occurs in museum or field trip settings... found that instruction combined with exposure to materials was more effective than exposure to the materials alone for designing controlled experiments and manipulating variables (Koran and Koran as cited in Nichols, 1984, pp. 206, 208). Koran and Koran (1983) also offer the opinion that this study "strongly supports the use of concurrent instruction, or pre-instructional orientation, to reduce the interference of novel stimuli with attention focusing" (Koran and Koran as cited in Nichols, 1984, p. 208).

Chance Favors the Prepared Mind

“The nature of education in museums differs markedly from that of the school or university” (Canby, 1999, p. 15) and from the library. It is the museum in particular that establishes the object as the center of its educational focus. Objects communicate to us by non-verbal means to initiate thought and discussion that builds upon itself in an exponential manner. By providing communication “in nonverbal ways, as well as through the written word in labels and catalogues, museums can eliminate many of the barriers found in traditional educational institutions” (Pitman-Gelles, 1981, p. 3).

Museums provide a special connection to the imagination by offering up objects to initiate both cognitive and affective investigation and learning. Students can learn about facts and figures and their meanings associated with the objects by asking a broad range of questions and can experience qualitative learning and sensorial associations by considering a broad range of possibilities. Questions and considerations might include: What is the object? Who created it? What was its purpose? Why was it used this way? What are its physical characteristics? How was it made? What are its aesthetic qualities? What are its social considerations? What are its spiritual dimensions? How is it related to other objects in the collection or in the world at large?

By prompting students to investigate objects in this way, that is, by establishing links to create enduring understanding (i.e., what significance might the answers to these questions have for us today) museums make way for “a meaningful, personal interaction” (Erickson, 2000, pp. 42, 43).

For children embarking on a field trip to a museum, who are just beginning to

recognize, differentiate, organize, and remember information about themselves and about the world around them, pre-visit instruction before a field trip to a museum may prove vital in establishing connections to the objects, the collections, and to the museum overall. "Pre-cueing is important for significant learning during a field trip experience. It may be that Louis Pasteur's statement "...chance favors only the mind that is prepared," applies, and the nature of that preparation should concern all educators in all settings" (Gennaro, Stoneberg & Tanck as cited in Nichols, 1984, p. 204).

Summary

Throughout the past century, museum education has assumed a more prominent role in meeting and fulfilling the mission of cultural institutions. Within museum education, fundamental shifts in the way visitors are viewed and accommodated have occurred. School groups that make up an increasing segment of an expanding museum going audience are being accommodated in more collaborative ways. Research shows that education, particularly pre-trip orientation, greatly enhances the museum going experience of young students. The most effective pre-trip orientations include site orientation, a child-centered itinerary, and content-related lessons. It was this author's desire to investigate the effects of two different types of pre-trip content-related lessons on the museum going experience of young students and to determine the impact of those effects.

CHAPTER III

THE METHODOLOGY

The study, as abridged, examined how a pre-trip orientation strategy affected the museum going experience of elementary school students, grades 2 – 5. Both empirical and non-empirical methods were utilized, incorporating predictive, descriptive, relational, and historical inquiry.

The sample (n=19) included participants that were elementary school students, grades 2 - 5, from two rural counties, Carbon and Schuylkill, in northeastern Pennsylvania. This site was chosen because it was a location where the researcher previously taught regularly scheduled art workshops. The location was also significant because the population was presumed to have little or no affiliation with the Philadelphia Museum of Art.

This chapter documents the procedure for conducting the experiment including the sample selection, the research context and sites, the participants, the instruments and materials used, and the procedures followed.

Sample Selection

An advertisement announcing the formation of children's art classes was placed in the region's local evening newspaper on three successive dates (see Appendix A2). The advertisement included information about the location of the classes, dates, and notice of the bus trip to the Philadelphia Museum of Art.

Responses to the advertisements were in the form of telephone calls. In all cases but one, the telephone calls were placed by the parents of the students. One telephone call was placed by a grandparent who thought her grandchildren would be interested in attending the classes.

Approximately half of the telephone calls were directly received and responded to immediately. Telephone calls received by message machine were responded to within one day of the initial contact. Parents of children too young or too old for the study were informed that their children were not of an appropriate grade level for this particular session, and if they so desired, their telephone number was recorded for future offerings.

Due to the nature of the study, information relayed to the interested parties needed to be in a certain sequence to uphold the integrity of the study. This sequence required parents and/or guardians to select a time period first. It was only after a time period was selected that the content of the course offered during that particular time period was revealed. Those who chose the earlier time were told only of the course content for that particular time. They were not informed that the later class would have an entirely different course content. For those who chose the later time period a similar sequence was followed.

The author would like to note that the sequence of relaying information to parents was awkward. In the normal procedure for previous course registrations, the first question posed by most parents usually regarded the content of the course. Parents wanted to know what their child would be taught. The second and third questions often varied between dates and times of the classes and the cost, if any.³

³ Normal sequence of questions: (1) What is the course about? (2) What are the dates the course is offered? (3) What time is the course offered? (4) What is the cost of the course?

The sequence of questions in this instance usually began in a similar mode. Parents/guardians wanted to know what the course was about. When the author responded with a request for a time period selection and the stated question was not immediately addressed, there was often a pause as the parents/guardians reoriented their thoughts to answer my question instead. Parents/guardians did, however, select a time and discussion of the course content immediately followed. Subsequent discussion included the cost of the course, the projected bus trip to the museum, the children's interest in art, and the children's talent in art.⁴

For interested parents/guardians, telephone calls were followed by the forwarding of written information regarding the classes. This information included a class schedule with description of the classes, a registration form, and preliminary information about the bus trip to the Philadelphia Museum of Art. (Appendix A4, A5, A6, and B1).

Returned registrations were accepted on a first-come, first-serve basis (see Appendix A3 - Notification of student's acceptance to the art class). Students were accepted randomly until classes were half full ($n = 8$) and students were then accepted by sex and by grade in order to control variables to insure gender and age equity. Because the number of responses was less than anticipated the placement according to sex and grade was not as equitable as originally planned.

All students enrolled for a total of seven workshops (see Appendix A4 and A5). The first six workshops were held on site in the students' local area. Workshops for both groups were held on the same day but were scheduled for different times. The control group attended class from 12:30 p.m. to 2 p.m. The experimental group attended classes

⁴ Sequence of questions used in the study: (1) What are the dates the course is offered? (2) What time is the course offered? (3) What is the course about? (4) What is the cost of the course?

from 2:30 p.m. to 4 p.m.

The first six workshops were devised according to the following format: All students were welcomed to the class. Students gathered with the instructor for an introduction to the day's lesson which included the distribution of vocabulary words, discussion and viewing of reproductions of art and artifacts, studio demonstration of materials and technique, studio time for creating the day's project, cleanup time, discussion of the day's creation, review of vocabulary, and a formal goodbye.

The seventh workshop was a bus trip to the Philadelphia Museum of Art. All students attended the museum on the same bus on the same day. Prior to boarding the bus, students and chaperones placed their names on an attendance sign-in sheet (Appendix B14). The students were randomly placed on a first-come first serve basis with one of three chaperones. This selection process combined students from the control and experimental groups. The chaperones had no prior knowledge about which students belonged to which group. This insured that the chaperones would engage in minimal bias with respect to the control group and the experimental group. The chaperones, all female with similar physical and personality traits, were unknown to the students. Each group including one chaperone and multiple students was identified by a different color--green, yellow, and red. Chaperones wore nametags that identified their color, while students wore a stick-on dot matching their chaperone's color. Each student had a number placed on their stick-on dot in order to be identified in the observation notes written by their chaperone. This enabled the chaperones to identify students in a color/number sequence such as Green 5, or Yellow 2 (see Appendix B15).

Each chaperone was given a small blank notebook in which to record observations. A typed itinerary was placed on the first page of each book (see Appendix D1). Typed instructions on the type of student behavior to attend to and how to record the behavior were placed on the second page of each book (see Appendix D2).

Both the control group and the experimental group combined into the three color groups visited the Philadelphia Museum of Art at the same time on the same day for a tour of a specified collection. For the purpose of the study, the collection or exhibition was selected in consultation with a museum educator. The Chinese and Japanese section of the Asian Collection was selected as it contained art and artifacts that may not have been very familiar to any of the students prior to their visit.

For the purpose of the study, the control group, prior to the visit, studied and created art in a manner not specifically related to the collection that would be visited (see Appendix A4). The experimental group, prior to the visit, studied and created art in a manner related to the collection that would be visited (see Appendix A5). Both the control and the experimental groups were given an identical site orientation about the museum including museum brochure (Appendix B6), map (Appendix B7), final bus trip information (Appendix B2), and an oral itinerary prior to the museum visit.⁵

⁵ The oral itinerary was as follows: (1) Meet at Carbon County Environmental Education Center (CCEEC) next Saturday morning (2) Divide into groups and meet chaperones (3) Bus trip to Philadelphia Museum of Art (4) Stretch time outside at the museum (5) Lunch in reserved cafeteria (6) Bathroom break (7) Meet tour guide and take tour (8) Gift Shop (9) Meet in museum lobby (10) Board bus for home

The Research Context and Sites

Two sites were required to carry out this study. The first site requirement was the choice of museum the students would visit. The museum selected was the Philadelphia Museum of Art. The museum, one of Pennsylvania's premier cultural institutions, maintains an international reputation for its outstanding collections and educational programs. The Curator of Education for Youth and Family Programs agreed to participate in this study by providing a tour to the students upon their visit to the museum. The tour replicated the experience of student groups who come to the museum throughout the year. Two known variables occurred in that student groups coming to the museum during the school week enter the building through a designated student entrance and eat lunch in the student center cafeteria, while student groups visiting the museum on weekends enter the museum through the regular public entrances and eat lunch in the public cafeteria annex. The groups participating in this study visited the museum on a weekend and therefore entered through one of the regular public entrances and ate lunch in the public cafeteria annex.

The second site requirement was the location from which student participants were derived. The location selected for this study was the Carbon/Schuylkill region of Pennsylvania, a rural area about two hours by automobile or bus from the museum. The author determined the rural component of the study was important because children of this age and in this location might have had no prior connection to the urban museum chosen as the site in which the study was conducted.

The location effected the study in both ethnic/racial and social-economic

dimensions. Census data indicated the population of this region, Carbon and Schuylkill Counties, was predominately Caucasian and with median incomes of \$31-33,000 or slightly below Pennsylvania average (Carbon County BonData Book, 1993).

The Participants

Families responding to the advertisement appeared to be entirely Caucasian. Additionally, this author's past experience in marketing for clients in the area indicated that most families in the middle to upper middle class social-economic sector had an interest in and could afford enrichment education for their children. This author thus asserts that the students who participated in the study were most likely middle class.

Students were accepted into the study on a first come, first serve basis as their parents/guardians responded to the newspaper advertisements. To eliminate the possibility of bias, students were accepted randomly for half of each group ($n = 8$), then assigned by sex in order to insure equity in gender distribution. Due to under enrollment, placement was not as equitable as originally planned. A total of 19 students enrolled for the classes. They were accepted and assigned into two groups with the following distribution:

Control group:

Total number of students enrolled – 11

5 girls – 1 third grade, 1 fourth grade, 3 fifth grade

6 boys – 1 third grade, 3 fourth grade, 2 fifth grade

Experimental group:

Total number of students enrolled – 8

5 girls – 3 third grade, 2 fourth grade

3 boys – 2 second grade, 1 fifth grade

The breakdown of each group was as follows:

The control group was comprised of 5 girls and 6 boys; 2 students were in 3rd grade, 4 students were in 4th grade, and 5 students were in 5th grade. Gender distribution slightly favored the boys, while grade orientation was towards the 4th and 5th grades.

The experimental group was comprised of 5 girls and 3 boys; 2 students were in 2nd grade, 3 students were in 3rd grade, 2 students were in 4th grade, and 1 student was in 5th grade. Gender distribution favored the girls, and the group was oriented towards the 3rd grade.

It should be noted here that not all students who participated in the pre-trip orientations were able to attend the museum trip. For purposes related to data collection and analysis regarding the museum trip, a breakdown of each group attending the museum trip was as follows:

Control group:

Total number of students attending – 8

3 girls – 1 third grade, 2 fifth grade

5 boys – 1 third grade, 2 fourth grade, 2 fifth grade

Experimental group:

Total number of students attending – 7

4 girls – 2 third grade, 2 fourth grade

3 boys – 2 second grade, 1 fifth grade

The control group had 3 girls and 5 boys; 2 students were in 3rd grade, 2 students were in 4th grade, 4 students were in 5th grade. Gender distribution favored the boys, while grade orientation was towards the 4th and 5th grades.

The experimental group had 4 girls and 3 boys; 2 students were in 2nd grade, 2 students were in 3rd grade, 2 students were in 4th grade, 1 student was in 5th grade. Gender distribution favored the girls, while grade orientation was towards the 2nd and 3rd grades.

The Instruments and Materials Used

Several instruments and recording processes were used to conduct this study. These included the control, or generalized, instruction administered to the control group; the experimental, or specific, instruction administered to the experimental group; a pre-trip student survey; a post-trip student survey; chaperone observations of students during the museum tour; and postcards returned by the students approximately one week after the museum trip. Additionally, a museum educator survey designed to elicit data on the use and success of pre and post-visit materials was administered to museum educators from across the country. The results of these instruments and recording processes were documented and analyzed.

The Orientations

Orientations were designed to ensure that the structure of both the control and the experimental group orientations followed the same format and depth of information. All students were given instruction and studio experience that addressed basic elements of art. These elements included line, 2-D form, 3-D form, time, value, color, symmetry and asymmetry, design, and drawing. Instruction was modeled to include aspects from art history, art studio, art criticism, and aesthetics.

The control instruction featured a generalized course about drawing. Students were led through a series of workshops that examined drawings as a pattern-making basis for creating art and artifacts, drawings as objects of art, and drawings created throughout history using a variety of techniques and media.

The experimental instruction featured a course focused on the art of East Asia, specifically Chinese and Japanese art. Students were led through a series of workshops that examined the pattern-making behind Chinese and Japanese art and artifacts, and East Asian objects of art created throughout history using a variety of techniques and media. The experimental orientation examined examples specifically related to the theme of our museum tour, The Art of East Asia.

The Student Surveys

Two surveys, developed by the author and modeled after those used by the Franklin Institute (Philadelphia), the Metropolitan Museum of Art (New York), the

Victoria & Albert Museum (London), and AldrichPears Associates (Vancouver, BK Canada) were administered to both the control and the experimental groups on the day of the bus trip to the museum. Both surveys were designed to provide students with both text and image response options with the intent to collect accurate psychographic (attitudes, beliefs and values) data. An advisory panel of museum and art educators critiqued drafts of the surveys and the author made revisions.

The pre-trip survey, attitudinal in nature, was intended to gather baseline information and to introduce students to the survey format. This survey contained four questions that included a combination of closed and open-ended items.

The post-trip survey was arranged in two parts. The first part, a ten-item, closed and open-ended questionnaire was intended to gather substantive information about the students' museum experience through questions related to cognitive recall and judgmental evaluations. The second part, a seven-item, closed and open-ended questionnaire was intended to gather further judgmental evaluations from the students regarding the trip.⁶

The surveys, as revised, addressed the following research questions:

Pre-trip Survey

- Question 1 – Were all students participating in the study approaching the museum visit at the same level of readiness?

⁶ Question classifications according to Sternberg (1989) are memory, convergent, divergent, and judgmental/evaluative. The survey developed for this study engaged students in critical thinking through a variety of these question types. Question types most frequently utilized included: Judgmental/Evaluative – through positive/negative and assessment of expectations and feelings (emotive reasoning), Memory – through visual and written recall, and Divergent – through asking why a selection was made.

- Questions 2.1 – 2.12 – Did the experimental and control groups differ distinctly in their emotional anticipation about visiting the museum?

- Questions 3a and 3b – Did the experimental and control groups differ in their expectations about what they would see at the museum relative to the tour?

- Questions 4a and 4b – Did the experimental and control groups differ in their expectations about the bus regarding size and quality?

Post-trip Survey, Part I:

- Questions 1a and 1b – Did the experimental and control groups differ in their expectations about the museum regarding size and crowds?

- Questions 2a, b, and c – Did the experimental and control groups differ in their recall regarding specific items from the galleries?

- Questions 3a, b, and c – Did the experimental and control groups differ in their recall of aesthetically oriented items from the museum at large?

- Question 4a – Did the experimental and control groups differ in their desire to own something from the museum?

- Question 4b and c – Did the experimental and control groups differ in their identification of objects they would like to own as pertaining to the tour?

- Question 4d – Could the experimental and control groups be identified by distinctions in their reasons for wanting to own something from the museum?

- Questions 5 and 6 – Did the experimental and control groups differ in their recall of objects specific to the tour?

- Question 7 – Did the experimental and control groups differ in their assessment regarding the length of the tour?

- Question 8 – Did the experimental and control groups differ in their judgment regarding the quality of new things they learned from the tour?
- Question 9 – Did the experimental and control groups differ in their recall of the tour guide's discussion?
- Questions 10a, b, and c – Did the experimental and control groups differ in their recall of aesthetically oriented items from the tour specifically?

Post-trip Survey, Part II:

- Questions 1 and 2 – Did the experimental and control groups differ in their assessment of the demeanor of the tour guide and the chaperone?
- Question 3 – Did the experimental and control groups differ in their desire to have a parent/guardian as a chaperone, i.e., would they have been more comfortable and willing to experience the museum visit with a parent or guardian?
- Questions 4a, b, and c – Did the experimental and control groups differ in their emotional assessment of visiting the museum with our group?
- Questions 5 and 6 – Did the experimental and control groups differ in their assessment regarding what they liked best and least about visiting the museum?
- Question 7 – Did the experimental and control groups differ in their desire to visit the museum again?

Return Postcards

Postcards were intended to provide longitudinal information about students' reactions to the museum trip. The author was interested in which group might return the

most cards, which students would recall specific items from the museum tour, and whether and in what way vocabulary words were used.

All students were given two identical postcards, one of which was stamped and self-addressed to the author. They were instructed to think about the museum trip during the coming week, write their comments on the stamped, self-addressed postcard and return the card via regular mail. The second postcard was included to allow students a card to keep – an added incentive for them to return the first card as requested (see Appendix C19 for returned postcards).

Chaperone Observations

Chaperone observations provided an additional source of information regarding the students' museum experience. These observations were instrumental in gathering information while the museum visit was taking place. The author was interested in identifying those students who were the most engaged with the museum tour guide, those students who were most engaged with objects in the museum, how and by whom vocabulary words were used, and which students appeared to physically and mentally fatigue the most rapidly.

Chaperones were given written and verbal instruction on how to record their observations (see Appendix D2). Observations were recorded by written notation in small notebooks. A complete transcription of each chaperone's written notation is included in this study (see Appendix D3).

Museum Educators Survey

The survey administered to museum educators was a 14 item, open and close-ended questionnaire. The purpose of the survey was to inform the author regarding the broad categories of museum education materials availability and use. The survey was intended to provide the author with current information regarding the types of educational materials made available by the museums and about their utilization by teachers and students, to seek museum educators' assessments of student preparedness upon visitation to the museum, and to collect data related to the efficacy of pre and post-trip materials. The collected data were used to inform the research and writing of the literature review. Developed by the author, this survey was revised upon consultation and recommendations from a museum educator.

Educational materials sent by the survey respondents were generally analyzed for attractiveness and ease of use including presentation of the content visually and textually.

The Procedures Followed

Data were collected in the following manner. The pre-trip surveys were administered to all students during the bus ride to the museum. Upon distribution, the author verbally instructed students to indicate answers by circling the appropriate response, by writing in words or descriptions, and by making drawings. Students were informed there were no right or wrong answers to any of the questions. The surveys were completed by the students and collected by the author before arrival at the museum.

Post-trip surveys, Parts I and II, were administered to all students during the bus ride back to the environmental center. Upon distribution, the author verbally instructed students to indicate answers by circling the appropriate response, by writing in words or descriptions, and by making drawings. Students were informed there were no right or wrong answers to any of the questions. The surveys were completed and collected by the author before arrival at the center.

Postcards were distributed to all students upon collection of completed post-trip surveys. Two identical postcards were given to each student. One postcard was stamped and self addressed to the author. A notation at the top of each card indicated that students should write something special about the museum visit and return the card by post to the author in one week. The second postcard contained no address or notation and was given to the students as a remembrance of the trip. The author indicated that it could be used as a bookmark or wall ornament; the intention being that students might be more likely to return the first postcard if they could keep an identical one for themselves.

Books for recording observations were distributed to the chaperones on the bus en route to the museum. The author reviewed the itinerary and recording instructions posted in the chaperone books with the chaperones and answered questions pertinent to the trip. Recording instructions included the type of behavior to attend to and examples of the format in which to record the behavior.

Chaperones/observers were each responsible for gathering data on each of the five students assigned to their color group. Students were each given a colored sticker, numbered one through five, to wear on their shirts. Chaperones recording observations referred to the students by the numbers, i.e., the "green" chaperone referred to students in

the green group as 1, 2, 3, 4, or 5. The red and yellow group students were observed by “red” and “yellow” chaperones respectively, and their behavior referred to and recorded in the manner specified in the author’s instructions. Observation books were collected by the author after departure from the museum.

Twenty museum education departments were identified and selected by the author, with guidance from a departmental advisor, to receive a survey regarding the types of pre and post-visit materials made available to and utilized by teachers (see Appendix E1). The museums represented various geographic areas of the country and included a selection of museums local to the area in which the study was conducted. The author contacted each museum education department by telephone to identify the name of the person to whom the survey should be addressed and to request a mailing address and e-mail address for that person. Eighteen of the 20 museums were successfully contacted.

A personalized e-mail letter sent from the author to 18 of the intended recipients introduced the author, the purpose of the study, and indicated the survey would be received in forthcoming mail (see Appendix E2). As an incentive to complete and return the survey, the e-mail informed the intended recipients that returned surveys would be eligible for a contest, in which the winner would receive an interesting, fun prize.

The survey (Appendix E3) was sent out within two weeks after the e-mail notice. Sixteen completed surveys were returned to the author. Samples of educational materials were provided by 13 of the respondents including one museum educator who provided sample materials, but not a completed survey. The two museums, for which specific names and e-mail addresses were not available, were contacted by telephone. Appropriate personnel were identified and a copy of the original e-mail was sent along

with the survey itself.

The return rate for the museum educator survey was 80%. This high return rate is attributed to the author's pre-introduction of the survey before it was actually sent to the museum educators and to the "surprise gift" used as an incentive for educators to complete and return it.

Data Analysis

The data were analyzed using several methods as indicated by the data collection methods. Student surveys were numerically translated using Excel spreadsheets. This provided an appropriate means to measure, compare, and draw conclusions from data gathered through student survey responses. Charts were produced for each survey question showing a comparison of individuals within the control and experimental groups ($n=15$), eight for the control group, seven for the experimental group. Responses were calculated into percentages to further compare the two groups. Post cards were analyzed by comparing the responses within the control and experimental groups and by drawing conclusions from the comparison. Chaperone observations were transcribed into a text format and were reformed into a spreadsheet to compare the students individually and within the control and experimental groups. An "icon" key to show attitudinal behavior was devised and all responses were classified according to the key. This provided the author with an appropriate means of drawing conclusions about students' behavior during the museum tour. Museum educators survey responses were entered into an Excel spreadsheet using numerical and textual formats. The data were analyzed to draw

conclusions regarding pre-trip, trip, and post-trip materials, and to gather background information used in the literature review.

Summary

The methodologies utilized in conducting this study included the sample selection, the research context and sites, the subject/participants, and the data collection instruments – surveys, postcards, and observations. The method of sample selection proved less than satisfactory for constructing a sample population with the desired number of student participants the author anticipated as necessary to conduct the study. Because the number was less than expected, a modification of the study was necessary. The research context and sites proved satisfactory to the administration of the pre-trip orientations and for the museum trip. The author's correct prediction that students from the rural area selected would most likely have had no prior knowledge regarding the art museum ensured that all students who participated in the study approached the museum at the same degree of readiness. The data collection methods proved satisfactory as data gathering instruments.

The student surveys were age-appropriate and easy to administer. The students were especially forthcoming when the author indicated there were no right or wrong answers to the questions.

The postcards allowed for comparison and conclusions, however the number returned was lower than expected ($n = 7$ of 15). Chaperone observations provided informative data about the students' affective experience during the museum tour. The

structure of the analysis (spreadsheet with icon key) was especially effective for comparing the students individually and the groups overall. The author notes in Chapter IV, The Results of the Study, the analysis may be biased as a result of an uncontrolled variable, that is, both the original yellow group chaperone and the designated substitute chaperone could not attend the museum trip. Therefore, the author served as the chaperone/observer and while doing so did not accurately follow the observation instructions.

The museum educators' survey was especially successful with a very high rate of return. The data informed the author and the study regarding availability and utilization of pre-trip, trip and post trip materials, as well as museum educators' views on preparedness of student visitors. Museums provided excellent examples of educational materials including brochures, slides, gallery guides, lesson plans, postcards, program booklets, gallery games, and videos.

CHAPTER IV

THE DATA ANALYSIS

As stated in Chapter 1, this study explored the author's contention that a focused, pre-trip educational strategy introducing students to an individual collection, exhibition, or theme would more positively effect the museum-going experience for young students than would a more generalized, pre-trip education strategy. Chapter IV details the data analysis by providing a narrative description and interpretation of the charts rendered from the raw data. For the student surveys, questions were addressed either individually or as a series of related questions; for the postcards, narrative responses from students were analyzed and comparisons made; for the chaperone observations, transcriptions were collated to compare individual students as well as the control and experimental groups; and for the museum educators surveys, overall trends were identified with significant findings reported.

An Analysis of the Pre-Trip Survey

Question 1: Is this your first trip to the Philadelphia Museum of Art? Yes/No

This question was positioned first to establish a baseline for all subsequent data. The question measured whether this trip was the first time the students would be visiting the art museum. All students from the experimental and control groups confirmed this was their first visit to the Philadelphia Museum of Art. This response was significant in that all students participating in the study were approaching the museum visit at the same

level of readiness.

Questions 2.1–2.12: How do you feel about going to the museum?

This question, with its series of facially expressive icons, was included in the survey to establish an emotional state for each group prior to the museum visit by measuring and comparing responses. The control group expressed a higher percentage of excitement, nervousness, and fear than the experimental group. The experimental group indicated a higher percentage of not feeling nervous and of not feeling afraid. The experimental group also expressed a significantly higher feeling of being very happy (100% experimental vs. 63% control). While both groups had a substantial response in the “very excited” category, the control group was 14% higher in this category. Both groups expressed 0% in feeling no excitement, very nervous, a little happy, not happy, and very afraid, indicating that these feelings were not part of the emotional state of students from either group. While the emotional state of students from both groups was positive, the experimental group was much more positive, less fearful, and much happier.

Questions 3a and 3b: What do you think you will see? Draw a picture. What did you draw?

Student responses in this category were meant to measure expectations about what would be encountered at the museum. All students were informed they would be taking a tour with a tour guide accompanied by the chaperones and the author. The intention of this question was to record the students’ use of words and images that anticipated specific objects related to a tour. A response of 50% for the control group suggests that all of the questions were answered, but that no students used words or drawings that would anticipate specific types of objects they might encounter during the

tour of the designated galleries. It is interesting to note that several responses within this group although not specific relative to the intended tour, were quite specific in what the students expected to see, i.e., “The Three Musicians by Pablo Picasso”, “Monalisa” [sic]. Other responses were general, for example, paintings, sculptures, and the museum. Only one student used the word “drawings” which related directly to the pre-trip control group orientation.

The experimental group, instructed in Chinese and Japanese art, indicated (79% response; 50% indicated all questions were answered) that they did indeed expect to see specific Chinese and Japanese objects during their tour of the museum.

While subjects in both control and experimental groups gave specific expectation examples, the control group did not anticipate or include any response remotely connected with the Philadelphia Museum of Art Chinese/Japanese collection.

Questions 4a and 4b: What do you think about the bus? Size/Quality

These questions were meant to introduce an evaluative type of question to the students and to measure whether the method of transportation met or differed from their expectations. Expectations for both groups were exceeded, with the experimental group exceeding expectation for the size of the bus and the control group exceeding expectations for the quality of the bus. The question was posited as the final question on the pre-trip survey as a lead in to the first questions (1a and 1b) on the post-trip survey.

Summary

An overview of the pre-trip survey suggests a notable difference in the emotional

state of each group, with the experimental group being very excited (86%), very happy (100%), not afraid (71%), and a little nervous (29%). The control group exhibited a high degree of excitement (100%) and feelings of being very happy (63%), coupled with some nervousness (38%), and some fear (13%).

This information, in combination with each groups' expectations about what they would see at the museum, indicated that the experimental group, with its knowledge and recall of specific objects at the museum, felt more confident, self-assured, and happier about the museum visit prior to the actual encounter.

An Analysis of the Post-Trip Survey-Part I – Can You Tell Me?

Questions 1a and 1b: What do you think about the museum? Size/# of people

Questions 1a and 1b related to the final questions on the pre-trip survey (4a and 4b) in that they were a self-assessment of the students' expectations. The questions measured whether students' expectations about the size of the museum and number of people encountered there were as expected or were greater or less than expected. Responses to both questions indicated that while both groups experienced the museum as being larger and more crowded than expected (above 85%), the control group exceeded the expectation of the experimental group (96% to 86% respectively); thus, the experimental group was closer to meeting its expectations.

Questions 2a, 3a, and 4a: Did you see anything special in the galleries? Did you see anything beautiful at the museum? Did you see anything you would like to own? Yes/No

This group of questions began each subset (a, b, c, and d) by asking students to recall objects from the galleries and museum they considered special and beautiful or were things they would like to own. Such consideration called upon students' memory and judgment to evaluate something significant from the visit.

For the three questions respectively, the control group's response was less than the experimental group by margins of 25%, 11%, and 36%, indicating the control group had less desire or ability to consider and judge when recalling things from a positive or an aesthetic perspective. Comparisons, with the control group noted first, are: 75%-100%, 75%-86%, and 50%-86%.

Questions 2b, 3b, and 4b: Did you see anything special in the galleries? Did you see anything beautiful at the museum? Did you see anything you would like to own? Draw a picture.

As follow-up to the previous memory questions, students were asked to recall the objects visually by creating drawings of the objects. The author was interested in whether or not students recalled items within the galleries included in the tour even though the questions concerned the galleries and museum at large and not the tour specifically. When recalling objects from the galleries (2b), the control group cited collection specific objects 69% of the time while the experimental group cited collection specific items 100% of the time.

In recall for question 3b, which concerned identifying something beautiful at the museum, the control group designated collection specific items 69% of the time while the experimental group designated collection specific items 86% of the time. Two responses, one from each group, are worth noting in that each refers to the museum overall. Each

student created a drawing of the entire museum depicting the museum's façade.

Questions 2c, 3c, and 4c: Did you see anything special in the galleries? Did you see anything beautiful at the museum? Did you see anything you would like to own? What did you draw?

As companion questions to 2, 3, and 4 "a" and "b" questions, the "c" items asked students to give a verbal description of visually recalled objects. The intent of this group of questions was to investigate whether students recalling objects visually could identify the objects by words used specifically to position the objects within the realm of Chinese and Japanese art and/or objects encountered on the tour if the recalled art and/or objects were found within that collection. The survey answers indicated students from the control group had a more difficult time using vocabulary to place the objects within the Chinese and Japanese collection. This is especially evident in questions 2c and 3c where the comparison between the control and experimental groups was 56% to 93% and 44% to 79% respectively. For example, a student in the control group visually recalled a ceramic/glass vessel from the tour, but verbally described it as a "vase," while a student in the experimental group visually recalled a ceramic/glass vessel from the tour and verbally described it as "a bottle that has a dragon," thus giving the object more of a location in relationship to the Chinese/Japanese collection. Another example focuses on the description of a garment. One student from each group created similar drawings of a robe. The student in the control group verbally described the garment as "The Dress," while the student in the experimental group described the garment as "a komono" [sic], thus placing the garment within the Chinese/Japanese collection.

Question 4c asked students to describe the object selected verbally as something

they would like to own. Most students who responded affirmatively to the item 4 questions (Did you see anything you would like to own?) did choose something from the Chinese/Japanese collection, while one student from each group indicated they would like to own the entire museum. However, the percentage rate was low overall as one or more students from each group indicated there was nothing they would like to own (two students from the control group, one from the experimental group).

Question 4d: Did you see anything you would like to own? Why would you like to own it?

This question completed the item 4 questions by inquiring why students would like to own the objects they selected. The author was interested in knowing the nature of the selection; was the selection related to the tour, was the selection an aesthetic decision, was the selection broad in terms of the museum or narrow in terms of the tour?

The response rate from both groups was similar, 75% for the control group, 71% for the experimental group. Within the responses, 83% of the control group selected an object for aesthetic purposes, i.e., “It’s so neat!,” “it is cool,” “it is pretty,” “It was so special to look at and see.” and 100% of the experimental group selected an object for aesthetic purposes, i.e., “it’s nice,” “it was beautiful,” “it is nice looking,” “it is so cool.”

One response from the control group was broad (the student wanted to own all the money to buy “stuff”) and one response from the experimental group was narrow (the student wanted to go into the teahouse).

Questions 5 through 9 were a combination of memory, recall, and assessment in which students were guided through a series of questions specifically about the tour. The author was interested in comparing tour-related responses to earlier responses about the

galleries and museum in general (items 1, 2, 3, and 4) and to subsequent questions regarding objects recalled from the tour (items 10 a, b and c).

Question 5: What kind of art did the guided tour focus on today?

This question directed students to think in specific terms about the tour by recalling the type of art focused on within the tour. A comparison of the groups indicated the control group named collection specific art and/or objects 75% of the time, while the experimental group named collection specific art and/or objects 86% of the time.

Question 6: What countries did the objects in the tour come from?

This recall question directed students to think in specific terms about the cultural and geographic location of the objects viewed and discussed throughout the tour. A comparison between the control and experimental groups indicted the ability to name the countries 85% to 100% respectively.

Question 7: What did you think about the tour? (Timing)

Experiential in nature, this question asked students to evaluate their perception on the timing of the museum tour, i.e. was it too long, too short, or just right? Responses for both groups were at the lower end of the middle range indicating “just right,” with the control group slightly lower, but not projecting into the “too short” range (56% control vs. 62% experimental).

Question 8: Did you learn? (Quantity)

Student responses for Question 8 were intended to measure students’ assessment about the number of new things learned from the tour. (Students were pre-cued in answering questions about the tour by questions 5, 6, and 7). While responses indicated students from both groups thought they learned many new things, students from the

control group (88%) exceeded those in the experimental group (81%). This response rate reflects the attitude that control group students, who had not been subject to the pre-trip orientation related to the collection specific tour, self-assessed that they learned more new things than the experimental group that had been subject to the pre-trip orientation related to the tour. The students who studied less about the tour theme indicated they learned many more new things during the museum visit (88% control vs. 81% experimental).

Question 9: What things did the tour guide talk about?

In Question 9, students were asked to recall things the tour guide talked about. Prompted by the “tour” questions, the control group recalled the tour guide’s talk using more collection specific terms than did the experimental group--81%-71%, at a margin of 10%.

Questions 10a, 10b, and 10c: Did you see anything beautiful on the tour?

Yes/No Draw a picture. What did you draw?

This series of questions was related to series 3 a, b, and c in that students were asked whether they recalled something significant from an aesthetic consideration, i.e., “beautiful.” Questions in series 3 were oriented to the museum at large, while this series of questions focused on the tour specifically.

In response to Question 10a, both the control group and the experimental group had a high response rate, with the control group just slightly higher (88%-86%), suggesting a desire and ability of both groups to recall, consider, and evaluate exhibits directly from the tour when prompted by the “tour” questions.

When asked to draw a picture of the beautiful object from the tour, Question 10b,

the control group scored higher in identifying a collection-specific object – 81%-71%.

In the final question of this series, Question 10c, students were asked to identify what they drew as a response to the previous question. Responses for this question for both groups were low (63% control and 43% experimental), with many students from both groups not using collection specific words to identify their objects. The experimental group response was below 50%, indicating that several students did not answer the question.

Summary

An overview of the Post-trip Survey, Part I, Can You Tell Me? suggests that students from the experimental group were closer to meeting their expectations regarding the size of the museum and the number of people encountered there. Students in the experimental group were able to recall and identify objects from the museum as related to the tour more specifically in both visual and written formats. The experimental group recall was consistent until all students were prompted by a series of questions about the tour specifically; Questions 5-10. Upon prompting by Questions 5 and 6, the control group exceeded the experimental group when identifying the number of new things learned and in the use of collection specific images and words when recalling objects related to the tour. Previous to prompting, the experimental group recalled in more collection specific terms; after prompting the control group recalled in more specific terms. Both groups indicated satisfaction with the timing (length) of the tour; however both were at the lower end of being satisfied. The control group, that had not studied the

collection, was oriented slightly lower towards the "too short" response, indicating they might have been better satisfied spending more time looking at the new things they were encountering.

An Analysis of the Post-trip Survey-Part II – Tell Me More!

Questions 1 and 2: What do you think about the tour guide? What do you think about your chaperone?

Questions 1 and 2 addressed the students' assessment of the tour guide and the chaperones' demeanor. Both groups indicated a high percentage response of "very friendly" for both questions, 90% or higher.

Question 3: Would you have rather had your parent/guardian as your chaperone?

In answer to Question 3, students were asked to indicate whether they would have preferred having their parent/guardian as a chaperone. Responses for both groups were 79% or above, indicating most students from both groups would have preferred a parent/guardian chaperone. More students from the control group (86%) wished to have their parent/guardian as a chaperone, which was surprising in that the control group students were generally older than the experimental group students and had more boys participating in the museum trip.

Questions 4a, 4b, and 4c: How did you feel about visiting the museum with our group? Like/Dislike

This series of questions was an inquiry into how students felt about visiting the

museum as a group in the context of the study. Both groups indicated a 100% response rate of liking the visit with the group. In Question 4b, the explanation about why the students liked visiting the museum with the group, the experimental group only slightly identified collection-specific items, while the control group cited no collection-specific items. Question 4c, regarding dislike of visiting the museum with the group received no responses, or responses indicating no response, i.e., “nothing,” “X,” “I liked it”.

Questions 5 and 6: What did you like best about visiting the museum? What did you like least about visiting the museum?

Questions 5 and 6 were designed to collect data about what students liked best and least regarding the museum visit and whether the attitudes were formed based on collection specific references. Question 5, related to what students liked best, indicated students in the experimental group minimally cited collection-specific items (64%). Question 6, related to what the students liked least, indicated students in the experimental group minimally cited collection-specific items (57%). Control group responses for Questions 5 and 6 were 44%, indicating no collection-specific reason for either like or dislike. (For Questions 5 and 6, 50% indicated any answer, above 50% indicated a collection specific answer.)

Question 7: Do you think you might like to visit this museum again? Yes/No

This question was the final question of the student surveys. Question 7 was an inquiry into whether the groups differed regarding their desire to visit the museum again. Responses for both groups were 100% positive.

Summary

Overall responses for this group of questions indicates similar responses from both groups. Nearly all students rated the demeanor of the tour guide and chaperone as “very friendly.” Consistent with research that shows children prefer visiting museums with their families instead of school field trips (Falk & Dierking, 2000), many students indicated they would have like their parent/guardian as their chaperone. All students liked visiting the museum with our group and nearly all reasons given were not related to the content of the tour, i.e. “all the people were nice,” “our group was very friendly,” “all of my new friends their” [sic]. Students’ concerns about what they liked best and least about visiting the museum had very little to do with the content of the tour. Rather, “like” answers reflected more aesthetic consideration, i.e., “I liked just looking at all the artwork,” “all the art sculptures and artwork,” “all of the cool arts their” [sic] and “dislike” answers mainly reflected consideration of physical comfort, i.e., “carrying the chairs around,” “walking to much,” “waiting in the room with the benches,” “the long time to get down to the museum.”

The last question, which asked if students would like to visit the museum again, received a positive response rate of 100% by all students. The author asserts that regarding the overall quality of the museum visit, the control and experimental pre-orientations exhibited little differential influence when students were surveyed about their desire to visit the museum again.

An Analysis of the Post Cards

The post cards, as a data collection method, were intended to provide longitudinal information about the students' retained information and attitudes of the museum trip. Students were asked to return one of two identical postcards, stamped and self-addressed to the author. Students were asked to "write something special about our museum visit" and to "send (return to the author) in one week."

Seven of 15 postcards were returned to the author within three weeks after the museum tour. Five of the seven cards were returned by control group students; two of the seven cards were returned by experimental group students. Of the five control group responses, four used collection specific words in the recall of something special. The remaining post card, while not utilizing collection-specific terms, indicated the student hoped to return to the museum some day. Of the two experimental group returns, both used collection-specific terms in their notation.

In categorizing by color code groups, three yellow group, two red group, and two green group cards were returned.

Summary

While it is difficult to know why more than half the postcards were not returned, it is notable that most postcards were returned by students in the control group. This author acknowledges that parents may have had an influence regarding the return of the cards, that is elementary school students might have been dependent upon their parents to

mail the cards. However, this author postulates that perhaps more control group students remained enthusiastic enough about the trip to ensure that their cards were mailed. It is also notable that all but one of returned postcards, which was returned by a control group student, utilized collection-specific words.

An Analysis of the Chaperone Observations

Chaperone observations provided data about students' experience of the museum tour while the tour was taking place. It was the author's intention to identify correlational elements between the museum tour experience and groups according to their pre-trip orientation, and to identify relational elements between the observation data and the survey data.

It is the author's assertion that the data collection technique may be biased as a result of an uncontrolled variable. Prior to the trip, the author identified colleagues to serve as the yellow, red, and green group chaperones/trained observers and, in case of an emergency, an additional colleague to serve as a substitute chaperone/trained observer. On the day of the museum trip, both the yellow group chaperone/trained observer and the substitute chaperone/trained observer were unavailable to make the trip. The author accommodated the vacancy by serving as the yellow group chaperone/trained observer. The difficulty occurred during the tour itself, when as observer/recorder, the author did not adhere to the specific instructions created for appropriate data collection. Instead of noting the behavior of yellow group students only, the author noted the most active behavior of students from all the groups. This may have biased the data.

In reviewing the chaperone/trained observer data, this author noted that regarding recordings of individual students, the chart showed that students with the most active behavior and interaction during the tour have the longest notations. This anomaly occurred because the author, acting as chaperone observer for the yellow group, did not follow designated recording instructions to record only yellow group behavior. Instead, the author recorded the most active behavior of all students during the tour. When compiling the raw data for individual students, the author's notations were added to the other chaperone notations, thus producing a record showing the most active behavior overall. The author has noted an interesting result in that the behavior of the students during the tour mirrored their behavior in the classroom during the pre-trip orientations. Students who were the most verbal and/or physically active in the classroom exhibited similar behavior during the tour; likewise, students who were quiet and shy in the classroom were quiet and shy during the tour. It is the author's contention that the classroom behavior of the students directly correlated to their behavior in the museum. The author made this conclusion mindful of research that shows students (and the population in general) self-restrict their own behavior according to "behavior settings" (Barker & Wright as cited in Falk & Dierking, 2000, p. 54).

Another notable result is that pre-trip orientations appeared not to have influenced the students' behavior, i.e., shy students did not talk more, physically active students did not calm down, and highly verbal students were not quieter.

The girls, regardless of pre-trip orientation groups, were more talkative and responsive during the tour and tended to position themselves in the front, near the tour guide. Near the end of the tour (after approximately 1 hour), a notation for G5 states

“raises hand but MS doesn’t respond”. The author would like to note that at this point in the tour the tour guide (MS) tried to engage other students in dialogue as G5 and G4 had noticeably dominated the conversation.

Several students showed signs of exhaustion near the final minutes of the tour. The tour, which lasted slightly less than 1½ hours, replicated regular school group tour time allocations at the Philadelphia Museum of Art which are 1 hour for kindergarten through third grade and 1½ hours for fourth through twelfth grade. Expressions of exhaustion were generally noted as restlessness, disinterest, and fatigue.

All students except one exhibited sustained physical and emotional engagement throughout most of the tour. This one student (B5) was disengaged much of the time. The author would like to note this behavior was similar to behavior exhibited in the classroom. This student was one of two students whose grandparent had initiated participation in the program and the student often showed signs of lethargy and lack of interest during the pre-trip orientation classes.

Summary

The chaperone observations indicated the majority of students were both physically and emotionally engaged through much of the tour. Group behavior reflected that of the classroom indicating students perceived the museum tour and gallery space in a manner similar to that of the classroom. Individual behavior did not appear to be effected by the pre-trip orientations; rather students retained their individuality. Shy students remained shy, vocal students remained vocal, and physically active students

remained physically active. Girls, regardless of group, tended to dominate the conversation and often positioned themselves by or near the female tour guide. By the end of the tour several students were noticeably disengaging themselves. Chaperones observed restlessness, visual detachment, and signs of physical fatigue, i.e., rubbing of eyes and yawning. Overall, the behavior of the group was respectful and attentive, and students exhibited signs of being filled with wonder and awe.

An Analysis of the Museum Educators' Survey

The museum educators' survey provided the author with current data regarding the availability, dissemination, and use of museum educational materials, informing both the author and the study. The survey, however, was not a central data collection tool for the experiment directly; therefore the author has analyzed the data in general, not specific terms.

N. B. (n=16)⁷

Pre-trip Questions 1 and 2 (a, b, and c): This series of questions asked museum educators to note the types of pre-trip educational materials their institution had available for elementary school teachers and elementary school students, how they were disseminated, and which are used most frequently.

⁷ A total of 17 museum educators returned information to the author. Sixteen responses included the completed survey. Thirteen museum educators sent examples of the types of pre, post, and on-site (trip) educational materials provided by their respective institutions. One respondent did not include the completed survey, but did provide examples of educational materials. For the purpose of this study, the sixteen returned, completed surveys were analyzed to provide information relating the questions posed, and the materials provided by thirteen respondents were analyzed to provide information about the content and quality of the educational materials.

Question 1a: Do you provide pre-trip educational materials to elementary school teachers?

All museums provided pre-trip materials for elementary school teachers, predominately visual and textual exhibition materials, institutional brochures and maps. More than half the museums provide videos (smaller institutions did not), more than half provide pre-visit materials via the Internet (smaller institutions did not). (Smaller institutions were those whose focus was generally on a singular collection, i.e., fabric, regional artifacts; they were smaller in size and in number of visitors/year.)

Question 1b: How are these material disseminated to the teachers?

More than half the museums disseminate material to teachers upon request. Approximately one third provide disseminate materials to teacher through a select mailing list. About half disseminate materials when teachers schedule a visit.

Question 1c: Which pre-trip educational materials are used most frequently by the teachers?

More than half the museum educators thought textual exhibition materials were the type most frequently used by elementary school teachers. The next most frequently used were visual material and videos.

Questions 2a and 2b: Do you provide pre-trip educational materials to elementary school students? How are these material disseminated to the students?

Museum educators indicated that most museums do not provide pre-trip educational materials directly to the students, rather materials are given to the teachers who may then make copies or otherwise share the materials with the students.

Question 2c: Which pre-trip educational materials are used most frequently by the students?

Most museum educators did not respond to this question. Of those who did textual and visual materials were cited as those most frequently used by the students.

Trip Questions 3 and 4 (a, b, and c):

This series of questions asked museum educators to note the types of educational materials their institution had available for elementary school teachers and elementary school students during the trip, how they were disseminated, and which were used most frequently.

Question 3a: Do you provide educational materials to elementary school teachers during their trip?

Of the types of materials suggested by the author as those provided during the trip, educators cited audio-visual as the type most frequently provided to elementary school teachers during the trip. Maps and brochures were the next most frequently provided.

Question 3b: How are these material disseminated to the teachers?

Materials were usually disseminated to the teachers upon their arrival; however some types of material such as gallery information were provided throughout the museum or through tour guides.

Question 3c: Which educational materials are used most frequently by the teachers during the trip?

Museum educators cited maps and textual exhibition materials as those types most frequently used by teachers during their trip.

Question 4a: Do you provide educational materials to elementary school students during their trip?

Visual exhibition materials were cited as the type most frequently provided to elementary school students during their trip to the museum. Audio-visual materials (audio tours) were the second most frequently provided.

Question 4b: How are these materials disseminated to the students?

Exhibition materials were disseminated to the students either upon their arrival at the museum or through tour guides.

Question 4c: Which educational materials are used most frequently by the students during their trip?

Educators indicated that textual and audio-visual material and maps were the types most frequently used by elementary school students during their trip.

Post-trip Questions 5, 6 and 7 (a and b):

This series of questions asked museum educators to note the types of post-trip educational materials their institution had available for elementary school teachers and elementary school students and how they were disseminated. Question 7 asked educators to indicate whether materials cited in all previous responses were available for free and/or for a fee.

Question 5a: Do you provide educational materials to elementary school teachers after their trip?

Many of the responding museum educators provided post-trip educational materials as part of pre-trip or trip packets or as separate materials provided after the trip. Textual exhibition materials were the types most frequently provided.

Question 5b: How are these materials disseminated to the teachers?

Methods of distributing post-trip educational materials varied between take home packets, gift shop/bookstore purchases, those disseminated as part of packages distributed upon arrival at the museum, and as part of packets sent before the visit.

Questions 6a and 6b: Do you provide educational materials to elementary school students after their trip? How are these educational materials disseminated to the students?

Several museums provided post-trip educational materials to students after their visit. These materials were distributed to teachers as part of teacher pre-trip or trip packets and were to be distributed to the students after the trip.

Questions 7a and 7b: If you answered yes to any of the above questions, are these materials available free of charge or for a fee? Briefly explain what is available free and what is available for a fee.

Nearly all museums provided education materials free of charge. The materials were generally made available to teachers who booked tours or were available to be accessed and downloaded via the Internet. Many museums also had educational material available for a fee. These might include slides, poster sets, and curriculum kits. Often, fee-based items were available for free from museum education departments or resource centers. Types of material available from survey respondents included gallery-based brochures, curriculum kits, textual, visual, and audio-visual materials, videos, slides, and CD-ROMs, as well as information accessible via the Internet.

Additional Questions 8 through 14b:

This series of questions was devised by the author to collect data from museum educators about additional ways and means of providing educational information to teachers and students, to acquire a sense of how many teachers and/or students are served by varying sized museums each year, to determine museum educators' sense of student preparedness relative to museum visitation, to inquire whether the educators have conducted research on the effectiveness of their educational materials, and if so, whether they would be willing to share that information.

Question 8: What other kinds and ways of providing educational materials are provided by your institution?

Many museums provided, or were in the process of providing, Internet materials including both teacher-oriented and student-oriented activities.

Question 9: Do you offer formal teacher educational programs?

Nearly all museums offered formal teacher educational programs throughout the calendar year including programs during the traditional school year and during the summer.

Question 10: Do you offer formal children's educational programs?

Nearly all museums offered formal children's education programs throughout the calendar year including programs during the traditional school year and during the summer.

Question 11: What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year?

Responses for this question were not always answered specific to the question, which asked for numbers of school *groups*. Many respondents answered the question in terms of numbers of *students*.

Question 12: Of these, approximately how many are elementary school age groups?

Responses for this question were keyed to the previous question in which answers were not always specific in terms of *groups*, but were sometimes answered in terms of numbers of *students*.

Question 13: In general, how prepared are most elementary age school children prior to visiting your institution?

Regarding the preparedness of elementary school students visiting the museum, museum educators indicated students were never *very* prepared, but some students were somewhat prepared. This question generated the most narrative comments reflecting similar sentiment in that preparedness varied greatly according to the input of the students' classroom teachers. In the words of one respondent "Some groups are very prepared, i.e., have been working on the theme as part of curriculum. Others have little of no preparation despite the material we send."

Question 14a: Have you conducted research on the effectiveness of your educational materials for children?

Very few museums have conducted research on the effectiveness of their educational materials for young children.

Question 14b: If yes, would you be willing to share the nature and results of your study with me?

Among those museums that have conducted research on the effectiveness of their educational materials for young children, all indicated a willingness to share the results.

An Analysis of Museum Educational Materials

A variety of educational materials provided by the survey respondents included brochures, gallery guides, gallery games, lesson plans, program booklets, postcards, posters, slides, and videos. N. B. (n=13) (see footnote 7, page 81).

The materials offered a plethora of ideas for use in the classroom as well as those relative to the museum visit. For the purposes of this study, analysis of the materials focused on attractiveness and ease of use including presentation of the content, visually and textually. The majority of items provided as examples were in the form of printed materials. Most examples were of very high quality, with clearly presented material and inventive use of graphics. They were visually appealing in black and white and in color, and ranged in style, scale, and format. The most successful materials offered clear instructions on the technical aspects of museum visiting as well as artistic aspects. Technical aspects included logistical information on how to plan a visit. Artistic aspects included clearly defined programs for students of all ages, art related themes, curriculum related themes, and ideas for self-guided tours.

Materials that were not easy to use incorporated fonts that were difficult to read; several, disparate fonts appeared on the same page or in one publication; and some publications had pages filled with too much textual information with little or no margin space or graphic relief. In some cases, materials such as lesson plans were not consistent

in style, content, or quality even though they originated from the same institution. While much of the content was recognizable in its ability to meet educational standards, other content was not. This may be a concern, especially for classroom teachers where accountability, even in a field trip venue, may be increasingly linked to producing measurable results.

Slide reproductions, posters, and videos, generally available from more sizeable institutions, were of very high quality and were most often accompanied by textual interpretations and suggestions for classroom discussions. They were easy to use; however, the author anticipates future reproduction availability through more digital media.

The educational materials provided to the author as part of this study were engaging, inviting, and what this author would consider to be a welcome addition to most, if not all, classroom teachers' resource materials. Especially notable is that nearly all materials are available for free.

Summary

The museum educators' survey revealed several points of interest regarding the availability, dissemination, and use of museum education materials. Nearly all museums provided educational materials to teachers and their students free of charge. The materials were generally available upon request or by the booking of a museum tour. Fee-based materials were available for purchase, but in many cases were also available through museum education departments and resource centers to be loaned at no cost.

Most museums, with the exception of smaller institutions, provided teacher and student-oriented educational materials and activities free via the Internet. The quality of on-line materials was not investigated as part of this study. The types of materials available and used most frequently were textual, visual, and audio-visual including institutional brochures and maps. Museum educators provided an array of samples for the purposes of this study, many of which were of very high quality. They were effective in promoting the types of programs available and in providing logistical support for field trip planning.

Overview of the Data Analysis

The data revealed that a primary impact of the focused, pre-trip orientation occurred at the onset of the trip relative to the students' emotional, anticipatory state of mind. The experimental group students who had experienced the focused strategy were happier, more self-assured and generally met their expectations regarding the museum proper and the number of people encountered there than did the control group students who had received more general pre-trip instruction. The control group was happy, but also indicated feelings of fear and nervousness and exceeded their expectations regarding the museum proper and the number of people encountered.

Effectual impact from the pre-trip orientation during the trip as revealed by the observation data of the chaperone/trained observers was not evident in the data as analyzed by the author. The chaperone data, which as stated earlier, may have been biased as a result of the necessity that the author serve as a chaperone substitute non-the-less provided the study with notable records of behavior. The author identified three

behavior-oriented aspects that were present. The first is that the behavior record from the museum tour reflected students' individual behavior within the classroom. Students who were reserved in the classroom exhibited similar conduct during the museum tour.

Likewise, students who were highly vocal in the classroom were the most vocal during the museum tour. Thus, the pre-trip orientation appears to have had little or no impact on the outward behavior of individual students during the museum tour.

Second, overall group behavior during the museum tour mirrored that of the classroom, indicating students associated the learning environment of the classroom with that of the museum. The presence of adults as tour facilitators, i.e., the author as organizer of the program, the chaperone/observers, and the museum educator may have also influenced students' behavior; however, the data collected and previous studies would indicate it was an inherent percept of the students themselves, individually or in groups, that established the similarity of environment.

Finally, the record of behavior indicated that the students who received the most notations in the chaperones' written observations exhibited the most activity during the museum tour. The observation record data suggested that girls, regardless of pre-orientation groups, were the most verbal and interactive during the museum tour. This observation data supports past research of pre-adolescent girls indicating that "in elementary school, girls typically outshine boys in many important ways. They are generally more mature and....outpace boys in verbal skills..." (Colman, C. & Eagle, C., 1993, p. 148).

In surveys administered after the trip, the pre-trip orientations appeared to produce interesting effects. In terms of aesthetic considerations, the experimental group

students not only indicated they saw more special and beautiful objects, they also identified more tour-related objects than did the control group. The experimental group recall regarding cultural and geographical positioning of the objects also exceeded the control group. Students in the experimental group were able to identify the area of the world and the countries the objects originated from with greater frequency and capacity than the control group. However, when prompted by “tour specific” questions, i.e., questions about the tour itself, the control group exceeded the experimental group in acknowledging beautiful objects on the tour and in identifying those objects in collection specific terms. Thus, in thinking about the objects from the museum in broad terms, the control group responded to questions broadly, but when prompted to think about object from the tour specifically the control group surpassed the experimental group.

Regarding timing (length) of the tour, both groups indicated satisfaction; however both groups were oriented toward the lower end of being satisfied. The control group, that had not studied the collection specifically, was oriented slightly lower toward the “too short” response, suggesting they might have been better satisfied if they had spent more time looking at the new things they were encountering. Regarding new things learned, the control group indicated they learned more new things than did the experimental group. The author contends that for the control group the experience of learning new things may have been more engaging, thus the exhibited desire for a longer tour, while the experimental group that had more familiarity with the tour’s content indicated having been generally more satisfied by the tour’s duration.

In terms of the museum visit overall, all students liked visiting the museum with our group and all students thought they might like to visit the museum again. This may

indicate that factors other than the variable of the pre-trip orientations may have influenced the museum experience. Survey responses indicated that factors such as the demeanor of the students and groups themselves as well as the demeanor of the attending adults might have influenced the students' attitude to an extent equal to or greater than the pre-trip orientations. The data results suggest that the pre-trip orientations, regardless of content, in conjunction with a planned itinerary, focused tour, and positive demeanor of all participants contributed to make the museum experience, overall, a positive encounter for all students.

CHAPTER V

THE SUMMARY AND DISCUSSION

This chapter restates the research problem, reviews the methodologies used to conduct the study, summarizes the analysis and interpretation of the results, presents conclusions, generalizes results to a broader population, and notes implications applicable to the field and for further research.

Using empirical and non-empirical methods, this study investigated whether students prepared with a focused, pre-trip orientation strategy would realize a more positive museum experience including a more succinct transfer of knowledge, an ability to engage in meaningful dialogue with the tour guide, attentive observation during the tour, and a greater sense of purpose about the museum visit overall than did students prepared with a generalized, pre-trip instructional strategy.

The methodologies utilized in conducting this study included the sample selection, the research context and sites, the participants, the experimental and control pre-trip orientations, the museum tour, and the data collection instruments--surveys, postcards, and observations. Two groups of rural area elementary school age students (n=19) participated in the study. The experimental group was subject to a focused, pre-trip orientation strategy while the control group was subject to a generalized, pre-trip orientation strategy. Both groups visited a designated museum for a tour related to the experimental group strategy (n=15). Both groups completed pre and post-trip surveys designed to collect data on students' emotional state, anticipation, recall, judgment, and assessment about various aspects of the museum experience. Their behavior during the

tour was observed and recorded through written notation that was transcribed and charted. Students also completed postcards to be returned to the author after the trip. All data collection instruments were analyzed for comparative findings relative to the pre-trip orientations. A survey of museum educators with questions relative to the study was also conducted.

Results were reported through narrative description and interpretation of charts rendered from the raw data. Student survey questions were interpreted comparatively for both individuals and for control and experimental groups; postcards were assessed by the number returned and by the student narrative responses; chaperone observation transcriptions were collated to compare individual students as well as the control and experimental groups; through the museum survey, trends were identified with significant findings reported.

It should be stated here that all students participating in the museum trip portion of the study from which the results data were derived (n=15) approached the museum at the same level of readiness. None of the students had previously visited the designated museum.

The results revealed the following conclusions:

*Based on the data, the experimental, pre-trip orientation strategy **had efficacy** specific to the students' emotional and anticipatory state of mind:*

- The more specific the pre-trip instruction, the happier, more self-confident and less nervous the students' emotional state of mind at the onset of the museum field trip;
- The more specific the pre-trip instruction, the more specific the description of what students anticipated encountering while at the museum;

*Based on the data, the experimental, pre-trip orientation strategy **had efficacy** specific to the students' expectations about the museum environment and recall of objects within the museum:*

- Students subjected to the experimental, pre-trip orientation strategy were closer to meeting expectations about the physical scale of the museum and of the number of people encountered there;
- Students subjected to the experimental, pre-trip orientation strategy were able to recall and identify objects from the museum generally, relative to the collection specifically, in both visual and in written notation when identifying aesthetic objects;

*Based on the data, the experimental, pre-trip orientation strategy **had efficacy** specific to the students' recall of objects within the tour specifically:*

- Collection specific recall was greater for the experimental group until the groups were prompted to consider only the tour (Post-trip survey questions 5, 6, 7, and 9; see Appendix C11), then the control group was able to recall the collection in more specific terms;

*Based on the data, the experimental, pre-trip orientation strategy **may have had efficacy** specific to the recall of objects from the tour, recall of objects subsequent to the trip, and in expectations about the length of the tour:*

- The control group students responded that they learned more new things than did the experimental group indicating a higher recognition of cognitive gain from the museum visit (they knew less, therefore they learned more);
- The control group returned more postcards indicating a more sustained excitement or awareness of the museum trip subsequent to the occasion and a desire to

share that effect with the author;

- Both groups indicated satisfaction with the timing (length) of the tour, however, both groups were at the lower end of the satisfied range reflecting a desire towards having a longer tour. The control group, which was not pre-instructed about objects encountered during the tour, was more oriented into thinking the tour was too short, indicating they might have found greater contentment by spending more time with the objects, therefore finding satisfaction with a tour of longer duration, however;

- Both groups indicated satisfaction with the timing (length) of the tour, albeit nearing the “too short” range, generally corroborating museum educators’ judgment regarding appropriate timing of a tour for students of elementary school age--approximately 1 to 1½ hours duration.

Based on the data, the experimental, pre-trip orientation strategy may have had efficacy specific to the students’ desire to have parents accompany them on the museum trip as a chaperone:

- The control group indicated a higher desire to have their parents/guardians as their chaperone than did the experimental group indicating the experimental group may have been more secure in visiting the museum on its own (the control group was older and oriented toward the boys, the experimental group was younger and oriented toward the girls);

- The control group students, who indicated they learned many new things, may have wanted to share the experience of acquiring of this new information with a parent/guardian. This may also relate to the high response for returned postcards which as the author postulated may have indicated a desire to share the excitement of, or awareness

about, the trip;

Based on the data, the experimental, pre-trip orientation strategy had little to no efficacy specific to the students' behavior during the museum tour, and students' assessments regarding what they liked best and least about the museum visit:

- Students' behavior in the classroom was replicated during the tour in the museum. This model of individual and group behavior indicated that the classroom space and the museum space suggested a similar learning environment;
- Girls who participated in this study were more active verbally and more centrally positioned (front and near the tour guide), than the boys. This finding is compatible with previous research regarding the verbal fervency of elementary school age girls (Colman & Eagle, 1993).
- Aesthetic considerations were foremost in students' responses regarding what they like best about visiting the museum;
- Physical comforts were foremost in students' responses regarding what they liked least about visiting the museum;

Based on the data, the experimental, pre-trip orientation strategy had little to no efficacy specific to the students' judgment of the demeanor of the tour facilitators, their judgment about visiting the museum with our group, and reaction to the museum experience overall:

- A very high percentage of students from both the experimental and control groups rated the demeanor of the tour guide and the chaperone/trained observers as being "very friendly";

- All students indicated they liked visiting the museum with our group. Many responses to this survey question were related to the positive demeanor (friendliness) of the group as a whole;
- All students, regardless of pre-trip orientation, expressed a desire to visit the museum again indicating that other factors such as group size, group demeanor, group behavior, demeanor of attending adults, museum environment, museum objects, content of the tour, the trip itinerary, etc., may have influenced the quality of the trip and the students' consideration about the success or failure of the museum experience overall.

Discussion

The research conclusions revealed points of interest where the experimental, pre-trip orientation strategy had efficacy, where it may have had efficacy, and where it had little to no efficacy. The greatest area of effect was on the students' emotional and anticipatory state of mind upon approach to the museum with the more specifically prepared experimental group feeling happier (100%), not afraid (71%), and more self-assured than the control group. The control group revealed themselves to be a little nervous (38%) and fearful (13%). Teachers and museum educators might find this result interesting, as approach and welcome to the museum are important in establishing a tone for the field trip day.

Students from the experimental group also anticipated seeing objects on the tour specific to the actual tour, and they anticipated seeing objects discussed in class in a more

succinct manner than did the control group.⁸ The control group anticipated seeing things in a more general way, however several students cited specific objects not discussed during the pre-trip orientation. How they were informed to anticipate specific objects not previously discussed is an area for further investigation as this may have bearing on their emotional and anticipatory state of mind.

The second area of greatest effect was in recall of objects from the museum and galleries at large relative to their aesthetic qualities and positioning within a culture and an area of the world. Students from the experimental group recalled aesthetically-oriented objects specific to the tour in greater numbers and clarity than did the control group students. They were also more astute than the control group students at recalling the culture and specific countries the objects were from. Teachers who use art museum field trips to support other areas of traditional classroom study, history or geography for example, may therefore be more interested in implementing an orientation strategy specific to a tour theme as it relates to one or more areas of classroom study.

Contrasting the recall of objects from the museum overall and galleries at large was the response regarding aesthetic recall of objects from the tour specifically. Here, after being prompted to think of only the tour, students from the control group exceeded students from the experimental group. Additionally, control group students returned more postcards and in the postcard narrative identified tour specific items at a very high rate (80%) even though they were asked to relate information from the museum visit at large. To the author, the ability of the control group to recall specifically, when prompted

⁸ The author did not compare objects or vocabulary discussed in each group to that group's ability to recall objects in anticipation of the tour, however data regarding this type of recall was extracted from the data. The experimental group recalled specific to their orientation at 79%, the control group recalled at 63%.

to think specifically, was the most unexpected result of all. Also unexpected was the control group's ability to recall specifically after a post-trip period of time (7-21 days). That the effects of the experimental, pre-trip orientation strategy is evident in certain aspects of recall but not in others raises questions about the importance of prompting and of its influence on student cognition.

One area where the experimental, pre-trip orientation may have had efficacy was related to the students' judgment about the length of the tour. Both groups indicated satisfaction regarding the timing (length) of the tour (1½ hours); however both groups responded within the lower range of satisfaction towards the "too short" range. The control group was lowest at 56% (66.66% was the mean of the "just right" response for satisfaction) and the experimental group was 62%. While this generally supports the determination by many museum educators that 1 to 1½ hours is an appropriate amount of time for elementary school age students, the data revealed that both groups, but the control group in particular, might have been more satisfied with a longer length tour. The author found significance by correlating the students' responses indicating they might have desired a longer tour with the chaperone/trained observer notations which showed some students becoming restless and disengaged after approximately 1¼ hours. Thus, while the students expressed a desire for more time, they also began to exhibit signs of "museum fatigue."

The experimental, pre-trip orientation materials may have also had an effect on the control group's ability to recognize that they had learned many new things from the tour, and with respect to a desire to share that recognition with the author and parents/guardians. The response rate for both groups relative to learning new things was

high (88% for the control group, 81% for the experimental group, with 66.66% being the mean of the “some new things” response). The control group was highest, in the “many new things” range, while the experimental group was in the “some new things” range. The control group had correctly determined that they had acquired less pre-orientation knowledge applicable to the tour and therefore learned more than the experimental group during the tour.

The control group returned more post-trip postcards to the author and in the postcard narrative used collection specific references at a very high rate (80%). This indicated the ability to recall the tour and the objects encountered during it, and a sustained excitement or awareness of the trip so as to create a desire to share that knowledge and excitement with the author. The control group students also exhibited a greater desire to have parents/guardians as their chaperones (86% for the control group, 79% for the experimental group, see Appendix C18 Alternative) which indicated they may have wanted to share their experience of acquiring new information.

The pre-trip orientation materials had little or no efficacy specific to the students’ behavior during the museum tour. Assessment of the chaperone/trained observers’ data indicated student behavior during the museum tour was individual determinant; that is, student behavior in the classroom was replicated in the museum. Active students remained the most active, quiet students remained the most quiet, and inquisitive students remained the most inquisitive. Students, even when visiting the museum in groups, functioned as individuals. Museums, increasingly attentive to visitors’ wants and needs, as in Doering’s references to “visitors as guests” and “visitors as clients,” might recognize this individualism; however constraints on time and money as well as primary

attention to the collections will most likely keep institutions focused on meeting the needs of the visitors in more broad and general terms.

Overall group behavior of the classroom was also replicated in the museum during the tour. This indicated that students associated the learning environment of the classroom to that of the museum. While other factors, such as the presence of the author as teacher in the classroom and as facilitator of the tour, may have had an influence, the author contends it was an inherent percept of the students themselves that established this analogy as the model of student behavior.

A final assertion concerning behavior is that the girls' behavior as observed supported previous research regarding gender determinant behavior of students of elementary school age. The research showed that the girls, regardless of group, dominated the conversation and positioned themselves at or near the front of the tour group in close proximity to the tour guide. This type of behavior, documented in studies of preadolescent girls, reflects consensus that "most preadolescent girls are marvelous company because they are interested in everything" (Pipher, 1994, p. 18).

In keeping with the observations of behavior, the author would like to call attention to one small, but pertinent, chaperone notation for Control Group, Green 5, Girl, 5th Grade that reads "raises hand but MS doesn't respond." This notation occurred near the end of the tour when, after the conversation had been dominated by this and other female students, the tour guide deliberately ignored this student's attention getting mannerisms and chose to interact with less vocal students instead. The author recalled this as a pivotal decision-making moment for the tour guide as group facilitator; however, as it was already nearing the end of the tour, the shift was less influential than it might

have been had it been made earlier.

In view of the behavioral characteristics as noted, this author believes the data revealed no effect pertinent to the experimental, pre-trip strategy, but that behavior patterns followed similar patterns as determined by previous research (Colman & Eagle, 1993; Falk & Dierking, 2000; Pipher, 1994).

Students' assessments about what they liked best and least about the museum visit appeared to be unaffected by the experimental, pre-trip orientation materials. "Like" answers reflected more aesthetic considerations about the artwork, i.e., "I just liked looking at all the artwork," "all the art sculptures and artwork" and "all of the cool arts their"[sic], while "dislike" answers considered more physical comforts, i.e., "carrying the chairs around," "walking to much," and "waiting in the room with the benches." This finding revealed that for most students, the emotional and intellectual expectations regarding object encounters were met; but that environmental and itinerary expectations and needs were not. Further investigation showed that aesthetic considerations put similar focus on the artwork, whereas the physical comfort responses varied between activities like carrying, walking, and waiting. Therefore, the findings indicated that it was easier for museum educators to meet the aesthetically-oriented, emotional, and intellectual expectations of individuals within groups, but more difficult to satisfy the physical expectations and needs of individuals within groups.

Students' assessments of the demeanor of the tour facilitators, including the tour guide and the chaperone/trained observers, and their judgment about whether they liked or disliked visiting the museum with our group (the experimental and control groups combined) appeared to be unaffected by the experimental, pre-trip orientation strategy.

Both groups indicated a high percentage of response of “very friendly” for both, 90% or higher.

In response to questions regarding whether students liked visiting the museum with our group (the experimental and control group combined), all students indicated a 100% response of liking the visit. Nearly all of the responses were related to the positive demeanor of the group, i.e., “all the people were nice,” “our group was very friendly,” and “all of my new friends their” [sic]. The author contends that within the context of this study, the positive, respectful relationship between the participants--students from the experimental group, students from the control group, the tour guide, the chaperone/trained observers, and the author as teacher and tour guide facilitator--affected the quality of the museum experience overall. All students, regardless of whether they received the experimental, pre-trip orientation strategy, indicated they thought they would like to visit the museum again. Thus, the positive relationships of and between the participants had significant bearing on the students’ attitude regarding the museum visit overall, while the differential between the pre-trip orientations did not.

The author therefore asserts a threefold answer to the thesis question of whether students prepared with a focused (experimental), pre-trip orientation strategy would realize a positive museum experience including a more succinct transfer of knowledge, an ability to engage in meaningful dialogue with the tour guide, attentive observation during the tour, and a greater sense of purpose about the museum visit overall than did students prepared with a generalized, pre-trip instructional strategy. This answer is one of contradictions relating to the areas within the research question examined; the experimental, pre-trip orientation strategy did exhibit efficacy in some aspects of the

investigation, may have exhibited efficacy in other aspects of the study, and did not exhibit efficacy in others. Regarding transfer of knowledge, the experimental, pre-trip orientation did show efficacy with the greatest effect evident in areas of emotional and anticipatory state of mind at the onset of the trip, in unprompted recall of objects encountered in the museum and galleries at large after the tour, and in the ability to identify geographical area and culture after the tour. However, the data showed that transfer of knowledge also occurred at the museum as well, measurable as a result of series of prompting-type survey questions and evident in the control group responses for recall and use of vocabulary.

An investigation of the ability to engage in meaningful dialogue with the tour guide and attentive observation during the tour revealed no efficacy as a result of the experimental, pre-trip orientation strategy; rather museum behavior was gender determinant regarding dialogue and individual determinant for attentive observation as recorded through behavior notations of the chaperone/trained observers.

The experimental, pre-trip orientation strategy revealed no efficacy regarding a greater sense of purpose about the museum experience overall. The author contends that the demeanor of groups and individuals participating in the museum visit and tour produced a great effect on the students, and that the positive demeanor as revealed through the data may have had significant efficacy regarding the sense of purpose about the museum experience overall.

As this study showed, it is the pre-determined agenda that is important. If positive attitude upon approach to the field trip and arrival at the museum is important, then an orientation more specific to the actual tour would be most effective; if recall is

important, an orientation more specific to the actual tour may be the most effective; and if overall museum experience is important, both tour specific and non-specific orientations, along with environmental/building orientations, a field trip itinerary, and interpersonal communication--being friendly, polite, and respectful--are extremely effective.

Generalization to a Broader Population

Several findings within this study may be generalized to a broader population. Observation of the students during the museum tour indicated that students began to show signs of fatigue (restlessness, physical disengagement, and emotional disengagement) after approximately 1¼ hours, near the time designated to be the end of the tour. This finding was consistent with the determination by many museum educators that the length of tours for elementary school age children should range between 1 to 1½ hours; 1 hour at the lower end of elementary school age (grades K-1), 1½ hours at the upper end (grades 2-6).

This research indicated that student behavior during the tour was individual determinant, that is, students' behavior as individuals did not change as a result of the change in environment. Also, the environments of the classroom and the museum had similarities for the students within groups as group behavior was maintained regardless of setting. The transfer of sensibility regarding learning environment is found in previous studies concerning participants' behavior in various surroundings.

Girls who participated in this study were more active verbally and more centrally positioned than the boys. This finding is compatible with previous research regarding

preadolescent girls (Colman & Eagle, 1993; Falk & Dierking, 2000; Pipher, 1994).

The museum educators' survey revealed that the majority of elementary school age students who visit museums as part of field trips are not very prepared to visit the museum. Preparedness of elementary school age students visiting the museum as part of a field trip remains the domain of the classroom teacher, yet the extent to which the teacher attends to this matter varies greatly.

Implications for Applications to the Field

Classroom teachers of elementary school age students as well as teachers of students of all ages have both an opportunity and a responsibility to make museum going field trip experiences as successful as possible. Success may be related to immediate classroom activities; however success or failure may go beyond the classroom walls and impact the attitude of students regarding more long-term relationships with the museum. The museum-going experience for elementary school age students can be especially successful when students are subject to pre-orientations that include studio experience, history, aesthetic discussion and critique along with a focused field trip itinerary.

According to Pitman-Gelles:

By the time children are in their middle elementary school years, aged 7 to 11, they have the capacity to reason, based on direct experiences, and have a concept of past and present...At this stage, pre-museum visit preparation in classroom activities will have real meaning because the children make direct connections between what they have experienced before and what they are doing in the

present. (p. 49)

Pre-trip orientations, especially those specific to what will be encountered at the museum, affect the students' emotional and anticipatory state of mind and can create a greater degree of readiness for the museum field trip experience. Teachers concerned with student behavior upon approach to the museum, on a bus trip for example, and with the ability of students to recall objects and utilize vocabulary without additional prompting, may also find that more specific pre-trip orientations have greater effect. Museum educators, who interact with students upon their arrival at the museum, might find happier, more self-assured students easier to approach, while excited, nervous students might need more initial attending to.

This study found that transfer of knowledge did occur during the museum tour with students from both groups recognizing they had learned new things from the experience. Content provided by the museum educator re-enforced and extended the knowledge of specifically prepared students, and established a new context of knowledge for more generally prepared students. Thus, museum education that complements classroom learning can itself deliver knowledge.

Positive demeanor of the field trip participants including students, teachers, chaperones, and museum educators was important in establishing a "friendly" atmosphere to the field trip experience. "Friendliness" was an instrumental factor in what students liked about visiting the museum as a field trip group and contributed to the success of the overall museum-going experience. How to address students positively as a group and relate to them positively as individuals remains a challenge for every teacher, chaperone, and museum educator.

Museum programs aimed at preparing elementary school educators to visit the museum might have an even greater effect if they include ideas on how teachers can best prepare the students themselves, i.e., providing studio-oriented lesson plans and related resources, providing information about the environmental setting (museum building), providing a detailed field trip itinerary, including as many parents/guardians as chaperones as possible, and establishing a positive demeanor among participants.

Implications for Further Research

In addition to providing an answer to the research question as posited, this study initiated other avenues of inquiry. These include, but are not limited to the following:

- First, this study might be conducted with a larger population. A greater number of participants may or may not replicate the findings as revealed through this study. Also, greater significance to the broader population could be generated by conducting the study with more traditional classroom populations of public and private schools.
- More than half the respondents to the newspaper advertisements about the art classes, whose children were too old or too young to participate in the study, were the parents/guardians of 1st grade students. This finding may indicate that parents/guardians are seeking leisure-time “edutainment” activities for students who may be too young for other types of youth-oriented programs such as organized sports. Further research might examine what types of activities are available for children of this age, and whether art based programs might be appropriate to meet parent/child needs.

- Several control group students anticipated seeing specific objects such as Mona Lisa by Leonardo da Vinci and The Three Musicians by Pablo Picasso at the museum which were not introduced as part of the pre-trip orientation. Further research might investigate how young students became so specifically informed and retained knowledge of these specific artworks. Influences such as family interests, television, movies, books, and other forms of literature might be examined.
- This study found that students from the control group returned more postcards after the trip indicating that students pre-oriented with a more general course of study and who assessed themselves as learning many new things may correlate to a greater long term enthusiasm about the museum experience. For students who previously studied the collection, the museum field trip might have served as the “grand finale” experience, while for those who did not, the museum field trip might have been a “prelude” experience. Further research might examine the meaning of the field trip as it relates to pre-trip orientation strategies.
- This research indicated that student behavior during the tour was individual determinant, that is students’ behaviors as individuals did not change as a result of the change in environment or pre-trip orientation. Additional research might examine the effectiveness of pre-visit orientation programs and materials as they relate to being more or less individual-oriented.
- This study revealed that a transfer of knowledge occurred during the museum visit. Further investigation might offer a comparison between convergent levels of thinking that may have been utilized by the control group to gain new knowledge, and memory and recall levels of thinking that may have been utilized by the experimental

group to reinforce previously learned information. How the greater use of one type of thinking influences long-term responses and/or recall regarding the museum experience differently than another might be an area for further exploration.

- This study revealed positive demeanor of the field trip participants including students, teachers, chaperoned, and museum educators was important in establishing a “friendly” atmosphere for the museum field trip and may have been a major factor in determining the quality and success of the museum-going experience overall. Further investigation might focus on the extent to which demeanor of field trip participants affects the quality of the museum going experience of students of elementary school age and/or students of any age.

- Finally, the response of all students to the museum going experience as offered through this study was overwhelmingly positive. As museum educators develop more cooperative and collaborative programs with schools individually and with school districts as a whole, the extent to which the novelty of the museum-going experience is interwoven into school curriculums may be an area for future investigation. If the museum becomes an extension of classroom learning to such a degree that content recall becomes the most significant aspect of the visit and this recall is then measured by testing, the excitement of learning freely and joyfully may be jeopardized. For students, this type of programming could translate into a negative, rather than positive, type of learning experience. For museum educators, it signals an area for continued thought and consideration.

Conclusion

This study revealed that the hypothesis as stated by the author was found to be true in part, but not in whole. Analysis of the data revealed the experimental, pre-trip orientation strategy as investigated exhibited efficacy in areas of readiness for the museum visit, especially in the emotional state of mind of the students and in their anticipation of specific objects to be encountered. Students subject to the experimental orientation were happier and less afraid at the onset of the trip than were the control group students and more closely met their own expectations regarding the museum environment, specifically building size and number of people encountered. The experimental strategy also impacted the students' ability to recall objects from the tour without specific prompting. For the experimental students, the museum trip presented itself as a capstone or grand finale experience to the pre-trip orientation. These students not only anticipated seeing the specific objects they studied but had their learning reinforced by the actual encounter as well, thus enabling more specific recall when thinking about the museum trip generally.

The control group students anticipated the museum experience in more general terms; however several students from this group anticipated seeing very specific objects, i.e., The Three Musicians by Pablo Picasso, which were not introduced as part of the control group, pre-trip orientation. How students became so specifically informed and retained knowledge of specific artwork is an area of study from which significant findings may be discovered.

Transfer of knowledge during the museum trip did occur. The control group,

when prompted, had the capacity to recall specific objects from the tour. This group also assessed themselves, as did the experimental group, of having learned many new things. For the control group, the museum tour presented itself as a prelude experience, an opportunity to encounter new types of objects and ideas.

Grand finale or prelude, each experience had a meaning unto itself. The ability of pre-trip orientations to create experiential meaning out of an identical museum tour was significant. For teachers and museum educators it offers an opportunity to recognize and determine the appropriateness and desirability of field trips and tours with greater subtlety and intention.

An area where the experimental, pre-trip orientation may have exhibited efficacy was in regard to students' assessment about the timing (length) of the tour. While both groups expressed a desire for a longer tour, the control group exhibited the highest desire. Thus, the experimental group was slightly more satisfied by the amount of time spent looking at objects which reinforced their previous learning, while the control group, which was encountering new objects, preferred more time. Chaperone/trained observer data showed that regardless of the desire for a longer tour, students from both groups became restless and disengaged after 1¼ hours or the approximate time designated by museum educators as an appropriate length tour time for students of elementary school age.

The experimental, pre-trip orientation may also have exhibited efficacy regarding experimental group confidence in experiencing the museum with less accompaniment by parents/guardians. While both groups indicated a high desire to be accompanied by parents/guardians as their chaperones, the control group exhibited a higher desire than the

experimental group. This may correlate to the control group's experience of learning many new things and the immediate desire to share that experience with parents/guardians and to the control group's high rate of postcard return, indicating a desire to share sustained excitement with the author.

The experimental, pre-trip orientation did not exhibit efficacy regarding students' behavior during the museum tour. Student behavior during the tour replicated that of the classroom individually and as groups. The research showed that the girls were more verbally active than the boys, a finding compatible with previous research of elementary school age girls.

The experimental orientation exhibited no efficacy regarding what students liked or disliked about the museum experience. Aesthetic considerations were foremost in students' responses of what they liked best; physical comfort issues were foremost in what students liked least.

Regarding the museum experience overall, the experimental, pre-trip orientation exhibited little to no efficacy; rather the research showed that the demeanor of participating parties in conjunction with other factors such as the trip itinerary, the museum environment, and content of the tour contributed significantly to impact on the students' assessments regarding field trip "success."

Whereas the content of pre-trip orientations did exhibit efficacy, further exploration of this subject, alone or in conjunction with other factors mentioned or unmentioned, can establish new benchmarks for future field trip endeavors. As research in the area of youth-learning in museums continues, findings may emerge from unanticipated, measured responses of young participants in studies that may be more

significant than data reconfirming the efficacy of more traditional approaches. Focusing on strategies that appear not to have much efficacy may be most consequential for engendering important, new information to museum and art educators.

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APPENDICES

APPENDIX A - ART CLASSES

APPENDIX B - MUSEUM TRIP

APPENDIX C - STUDENT SURVEYS

APPENDIX D - OBSERVATION RECORDS

APPENDIX E - MUSEUM EDUCATORS SURVEY

APPENDIX A ART CLASSES

- A1. Advertisement information distributed to the media
- A2. Newspaper advertisement
- A3. Notification of acceptance to the art classes
- A4. Registration form
- A5. Schedule of program themes and dates - Control Group pre-trip orientation
- A6. Schedule of program themes and dates - Experimental Group pre-trip orientation
- A7. Vocabulary words – Control Group and Experimental Group
- A8. Permission to exhibit and publish artwork

APPENDIX A1
ADVERTISEMENT INFORMATION SENT TO THE TIMES NEWS
ANNOUNCEMENT OF CHILDREN'S ART CLASSES/FEBRUARY 2000

CHILDREN'S ART CLASSES
NOW FORMING
at the
Carbon County Environmental Education Center
Jim Thorpe
Saturdays, February 26 - April 8
includes a bus trip to the Philadelphia Museum of Art
for schedule and tuition information
call Carla Bednar @
Registration deadline is February 21
Call early! Class size is limited.

APPENDIX A2
NEWSPAPER ADVERTISEMENT ANNOUNCING
CHILDREN'S ART CLASSES

Advertisement appeared in The Times News on the following dates:

- 1) Tuesday, February 8, 2000
- 2) Saturday, February 19, 2000
- 3) Tuesday, February 22, 2000

The Times News
 First and Iron Streets
 Lehigh, PA 18135

The Times News

SERVING THE PEOPLE OF CARBON, SCHUYLKILL, LEHIGH, MONROE AND NORTH HAMPTON COUNTIES



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VOICE INFORMATION SYSTEM

■ NEWS TIP LINE8024
 ■ DELIVERY PROBLEMS.....8020
 ■ READER SUGGESTIONS8018

10. TIMES NEWS

TUESDAY, FEBRUARY 8, 2000

CHILDREN'S ART CLASSES

NOW FORMING

at the

Carbon County Environmental Education Center

- Jim Thorpe

Saturdays, February 26 - April 8

includes a bus trip to the Philadelphia Museum of Art
 for schedule and tuition information

call Carla Bednar @

Registration deadline is February 21

Call early! Class size is limited.

APPENDIX A3
NOTIFICATION TO PARENTS/GUARDIANS
OF STUDENTS' ACCEPTANCE TO THE ART CLASS

Children's Art Classes at CCEEC

This letter is to inform you that your child _____
has been accepted into the _____ class for the Spring 2000 session.
The first class begins _____. Please come to the
Carbon County Environmental Education Center at the Mauch Chunk Lake
Park. See you there!

Carla Bednar

APPENDIX A4
SCHEDULE OF PROGRAM THEMES AND DATES
MAILED TO CONTROL GROUP PARTICIPANTS

CHILDREN'S ART CLASSES
Carbon County Environmental Education Center
Program Themes and Dates

IDREAM OF DRAWING

Winter/Spring 2000

12:30 - 2:00 p.m.

- | | |
|-------------|--|
| February 26 | READY, GET SET, DRAW!-50 drawings in an hour!; thumbnail, gesture, sketch |
| March 4 | WHAT'S MY LINE?-straight, wavey, diagonal, zig-zag; explore the shapes of line |
| March 11 | BLACK & WHITE & SHADES OF GRAY- value drawings, ink on paper |
| March 18 | CUT IT OUT!-drawing with scissors (no pencils allowed!); collage on paper |
| March 25 | ALL WIRED UP!- wire sculptures, drawings in space |
| April 1* | MOVE IT!-an introduction to animated flip books, sequence drawing on paper |

*Class will run until 2:15 p.m. on this date.

The children will be given an introduction to the art museum in preparation for the next week's trip.

April 8 **BUS TRIP TO THE PHILADELPHIA MUSEUM OF ART**

****Bring three of your favorite, small toys (hand-sized) to the first class on February 26.**

APPENDIX A5
SCHEDULE OF PROGRAM THEMES AND DATES
MAILED TO EXPERIMENTAL GROUP PARTICIPANTS

CHILDREN'S ART CLASSES
Carbon County Environmental Education Center
Program Themes and Dates

THE ORIENT EXPRESS

Winter/Spring 2000

2:30 - 4 p.m.

February 26	OH MY GOSH, IT'S SUMINAGASHI!-Japanese marbelized paper/printmaking
March 4	LEGENDARY TALES OF KIMONOS-cut paper, Japanese designs & stories
March 11	JAPAN TO A TEA-tea ceremony and tea bowls
March 18	CHINESE ART UNROLLS-Chinese "zen" scrolls, sumi-e ink & calligraphy
March 25	GREAT IMPERIAL ROBES-"celestial" self portraits/dynastic garments, drawing
April 1*	LUXURIOUS LACQUERS-Chinese style painted "lacquer" boxes

*Class will run until 4:15 p.m. on this date.

The children will be given an introduction to the art museum in preparation for next week's trip.

April 8 BUS TRIP TO THE PHILADELPHIA MUSEUM OF ART

APPENDIX A6
REGISTRATION FORM DISTRIBUTED TO ALL PARTICIPANTS

CHILDREN'S ART CLASSES

Carbon County Environmental Education Center

Saturday's, February 26 – April 8

Bus trip to the Philadelphia Museum of Art on April 8

Registration Form

Student Name Grade

Parent/Guardian Name

Street Address City State Zip Code

Home Phone

Emergency Contact and Telephone Number

Tuition: \$48

Bus Fee: \$13

Museum Admission: \$ 5

Total Class Fee: \$66 _____ p.m.
Time of Class

Make check payable to Carla Bednar.

Please return completed Registration Form and Total Class Fee to:

Carla Bednar,

Registration due by February 21.

(You will receive confirmation of acceptance and time of class before the session begins.)

APPENDIX A7

VOCABULARY WORDS

Control Group Vocabulary

Gesture drawing – a drawing showing simple form or action of something

Graphite – soft, black carbon, used in pencils

Thumbnail sketch – a very small, quickly made drawing

Value – light and dark and everything in between – White, Black, and Gray are examples of values

Highlight – the part that shows the brightest light; **Low key value** – middle gray to black; **High key value** – middle gray to white

Types of lines – straight, diagonal, wavy, zigzag, squiggly.

You can use these types of lines to create drawings. What type of line do you use most often?

Paper cutout – style of art where pieces of paper are cut out using a line made by scissors to make a shape

Henri Matisse – French artist who “invented” paper cutouts as a form of art

Papiers decoupees – paper decoupage, attaching pieces of paper together with glue

Sculpture – art that has 3 dimensional form; can be made of rock, metal, clay, plastic and other materials

3 dimensional form – form that has height, width, and depth

Harry Bertoia and Alexander Calder – artists who made sculpture out of wire; the wire was used to make a drawing in space

Animation picture – a cartoon made from a series of drawings that appear to show movement from one page to the next. When viewed quickly, the objects in the drawings look like they are moving.

Phenakistiscope – “deceitful view”; a flat, circular board that spins like a pinwheel. There are movement drawings around the edge of the circle. Viewing holes are cut out between each picture. When you hold this up to a mirror and spin it while looking through the peepholes, it appears as though the drawings are moving.

Flip book (flicker book) – a small book with drawings made in the movement style. When the pages are flipped quickly, it will look like the drawing is moving.

Experimental Group Vocabulary

Suminagashi – floating ink way of coloring paper (Sue em na gash ee)

Mulberry paper – paper made from squashed, wet bark of the mulberry tree

Deckle edge – a torn edge of paper

Scroll – books or drawings created on paper which is kept rolled

Calligraphy – in China it is an art form of writing created by making strokes of ink onto paper

Sumi ink – black ink sticks made from soot, cowhide glue, and perfume; sumi ink is used by Asian calligraphers

Kimono – a Japanese robe made of rectangular pieces of cloth. It is often made from fancy silk.

Tea ceremony – in Japan it is an elegant ritual to which guests are invited; tea bowls are created by handbuilding or throwing clay of porcelain

Handbuilding – the way coiled or slab pots, bowls, cups are made; **Throwing** – the way a container is made on a potter’s wheel

Dragon – symbol of China, the dragon appears as a symbol of the emperor or empress

Dragon robe – “cosmic diagram” of the universe – water, land, and sky

Dynasty portrait – painting of an important person created on silk with rare colors including gold

Lacquerware – wood, ceramics or metal coated with layers of sap from a tree that grows in typhoon areas: China, Japan & Korea. Examples of lacquerware are bowls, boxes, cabinets, necklaces.

Sometimes little bits of sea shells or gold are laid onto the layers of sap.

Painted lacquerware – usually has about twenty to thirty layers of sap and pigment

Carved lacquerware – can have up to two or three hundred layers of sap and pigment. Layers are carefully carved away to show colors underneath

APPENDIX A8
PERMISSION TO EXHIBIT AND PUBLISH STUDENT ARTWORK
LETTER SENT TO FOUR STUDENTS-TWO STUDENTS EACH FROM CONTROL AND EXPERIMENTAL GROUPS
SIZE REDUCED FOR REPRODUCTION

Carla Bednar

August 28, 2000

Name of Student and
Name of Student's Parent/Guardian
Street Address
City, State and Zip Code

Dear Name of Student,

This letter is to ask permission to exhibit and/or publish examples of the art work you created in the Spring art class at the Carbon County Environmental Center in Jim Thorpe. Your work will be used to show examples of the art produced by students in my classes at the center. Exhibition and/or publishing of your art will be used only for my art education graduate classes at The University of the Arts, Philadelphia. In order to protect your privacy only your first name and last initial, along with your age, will be used. I would very much appreciate the opportunity to showcase your art. All work will be returned to you before mid-December.

Please sign both copies of this letter. Have your parents' sign, too. Keep one signed copy for yourself. Return the other signed copy to me in the enclosed envelope by September 15, 2000. Thank you!

Sincerely,

Carla Bednar
Artist/Educator

"I hereby grant permission to Carla Bednar to exhibit and/or publish examples of my art work for art education purposes at the University of the Arts, Philadelphia."

Student Signature

Date

"I hereby grant permission to Carla Bednar to exhibit and/or publish examples of my child's art work for art education purposes at the University of the Arts, Philadelphia."

Parent Signature

Date

APPENDIX B MUSEUM TRIP

- B1. Preliminary bus trip information
- B2. Final bus trip information
- B3. Pre-trip information provided by the Philadelphia Museum of Art
- B4. Philadelphia Museum of Art letter of confirmation
- B5. Philadelphia Museum of Art guidelines for self-touring groups
- B6. Philadelphia Museum of Art visitor information
- B7. Philadelphia Museum of Art map
- B8. Bus confirmation – Trans-Bridge Tri-City Coaches
- B9. Trans-Bridge Tri-City Coaches request for directions
- B10. Directions provided to Trans-Bridge Tri-City Coaches (textual)
- B11. Directions provided to Trans-Bridge Tri-City Coaches (regional map)
- B12. Directions provided to Trans-Bridge Tri-City Coaches (local map)
- B13. Remote parking instructions from the Philadelphia Museum of Art
- B14. Student and chaperone bus trip sign-in sheet
- B15. Color code sheet for students and chaperones

APPENDIX B1
PRELIMINARY BUS TRIP INFORMATION
DISTRIBUTED TO ALL PARTICIPANTS

**Preliminary information about the bus trip to
The Philadelphia Museum of Art**

Who: All children registered for Spring 2000 art classes at the Carbon County Environmental Education Center. The children will be accompanied by Carla Bednar, Program Director; Denise Prowell, Adjunct Professor of Drawing, Keystone Junior College; Susan Gallagher, Chief Naturalist, Carbon County Environmental Education Center; and Jeannie Carl, Naturalist, Carbon County Environmental Education Center. At the museum we will be given a guided tour by Marla Shoemaker, Curator of Education for Youth and Family Programs.

When: Saturday, April 8, 2000. Trans-Bridge Lines, motorcoach with restroom on board, leaves the Carbon County Environmental Education Center at 9 a. m. to arrive at the museum by 11 a. m. We will eat lunch at the museum (children will be asked to bring their own lunch in a brown paper bag as the cafeteria and restaurant food is expensive). Tour and free time at the museum. Bus leaves for home at 2 p. m. We will plan to arrive at the Center in Jim Thorpe by 4 p. m. Light refreshments will be served at the Center. Pickup is at 4:30 p. m.

The bus fee and museum admission are included in the Total Class Fee paid at the time of registration.

APPENDIX B2
FINAL BUS TRIP INFORMATION
DISTRIBUTED TO ALL PARTICIPANTS

**INFORMATION ABOUT THE BUS TRIP TO THE PHILADELPHIA
MUSEUM OF ART
APRIL 8, 2000**

TO MUSEUM

DEPARTURE: 9 a.m. from the Carbon County Environmental Education Center (CCEEC).

ARRIVAL: 11 a.m. at the west wing entrance of the Museum

TO CCEEC

DEPARTURE: 2 p.m. from the west wing entrance of the Museum

ARRIVAL: Approximately 4 p.m. at the Carbon County Environmental Education Center (depending on road conditionsthere is construction in the northbound lanes of the turnpike between Lehighton and Allentown and sometimes traffic is delayed)

WHAT TO BRING:

Brown bag lunch and 2 drinks. Label with your child's first name. One drink (bottled water would be a good choice) will be left on the bus for the return trip home.

Cameras - there are no photographs allowed in the galleries; however children may take pictures of the lobby and outside of the museum.

Money - I suggest no more than \$5 - 10. We will have time to shop in the gift shop. Children can buy things like postcards, erasers, pins, notecards, etc.

WHAT TO LEAVE AT HOME:

Leave backpacks at home; they will not be allowed in the galleries. Leave expensive items at home; things like GameBoys, CD players, etc.

APPENDIX B3
BACKPACK INFORMATION

PRE-TRIP INFORMATION PROVIDED TO THE AUTHOR BY THE PHILADELPHIA MUSEUM OF ART

ATTENTION: TEACHERS NO BACKPACKS!!

Please do not have your students bring backpacks to the Museum. They are not allowed in our galleries, and we do not have enough secured storage space to promise their safety. We will not be held responsible for them. Thanks for your cooperation.

APPENDIX B4 LETTER OF CONFIRMATION

PRE-TRIP INFORMATION PROVIDED TO THE AUTHOR BY THE PHILADELPHIA MUSEUM OF ART



Philadelphia Museum of Art

Booking# _____

280763

Letter Of Confirmation

Contact Person Carla Beane
Group Name & Number Outreach About Art

Please arrive 15 minutes ahead of your lesson time. If you are an unguided group, please arrive at the time specified below. Report to the ~~Wintersteen~~ West Entrance Student Center (located on the south side of the Museum, facing the Schuylkill River and adjacent to the Spring Garden Street Bridge).

Dear Teacher,

Thank you for making reservations at the Philadelphia Museum of Art.

You are expected on Saturday April 8 with 15 students and 4 chaperones for:

☒ Museum lesson titled Asian Art
Your lesson (s) will begin at _____
Please have your students divided into _____ groups.

☐ Philadelphia Museum of Art Unguided-Tour.
Arrival Time _____

☐ Rodin Museum Unguided-Tour.
Arrival Time _____

☒ You have a reservation to eat in the ^{Public Cafeteria Annex} ~~Student Center~~ Cafeteria from 11:00 to 11:30. Please bring your lunches with you.

STUDENT ADMISSION FEES AND POLICY:

Philadelphia Public, Private and Parochial.....	\$3.00 per student
All Other Groups.....	\$5.00 per student
All Rodin Unguided-Tour Groups.....	\$1.00 per person
Required number of Chaperones.....	FREE
Extra Chaperones.....	\$8.00 per person
Chaperone Requirements: Grades K-6:	1 chaperone per 5 students
Grades 7-12:	1 chaperone per 10 students
Maximum number of people in a group with a lesson, including chaperones, is 35.	

Please have your students assigned to chaperones upon arrival. You are responsible for the behavior of your students while in the museum.

PLEASE BRING THIS LETTER OF CONFIRMATION WITH YOU.

APPENDIX B5

GUIDELINES FOR SELF-TOURING GROUPS

PRE-TRIP INFORMATION PROVIDED TO THE AUTHOR BY THE PHILADELPHIA MUSEUM OF ART



Philadelphia Museum of Art

GUIDELINES FOR SELF-TOURING GROUPS

In order to insure that all visitors have a good experience in the Museum, and to protect the safety of our objects, the following rules have been established for self-touring school groups. We want you and your students to enjoy your self-guided time in the galleries, and although this list of rules seems daunting, things will work more smoothly if you carefully review these guidelines before you arrive.

- Groups who schedule Museum lessons may self-tour for up to one hour after their lesson, but may not self-tour before their lesson.
- Students must be accompanied by the required number of chaperones. Grades K-6 must stay together as a class as much as possible.
Chaperone Rules: Grades K-6: 1 chaperone per 5 students
Grades 7-12: 1 chaperone per 10 students
Students must stay with their chaperones at all times.
- The maximum self-tour group size is 60 students from a school.
- To make a reservation in the Student Lunchroom, please call 684-7582. ~~Students must bring their own lunches. A soda machine is available.~~
- You cannot bring any gum, food, or drinks into the galleries. We find gum stuck to works of art, and food attracts insect pests. ~~Lunches may be stored in the Student Center until your reserved lunchtime in the Student Center Lunchroom.~~
- Flash photography is not allowed in the museum.
- Folding stools and carpet squares may not be used by self-tour groups.
- Knapsacks, large handbags, and bags from the giftshops are not permitted in the galleries. Leave all these belongings in the Student Center. Also, elementary students are not allowed to use clipboards in the galleries. They may bring cardboard to use as a writing surface.
- Pencils are the only writing instruments allowed in the galleries.
- Be careful not to touch works of art. Remember, pointing can cause accidental touching. Never point at an object while holding a pencil.
- Groups on Museum Staff led tours take precedence in the galleries. If you see a guided tour group in a gallery, please wait to enter until after they are through.

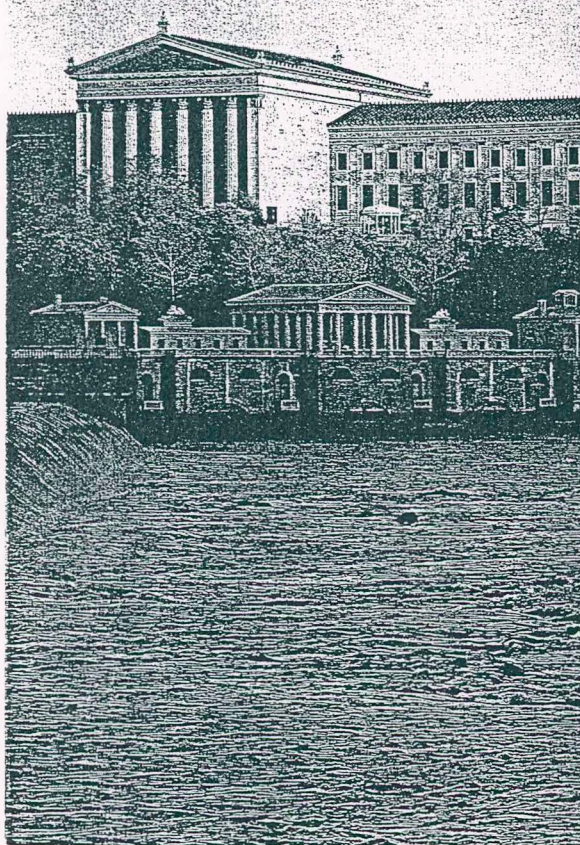
If there are any guidelines listed above that you do not understand, please feel free to call us at 684-7582.

APPENDIX B6

VISITOR INFORMATION

PRE-TRIP INFORMATION PROVIDED TO THE AUTHOR BY THE PHILADELPHIA MUSEUM OF ART

Philadelphia Museum of Art



VISITOR INFORMATION

Admission Admission free on Sundays from 10 a.m. to 1 p.m. Admission charged at all other times, with discounts for children, students, and senior citizens.

Hours Tuesday through Sunday 10 a.m. to 5 p.m.; Wednesday evenings until 8:45. Closed Mondays and major holidays. Hours subject to change.

Programs Films, lectures, performances, tours, gallery talks, workshops, family events, and school programs are regularly scheduled. For group tour information, call 215-684-7863. For schedule of Wednesday evening programs, call 215-684-7506.

Services Museum Shop, Art Sales & Rental Gallery, cafeteria, and restaurant. Facilities and programs for visitors with special needs.

Membership Benefits include free admission, monthly newsletter, and Museum Shop discounts. For details, call 215-684-7840.



Gallery Restrictions Smoking is not permitted in the Museum. No photography is permitted in special exhibitions or of works on loan throughout the Museum. Hand-held cameras without flash or tripod may be used in the permanent galleries. Only pencils for notetaking or sketching in the galleries. Advance permission required for lecturing to groups. Strollers are not permitted in the special exhibitions on weekends or when galleries are crowded.

APPENDIX B7

MAP

PRE-TRIP INFORMATION PROVIDED TO THE AUTHOR BY THE PHILADELPHIA MUSEUM OF ART



Map

Plan d'étage

Grundriß

Plano de planta

中文

日本語

Philadelphia Museum of Art

Benjamin Franklin Parkway at 26th Street • Philadelphia, PA 19130 • www.philamuseum.org

PLAN

APPENDIX B8

BUS CONFIRMATION - ITINERARY - INVOICE

PRE-TRIP INFORMATION PROVIDED TO THE AUTHOR BY TRANS-BRIDGE TRI-CITY COACHES

PAGE 1 OF 2



2012 Industrial Drive • Bethlehem, PA 18017-2134
 (610) 868-6001 • (610) 253-0110 • (610) 433-4110
 www.transbridgebus.com

March 3, 2000

Customer #: 3944
 Charter Order #: 29123
 Confirmation Date: March 2, 2000

CARLA GEONAR
 CARBON CO ENVIRONMENTAL ED CTR

RE: PHILA MUSEUM OF ART

Dear CARLA

Thank you for choosing Trans-Bridge Lines, Inc. to provide you with your transportation needs. We at Trans-Bridge Lines, Inc. pride ourselves in having the finest motorcoach service available.

In order to insure that you receive the best possible service, we ask that you review the information listed below.

Departure date: Saturday, April 8, 2000 9:00AM
 Origin: JIM THORPE, PA
 Destination: PHILADELPHIA
 Return date: Saturday, April 8, 2000 at approximately 5:15PM
 Vehicle Requirements: 1/47 47 PASSENGER COACH
 Pickup Information:
 1. MAUCH CHUNK LAKE PARK 8:50A

DRIVER REQUEST(S): ADD / CHANGE / CORRECT AS NEEDED

1/.....

2/.....

3/.....

*** THIS BOOKING MAY BE SUBJECT TO A FUEL SURCHARGE ***

ITINERARY

Day 1: Saturday, April 8, 2000
 ORIGIN: MAUCH CHUNK LANK PARK
 JIM THORPE, PA

DIRECTIONS TO ORIGIN: TBA

DESTINATION: PHILADELPHIA MUSEUM OF ART
 26TH STREET & BENJAMIN FRANKLIN PKWY
 215-763-8100

APPENDIX B8
BUS CONFIRMATION - ITINERARY - INVOICE
 PAGE 2 OF 2



2012 Industrial Drive • Bethlehem, PA 18017-2134
 (610) 868-6001 • (610) 253-0110 • (610) 433-4110
www.transbridgebus.com

March 3, 2000

Customer #: 3944
 Charter Order #: 23123
 Confirmation Date: March 2, 2000

PAGE: 2

3:00 PM APPROXIMATE DEPARTURE FROM PHILADELPHIA

GROUP MADE OWN ARRANGEMENTS

Total cost of service: \$568.00
 A deposit of \$100.00 is due by Friday, March 17, 2000.
 The balance of \$468.00 is due by Wednesday, March 8, 2000.

Please read the enclosed general terms and conditions of this confirmation. Please sign and return one copy of confirmation.

If you have any changes or questions, please contact us at 610-868-6001. We look forward to serving you and making your trip as pleasant as possible.

Best Regards,

R. Billings

ROSEANN BILLINGS
 Trans-Bridge Lines, Inc.

Please sign and date:

Signature

Date

3/7/00

APPENDIX B9

REQUEST FOR DIRECTIONS

INFORMATION PROVIDED TO THE AUTHOR BY TRANS-BRIDGE TRI-CITY COACHES



2012 Industrial Drive • Bethlehem, PA 1
(610) 868-6001 • (610) 253-0110 • (610) 433-

DIRECTIONS TO GROUP PICKUP POINT

Please provide directions to your pickup point from the nearest major road. If you have a map leading of your location, it would also be helpful. Please return this form with your signed confirmation.

ORDER NUMBER:

23123

NAME OF GROUP:

GROUP LEADER:

Carla Bednarz

DEPARTURE DATE:

Apr 8, 2000

DESTINATION:

Phila Museum of Art

ADDRESS OF PICK UP POINT:

Mauch Chunk Lake Park

DIRECTIONS TO PICK UP POINT:

(use reverse side if additional space is needed)

APPENDIX B10
DIRECTIONS TO THE CARBON COUNTY
ENVIRONMENTAL EDUCATION CENTER – TEXT AND MAP
 INFORMATION PROVIDED BY THE AUTHOR TO TRANS-BRIDGE TRI-CITY COACHES

DIRECTIONS TO THE CARBON COUNTY ENVIRONMENTAL CENTER

Take Route 248 or PA Turnpike (Mahoning Valley Exit, the first exit north of the Lehigh tunnel).
 Follow signs to **Lehigh**.

Cross McCall Bridge, over the Lehigh River, to **Lehigh**.
 At the end of the bridge the road makes a Y. **Bear left onto Route 443.**

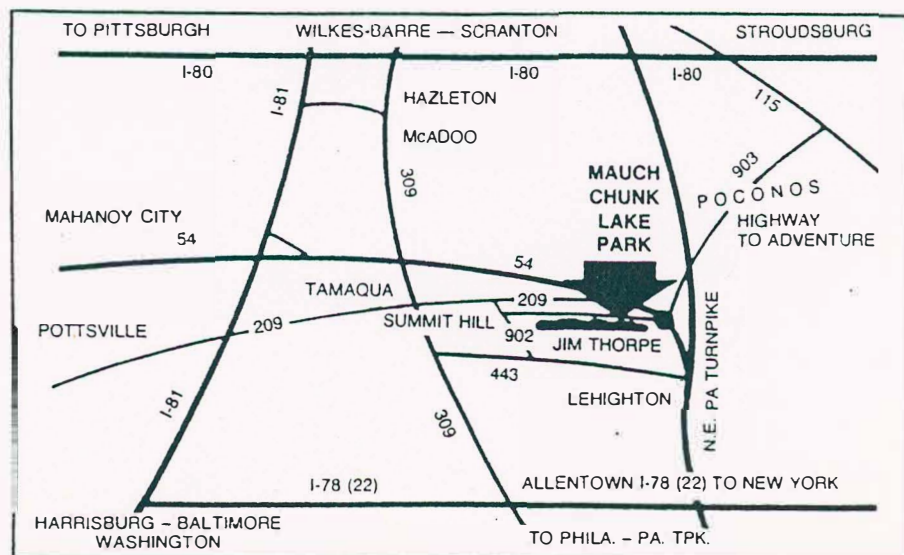
Go straight, pass shopping areas and shopping center (Laneco, Walmart)
 Go straight several miles to **Blinking Yellow Light.**

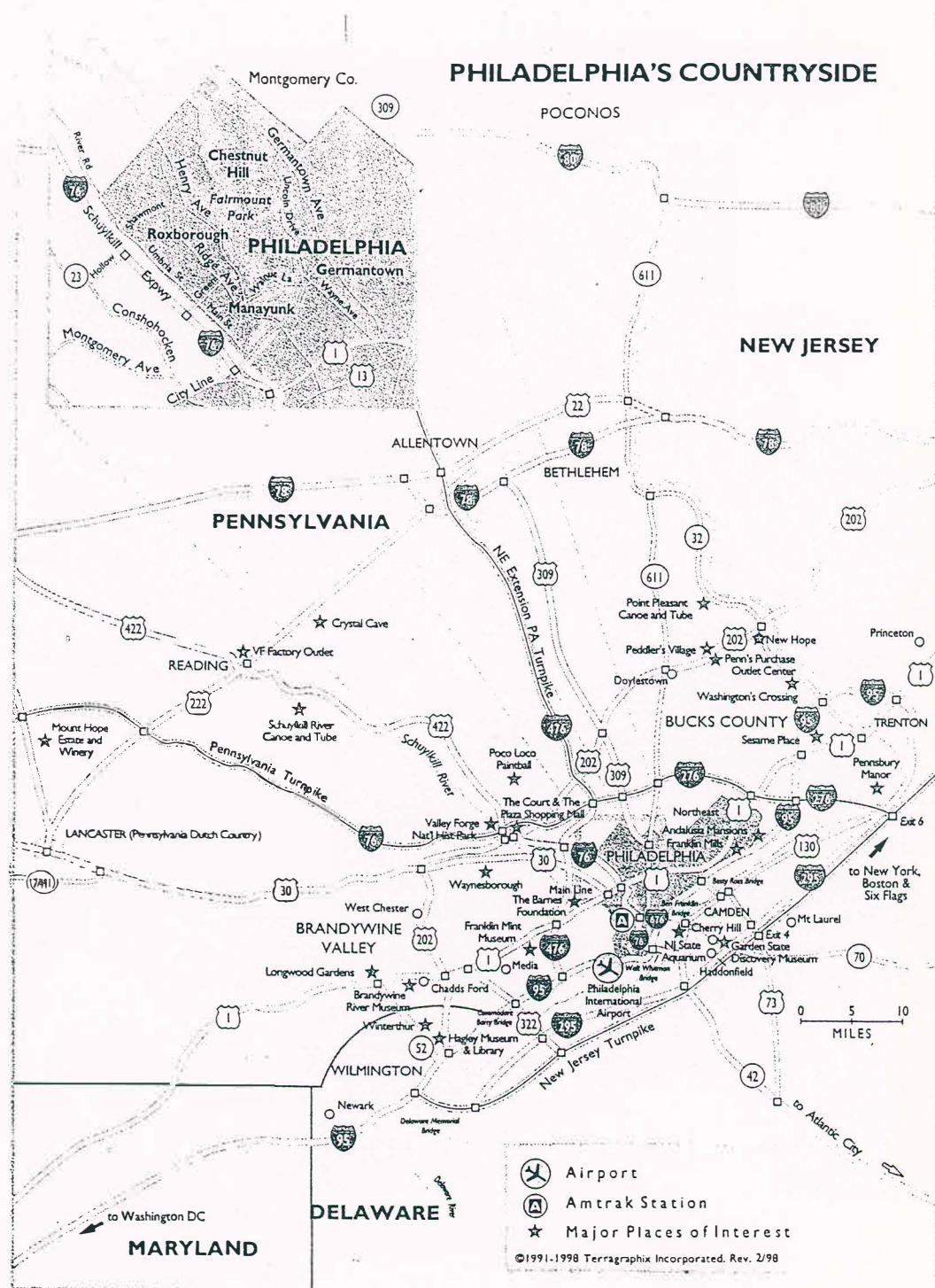
Turn Right at the Blinking Yellow Light (gas station on the right)

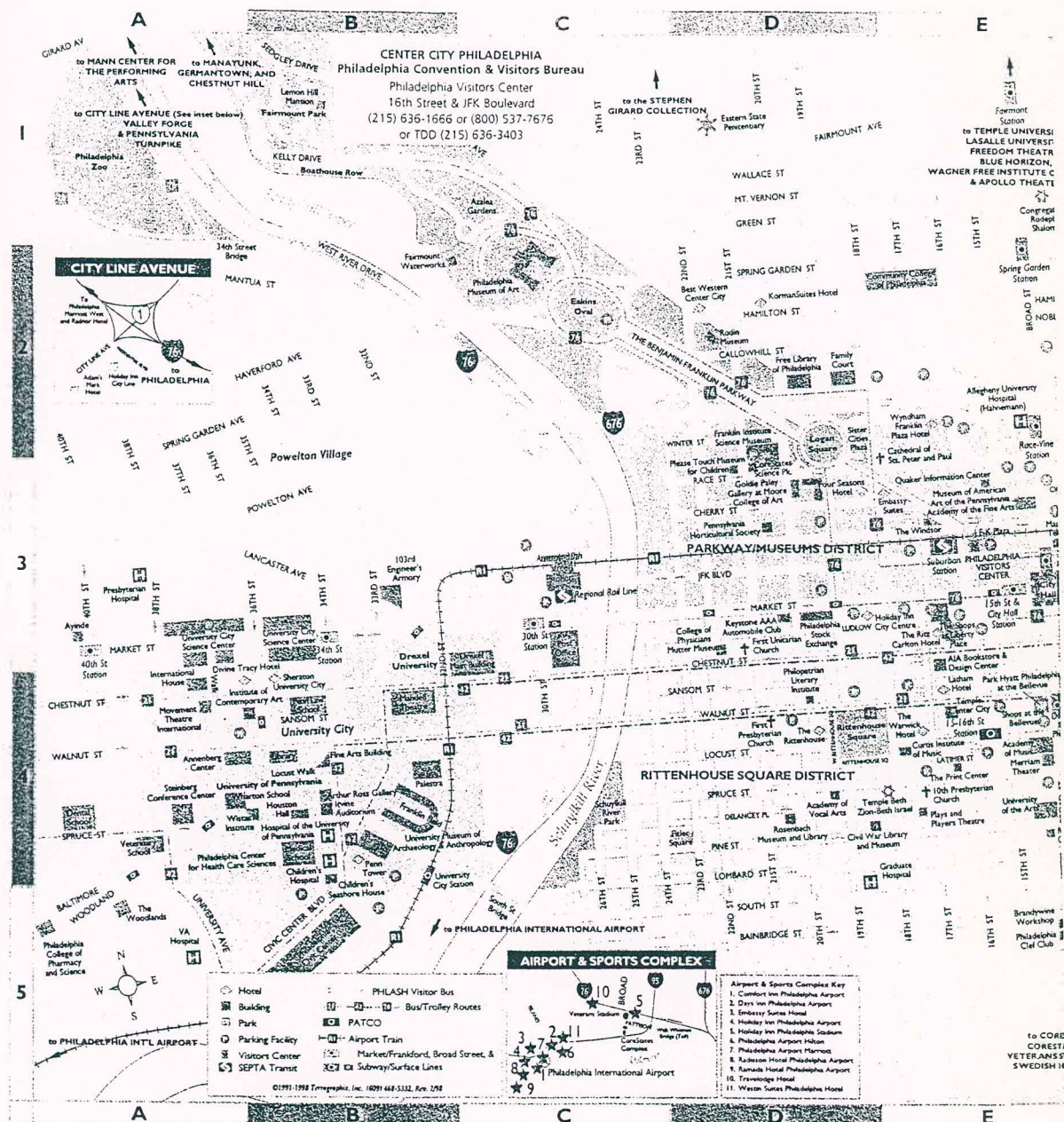
Road is very winding - go slow!
 Straight through another blinking yellow light, you will see signs for Summit Hill and Lansford.
 Road goes up mountain, down other side. At the bottom of the mountain is a small straight stretch of road. Sign on the right for **Mauch Chunk Lake Park.**
 Just beyond is a small intersection called **White Bear Drive.**
Turn right onto White Bear Drive.

Go a few hundred yards to sign for **Carbon County Environmental Education Center.**
Turn right at the sign onto a gravel road and continue to big barn (the Center).

Carbon County Environmental Education Center
 151 East White Bear Drive
 Summit Hill, PA
 Contact: Carla Bednar at







APPENDIX B13
REMOTE BUS PARKING
 INFORMATION PROVIDED BY THE PHILADELPHIA MUSEUM OF ART
 TO TRANS-BRIDGE TRI-CITY COACHES

PHILADELPHIA MUSEUM OF ART

DIRECTIONS TO REMOTE BUS PARKING

- BUSES MAY NOT RETURN TO THE ART MUSEUM UNTIL GIVEN CLEARANCE BY ART MUSEUM PERSONNEL AT THE REMOTE BUS PARKING SITE TO DO SO.
- BUS DRIVER MUST LOOK FOR MUSEUM PERSONNEL AT THE REMOTE PARKING SITE FOR DIRECTION.
- POLICE WILL NOT ALLOW BUSES TO WAIT FOR THEIR GROUPS AT THE ART MUSEUM SITE.
- BUSES MUST LEAVE THE ART MUSEUM ^{Smart Center} ~~WEST ENTRANCE~~ AS SOON AS THEIR PASSENGERS HAVE BEEN DROPPED OFF.

TO REMOTE BUS PARKING ON JFK BLVD.:

Take Parkway to 20th Street. Make a right on 20th Street. Continue to JFK Blvd. Make a right. From 20th Street to 30th Street park anywhere on the righthand side of the street (going West).

RETURNING TO ART MUSEUM:

Continue to the end of JFK Blvd. Make a right; look for entrance to 76 West; at bottom of ramp bear right onto 676 East; exit immediately at 23rd Street exit; go one block to 22nd Street and turn left; continue to Parkway and turn left. Follow signs to the Art Museum and Kelly Drive. Turn left into Art Museum Drive. (Driveway to West Entrance.)

APPENDIX B14
STUDENT AND CHAPERONE SIGN-IN SHEET
Sign in sheet for the bus trip to the Philadelphia Museum of Art

Sign In: Students & Chaperones

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____

APPENDIX B15
COLOR CODE SHEET FOR CHAPERONES AND STUDENTS

Color Code – see below for example of color code stickers*

Yellow Chaperone-C.B. (substitute for M.O. and J.C.)

Yellow 1-A.V.

Yellow 2-C.G.

Yellow 3-M.S.

Yellow 4-J.M.

Yellow 5-C.R.

Red Chaperone-S.G.

Red 1-S.S.

Red 2-J.S.

Red 3-M.L.

Red 4-K.M.

Red 5-T.M.

Green Chaperone-D.P.

Green 1-N.M

Green 2-R.S.

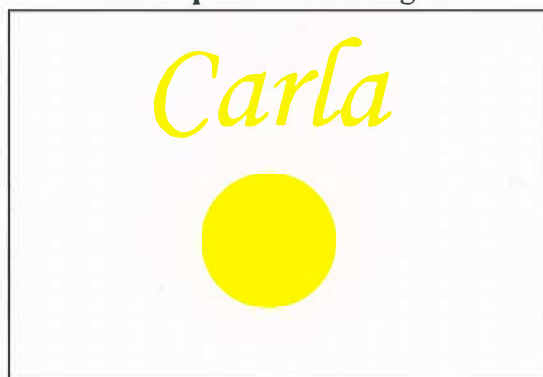
Green 3-V.M.

Green 4-T.H.

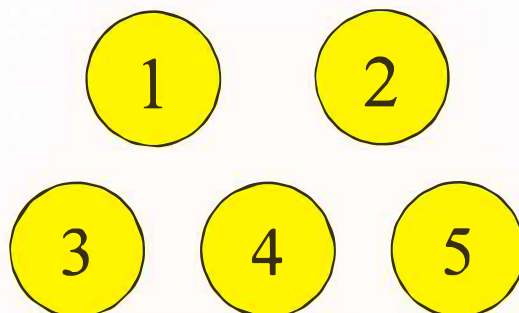
Green 5-L.M.

*** example of yellow color code stickers**

Chaperone Nametag



Student Stickers



APPENDIX C STUDENT SURVEYS

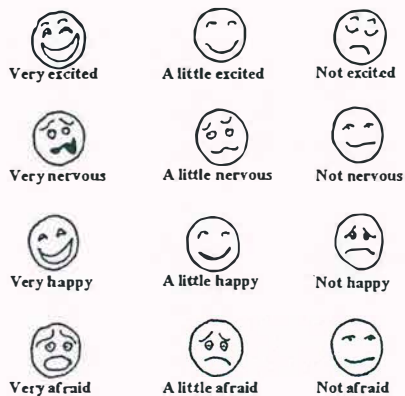
- C1. Pre-trip survey – Can You Tell Me? (CYTM)
- C2. Pre-trip survey – CYTM – control group responses
- C3. Pre-trip survey – CYTM – experimental group responses
- C4. Pre-trip survey – CYTM – numerical data of responses
- C5. Pre-trip survey – CYTM – comparison of responses by groups
- C6. Pre-trip survey – CYTM – comparison of responses by individuals
- C7. Post-trip survey – What Do You Think? (WDYT)
- C8. Post-trip survey – WDYT – control group responses
- C9. Post-trip survey – WDYT – experimental group responses
- C10. Post-trip survey – WDYT – numerical data of responses
- C11. Post-trip survey – WDYT – comparison of responses by groups
- C12. Post-trip survey – WDYT – comparison of responses by individuals
- C13. Post-trip survey – Tell Me More! (TMM)
- C14. Post-trip survey – TMM – control group responses
- C15. Post-trip survey – TMM – experimental group responses
- C16. Post-trip survey – TMM – numerical data of responses
- C17. Post-trip survey – TMM – comparison of responses by groups
- C18. Post-trip survey – TMM – comparison of responses by individuals
- C19. Post card responses

APPENDIX C1
PRE-TRIP SURVEY – CAN YOU TELL ME?
 TO ESTABLISH BASELINE INFORMATION AND MEASURE ATTITUDES AND EXPECTATIONS
 ADMINISTERED TO ALL PARTICIPANTS

Color _____
 Number _____

Can You Tell Me?

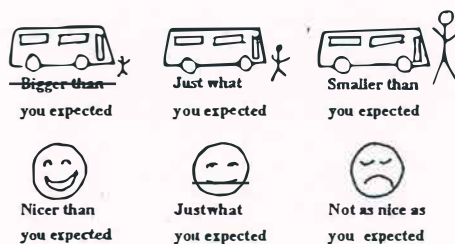
1. Is this your first trip to the Philadelphia Museum of Art? Yes No
2. How do you feel about going to the museum?



3. What do you think you will see?
 Draw some pictures.

What did you draw? _____

4. What do you think about the bus? Is it...



APPENDIX C2

PRE-TRIP SURVEY – CAN YOU TELL ME? CONTROL GROUP RESPONSES

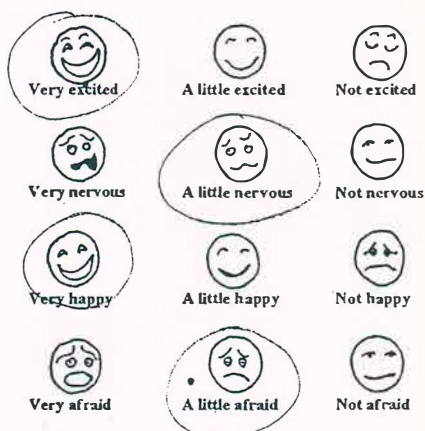
PAGE 1 OF 8
CONTROL GROUP

Color Yellow
Number 21

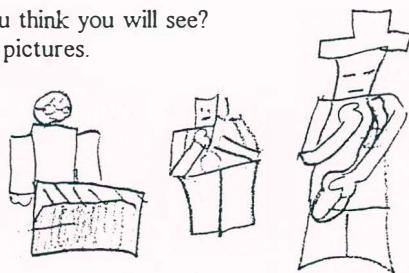
Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? Yes No

2. How do you feel about going to the museum?

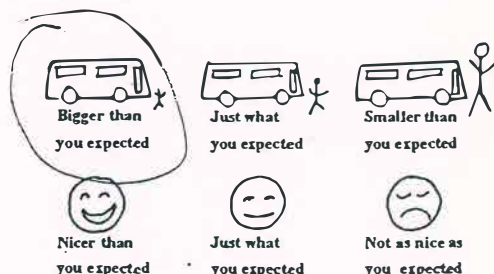


3. What do you think you will see?
Draw some pictures.



What did you draw? the three figures by Pablo Picasso

4. What do you think about the bus? Is it...



APPENDIX C2
PRE-TRIP SURVEY – CAN YOU TELL ME?
CONTROL GROUP RESPONSES

PAGE 2 OF 8
 CONTROL GROUP

Color Yes
 Number 2

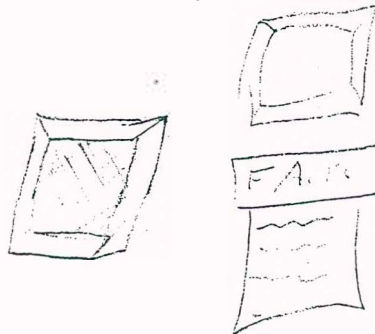
Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? Yes No

2. How do you feel about going to the museum?

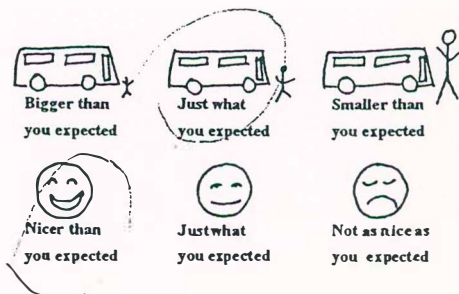


3. What do you think you will see?
 Draw some pictures.



What did you draw? pictures and Facts about the 1st

4. What do you think about the bus? Is it...



APPENDIX C2
PRE-TRIP SURVEY – CAN YOU TELL ME?
CONTROL GROUP RESPONSES

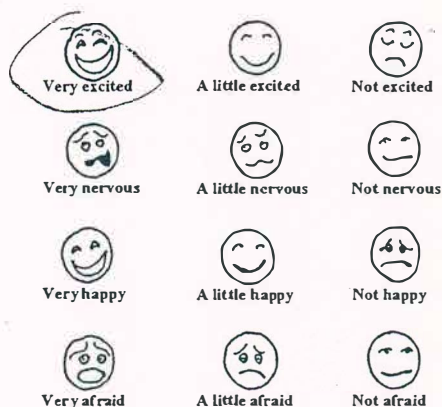
PAGE 3 OF 8
 CONTROL GROUP

Color red
 Number 1

Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? ☒ Yes ☐ No

2. How do you feel about going to the museum?

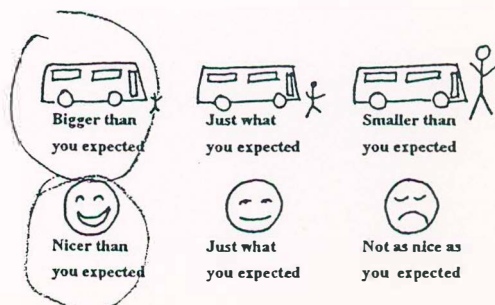


3. What do you think you will see?
 Draw some pictures.



What did you draw? Monalisa

4. What do you think about the bus? Is it...



APPENDIX C2
PRE-TRIP SURVEY – CAN YOU TELL ME?
CONTROL GROUP RESPONSES

PAGE 4 OF 8
 CONTROL GROUP

Color Yellow
 Number 1

Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? ☒ Yes ☐ No

2. How do you feel about going to the museum?



3. What do you think you will see?
 Draw some pictures.

What did you draw?



4. What do you think about the bus? Is it...



APPENDIX C2

PRE-TRIP SURVEY – CAN YOU TELL ME?

CONTROL GROUP RESPONSES

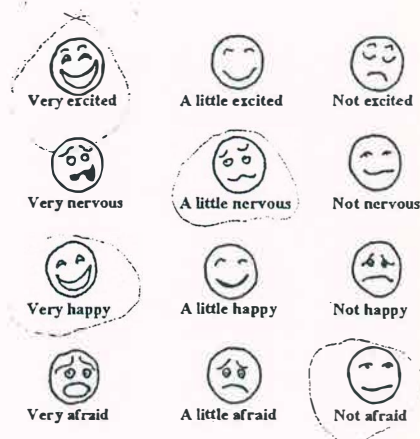
PAGE 5 OF 8
CONTROL GROUP

Color 1
Number 1

Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? ☒ Yes ☐ No

2. How do you feel about going to the museum?

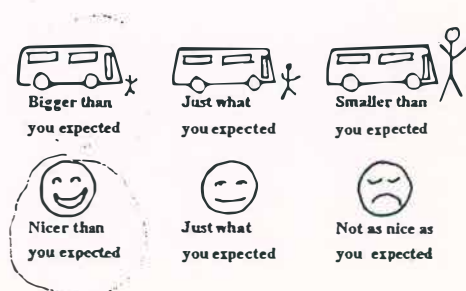


3. What do you think you will see?
Draw some pictures.



What did you draw? fish

4. What do you think about the bus? Is it...



APPENDIX C2
PRE-TRIP SURVEY – CAN YOU TELL ME?
CONTROL GROUP RESPONSES

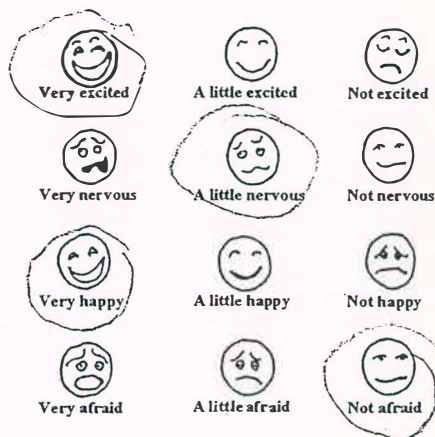
PAGE 6 OF 8
 CONTROL GROUP

Color green
 Number 3

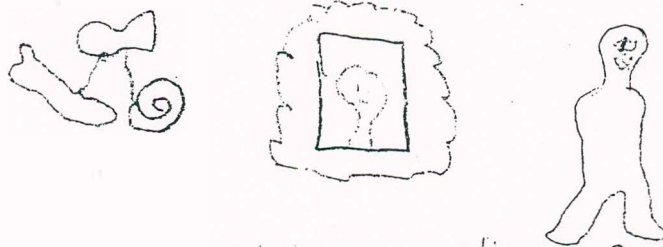
Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? Yes No

2. How do you feel about going to the museum?

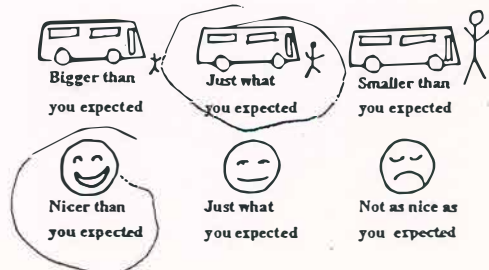


3. What do you think you will see?
 Draw some pictures.



What did you draw? wire sculptures, paintings, sculptures

4. What do you think about the bus? Is it...



APPENDIX C2
PRE-TRIP SURVEY – CAN YOU TELL ME?
CONTROL GROUP RESPONSES

PAGE 7 OF 8
 CONTROL GROUP

Color Left
 Number 4

Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? Yes No

2. How do you feel about going to the museum?



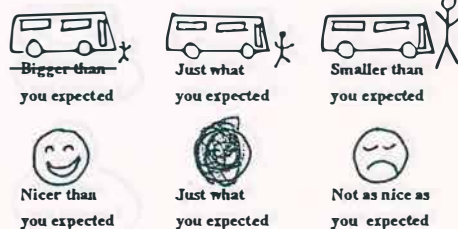
3. What do you think you will see?
 Draw some pictures.



What did you draw?

Paintings

4. What do you think about the bus? Is it...



APPENDIX C2
PRE-TRIP SURVEY – CAN YOU TELL ME?
CONTROL GROUP RESPONSES

PAGE 8 OF 8
 CONTROL GROUP

Color Green
 Number 5

Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? ☒ Yes ☐ No

2. How do you feel about going to the museum?

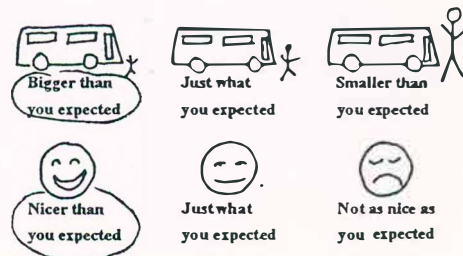


3. What do you think you will see? paintings of a lot of people.
 Draw some pictures.



What did you draw? a painting / drawing of some people.

4. What do you think about the bus? Is it...



APPENDIX C3
PRE-TRIP SURVEY – CAN YOU TELL ME?
EXPERIMENTAL GROUP RESPONSES

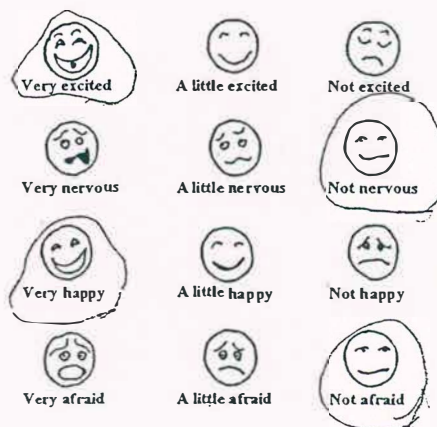
PAGE 1 OF 7
 EXPERIMENTAL GROUP

Color Yellow
 Number 3

Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? ☒ Yes ☐ No

2. How do you feel about going to the museum?

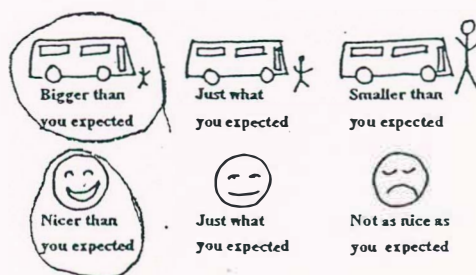


3. What do you think you will see?
 Draw some pictures.



What did you draw? Kimono, Pictures and clay pots

4. What do you think about the bus? Is it...



APPENDIX C3
PRE-TRIP SURVEY – CAN YOU TELL ME?
EXPERIMENTAL GROUP RESPONSES

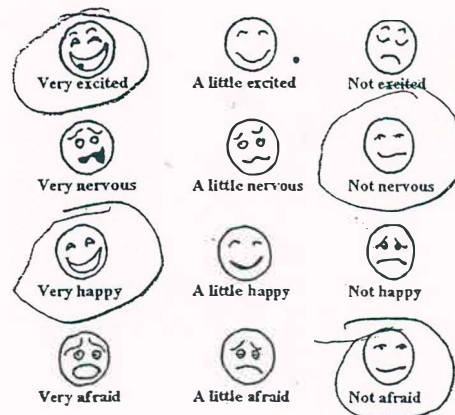
PAGE 2 OF 7
 EXPERIMENTAL GROUP

Color Yellow
 Number 4

Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? Yes No

2. How do you feel about going to the museum?

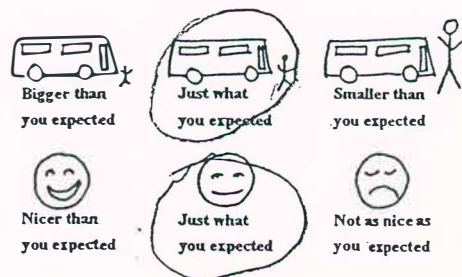


3. What do you think you will see?
 Draw some pictures.



What did you draw? sculpture, picture

4. What do you think about the bus? Is it...



APPENDIX C3
PRE-TRIP SURVEY – CAN YOU TELL ME?
EXPERIMENTAL GROUP RESPONSES

PAGE 3 OF 7
 EXPERIMENTAL GROUP

Color yellow
 Number 5

Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? ☒ Yes ☐ No

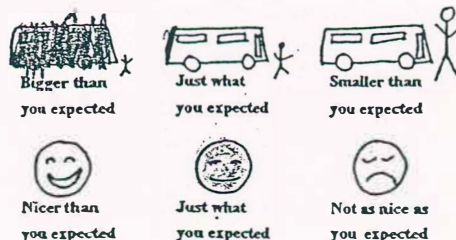
2. How do you feel about going to the museum?



3. What do you think you will see?
 Draw some pictures.

What did you draw?  art

4. What do you think about the bus? Is it...



APPENDIX C3

PRE-TRIP SURVEY – CAN YOU TELL ME?

EXPERIMENTAL GROUP RESPONSES

PAGE 4 OF 7
EXPERIMENTAL GROUP

Color _____
Number 4

Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? Yes No

2. How do you feel about going to the museum?

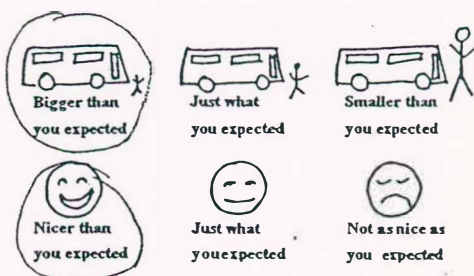


3. What do you think you will see?
Draw some pictures.



What did you draw? a Japanese Tea cup and a tea ceremony house

4. What do you think about the bus? Is it...



APPENDIX C3
PRE-TRIP SURVEY – CAN YOU TELL ME?
EXPERIMENTAL GROUP RESPONSES

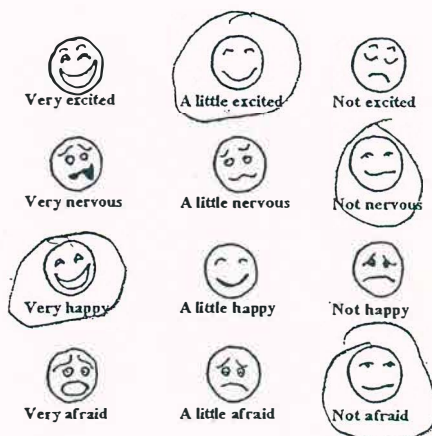
PAGE 5 OF 7
 EXPERIMENTAL GROUP

Color RED
 Number 5

Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? ☒ Yes ☐ No

2. How do you feel about going to the museum?

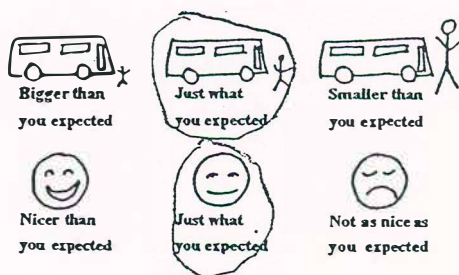


3. What do you think you will see?
 Draw some pictures.



What did you draw? Chinese Paintings

4. What do you think about the bus? Is it...



APPENDIX C3
PRE-TRIP SURVEY – CAN YOU TELL ME?
EXPERIMENTAL GROUP RESPONSES

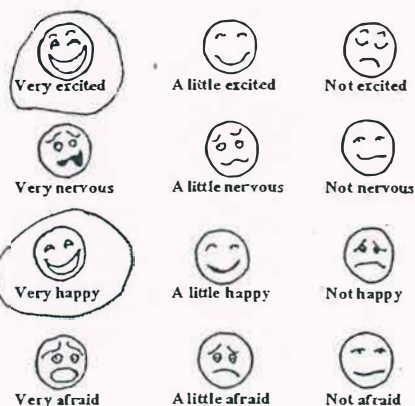
PAGE 6 OF 7
 EXPERIMENTAL GROUP

Color green
 Number 1

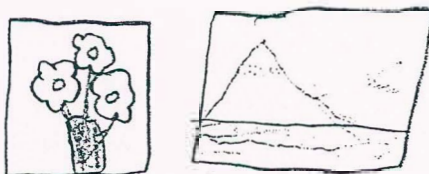
Can You Tell Me?

1. Is this your first trip to the Philadelphia Museum of Art? ☒ Yes ☐ No

2. How do you feel about going to the museum?

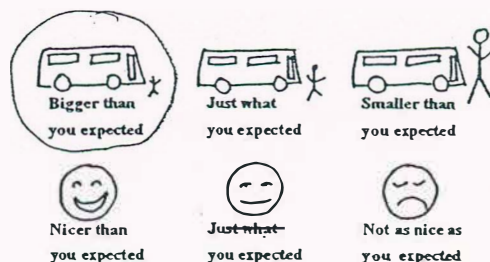


3. What do you think you will see?
 Draw some pictures.



What did you draw? flower, Mountains.

4. What do you think about the bus? Is it...



APPENDIX C3
PRE-TRIP SURVEY – CAN YOU TELL ME?
EXPERIMENTAL GROUP RESPONSES

PAGE 7 OF 7
 EXPERIMENTAL GROUP

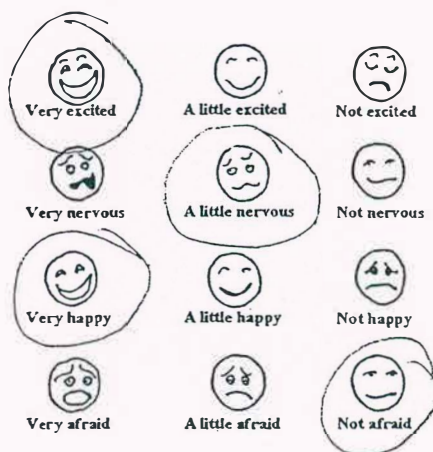
Color Green
 Number 2

Can You Tell Me?

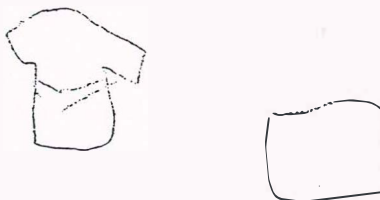
1. Is this your first trip to the Philadelphia Museum of Art?

Yes ☒ No ☐

2. How do you feel about going to the museum?

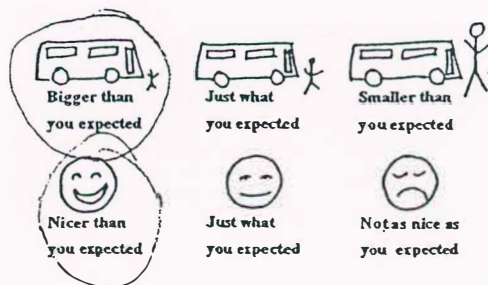


3. What do you think you will see?
 Draw some pictures.



What did you draw? an egyptian robe, a lacquer

4. What do you think about the bus? Is it...



APPENDIX C4
PRE-TRIP SURVEY - CAN YOU TELL ME?
 NUMERICAL DATA RECORDING OF CONTROL AND EXPERIMENTAL GROUP RESPONSES

PRE-TRIP SURVEY - CAN YOU TELL ME?

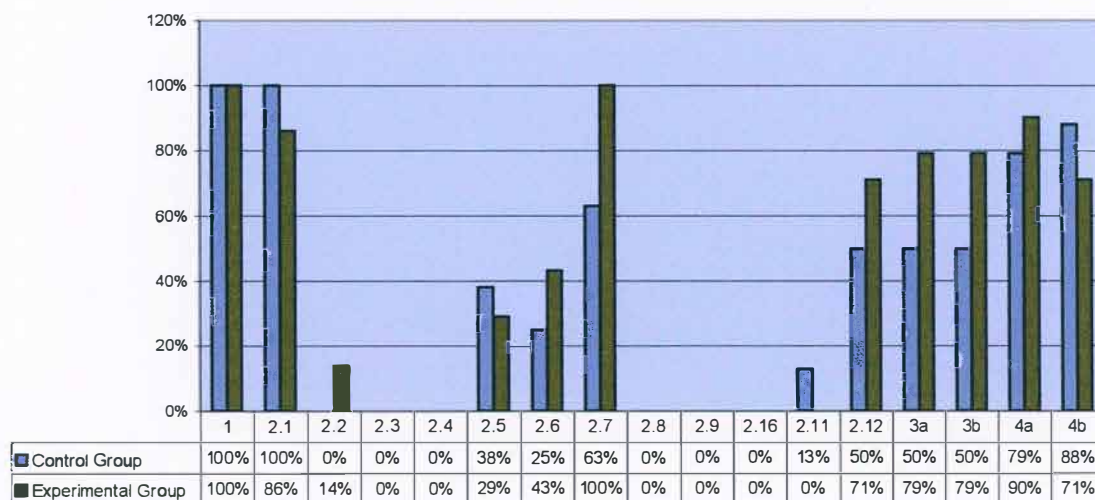
Control Group (C) and Experimental Group (E)

Chaperone Groups and Student Numbers-Yellow 1 (Y1), Red 1 (R1), Green 1 (G1)

C C C C C C C C E E E E E E E
 Y1 Y2 R1 R2 R3 G3 G4 G5 Y3 Y4 Y5 R4 R5 G1 G2

1. Is this your first trip to the Philadelphia Museum of Art? Yes-1 No-0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2.1 How do you feel about going to the museum? Checked-1 Not Checked-0	1	1	1	1	1	1	1	1	1	1	1	1	1	0	1	1	1	1	1
2.2 How do you feel about going to the museum? Checked-1 Not Checked-0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0
2.3 How do you feel about going to the museum? Checked-1 Not Checked-0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.4 How do you feel about going to the museum? Checked-1 Not Checked-0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.5 How do you feel about going to the museum? Checked-1 Not Checked-0	1	0	0	0	1	1	0	0	0	0	1	0	0	1	0	0	1	1	1
2.6 How do you feel about going to the museum? Checked-1 Not Checked-0	0	1	0	0	0	0	1	0	0	1	1	0	0	1	0	0	1	0	0
2.7 How do you feel about going to the museum? Checked-1 Not Checked-0	1	1	0	0	1	1	1	0	0	1	1	1	1	1	1	1	1	1	1
2.8 How do you feel about going to the museum? Checked-1 Not Checked-0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.9 How do you feel about going to the museum? Checked-1 Not Checked-0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.10 How do you feel about going to the museum? Checked-1 Not Checked-0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.11 How do you feel about going to the museum? Checked-1 Not Checked-0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.12 How do you feel about going to the museum? Checked-1 Not Checked-0	0	1	0	0	1	1	1	0	0	1	1	1	0	1	0	1	0	1	1
3a. What do you think you will see? Draw some pictures. Collection non-specific drawing-1 Collection specific drawing-2 No answer-0	1	1	1	1	1	1	1	1	1	2	1	1	2	2	1	2	1	2	2
3b. What do you think you will see? What did you draw? Collection non-specific words-1 Collection specific words-2 No answer-0	1	1	1	1	1	1	1	1	1	2	1	1	2	2	1	2	1	2	2
4a. What do you think about the bus? Size- 3, 2, 1 No answer-0	3	2	3	3	3	2	0	3	3	3	2	3	3	2	3	3	3	3	3
4b. What do you think about the bus? Quality - 3, 2, 1 No answer-0	0	3	3	3	3	3	2	3	3	3	2	3	3	2	0	3	3	3	3

APPENDIX C5
PRE-TRIP SURVEY CHART - CAN YOU TELL ME?
 COMPARISON BY PERCENT OF CONTROL AND EXPERIMENTAL GROUP RESPONSES



Question:

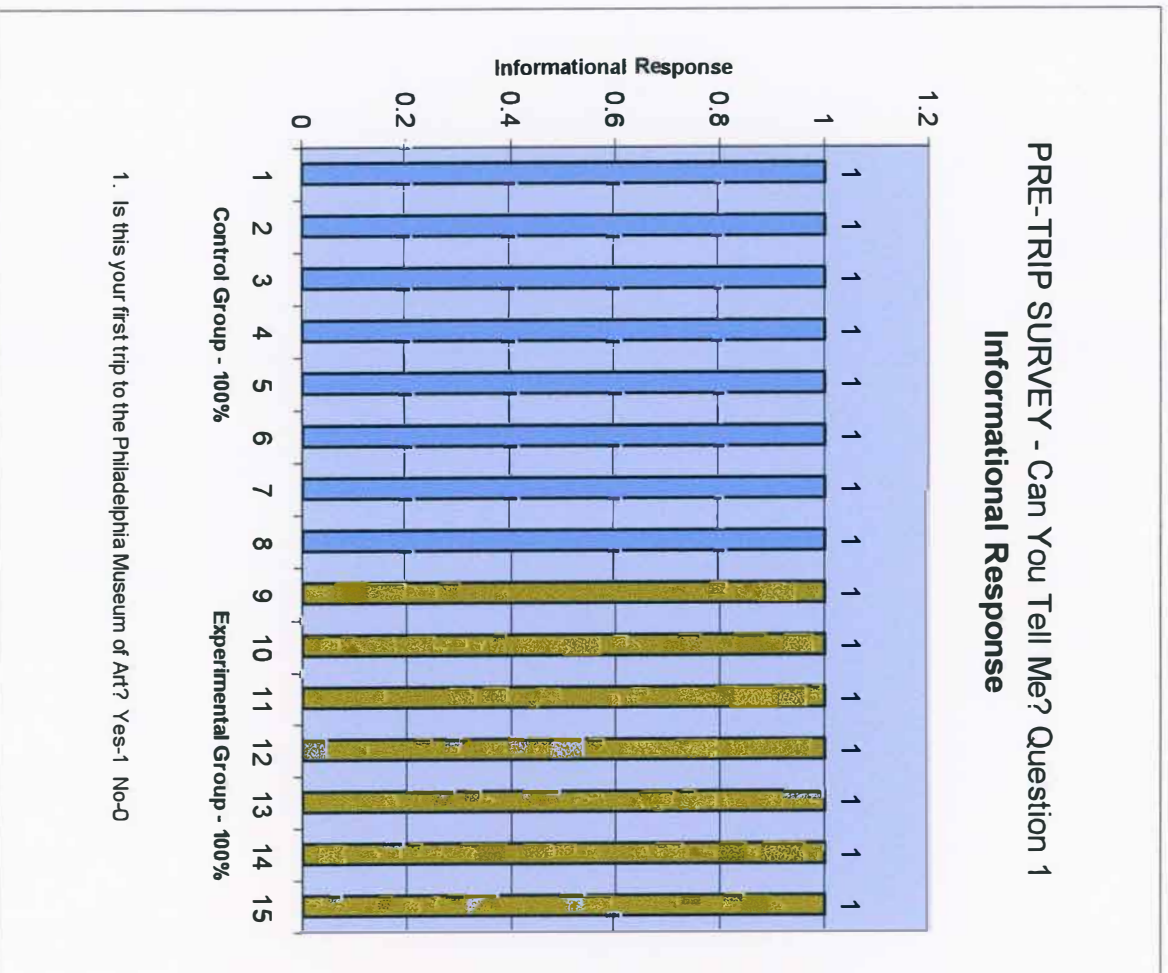
1. Is this your first trip to the Philadelphia Museum of Art? Yes-1 No-0
- 2.1 How do you feel about going to the museum? Very excited Marked-1 Not marked-0
- 2.2 How do you feel about going to the museum? A little excited Marked-1 Not marked-0
- 2.3 How do you feel about going to the museum? Not excited Marked-1 Not marked-0
- 2.4 How do you feel about going to the museum? Very nervous Marked-1 Not marked-0
- 2.5 How do you feel about going to the museum? A little nervous Marked-1 Not marked-0
- 2.6 How do you feel about going to the museum? Not nervous Marked-1 Not marked-0
- 2.7 How do you feel about going to the museum? Very happy Marked-1 Not marked-0
- 2.8 How do you feel about going to the museum? A little happy Marked-1 Not marked-0
- 2.9 How do you feel about going to the museum? Not happy Marked-1 Not marked-0
- 2.10 How do you feel about going to the museum? Very afraid Marked-1 Not marked-0
- 2.11 How do you feel about going to the museum? A little afraid Marked-1 Not marked-0
- 2.12 How do you feel about going to the museum? Not afraid Marked-1 Not marked-0
- 3a. What do you think you will see? Draw some pictures. Collection non-specific-1 Collection specific-2*
- 3b. What do you think you will see? What did you draw? Collection non-specific-1 Collection specific-2*
- 4a. What do you think about the bus? Size Bigger than expected-3, As expected-2, Smaller than expected-1*
- 4b. What do you think about the bus? Quality Nicer than expected-3, As expected-2, Not as nice as expected-1*

*Questions 3a, 3b, 4a, and 4b ; 0 indicates no answer.

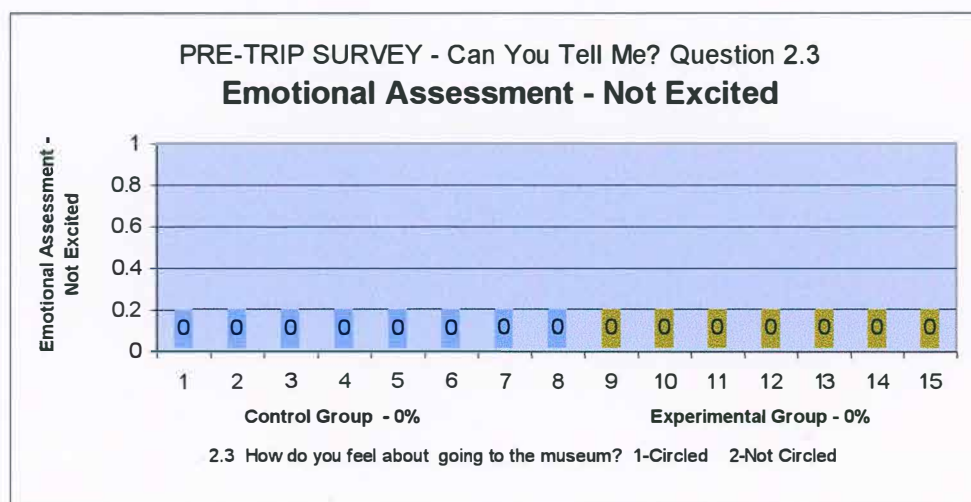
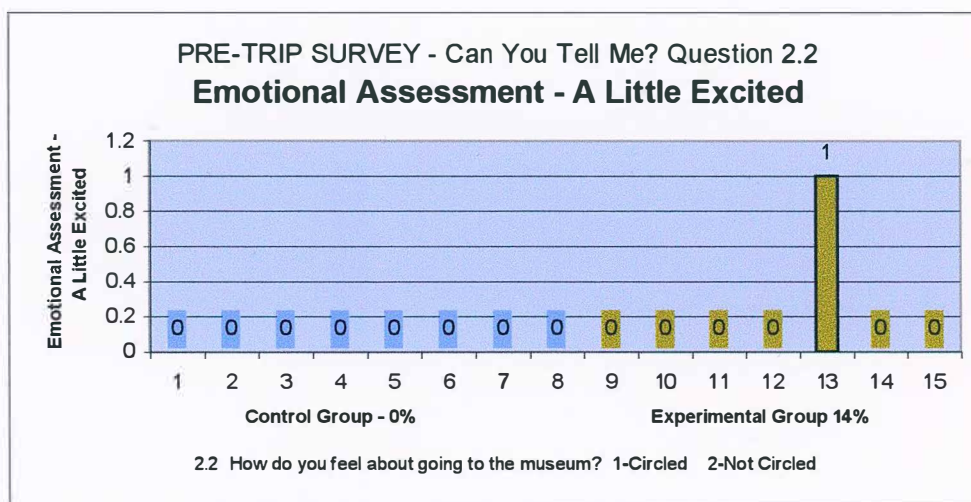
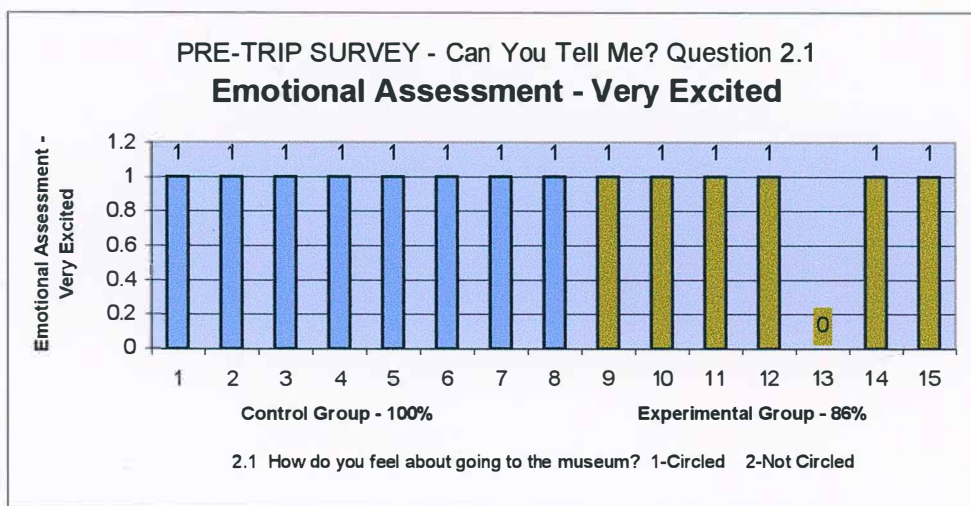
Types of Questions:

- Question 1 - Informational Response-Memory
 Questions 2.1-2.12 - Emotional Assessment-Judgmental/Evaluative
 Question 3a - Visual Expectation-Memory
 Question 3b - Verbal Description of Visual Expectation-Memory
 Question 4a - Bus Expectation/Assessment-Judgmental/Evaluative
 Question 4b - Bus Expectation/Assessment-Judgmental/Evaluative

APPENDIX C6
PRE-TRIP SURVEY CHART - CAN YOU TELL ME?
 INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS



APPENDIX C6
PRE-TRIP SURVEY CHART - CAN YOU TELL ME?
 INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS



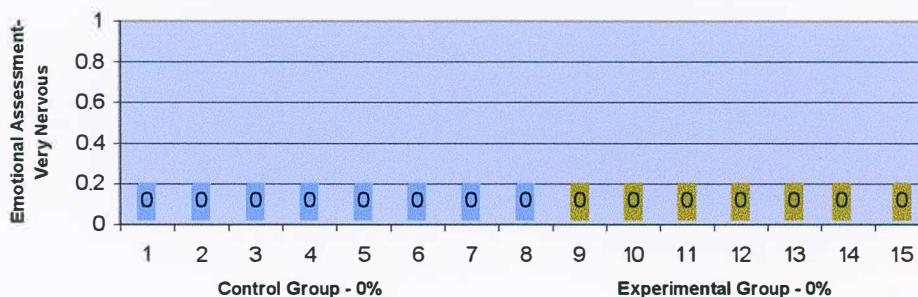
APPENDIX C6

PRE-TRIP SURVEY CHART - CAN YOU TELL ME?

INDIVIDUAL COMARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS

PRE-TRIP SURVEY - Can You Tell Me? Question 2.4

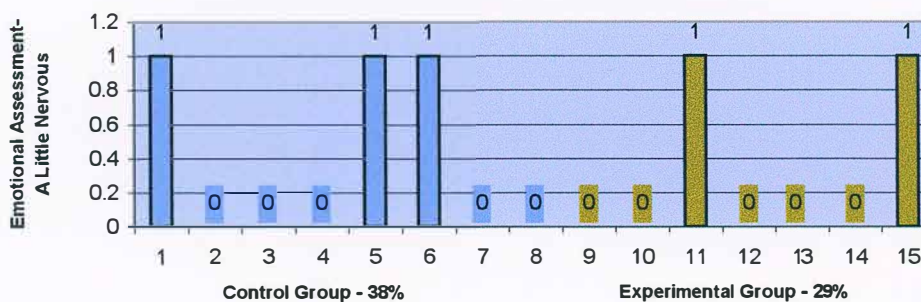
Emotional Assessment-Very Nervous



2.4 How do you feel about going to the museum? 1-Circled 2-Not Circled

PRE-TRIP SURVEY - Can You Tell Me? Question 2.5

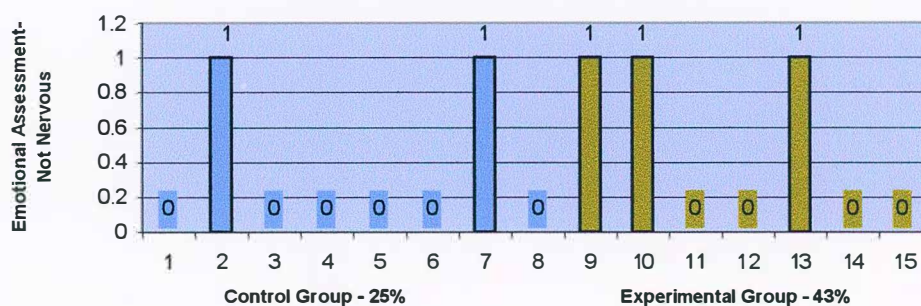
Emotional Assessment-A Little Nervous



2.5 How do you feel about going to the museum? 1-Circled 2-Not Circled

PRE-TRIP SURVEY - Can You Tell Me? Question 2.6

Emotional Assessment-Not Nervous

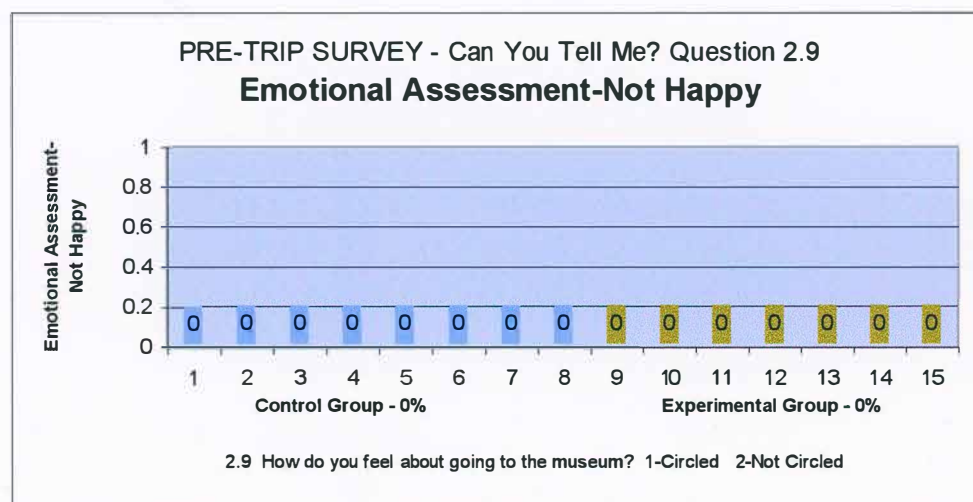
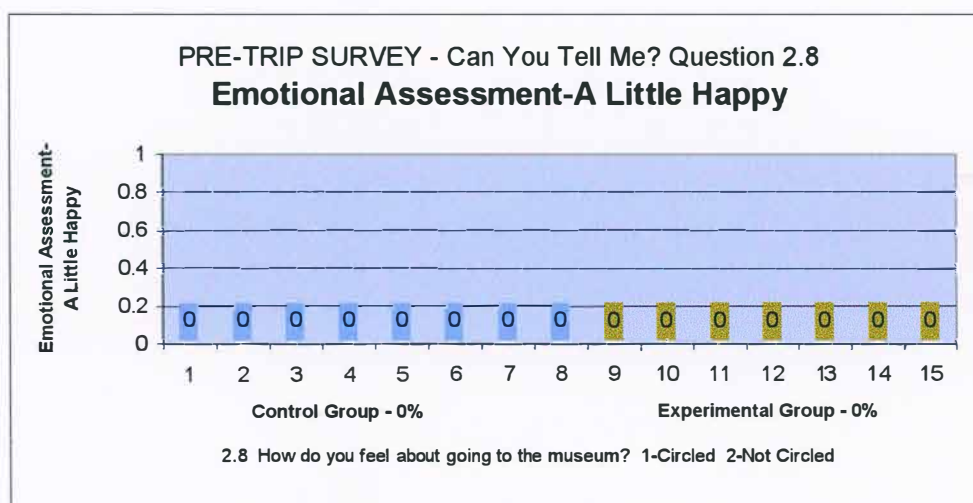
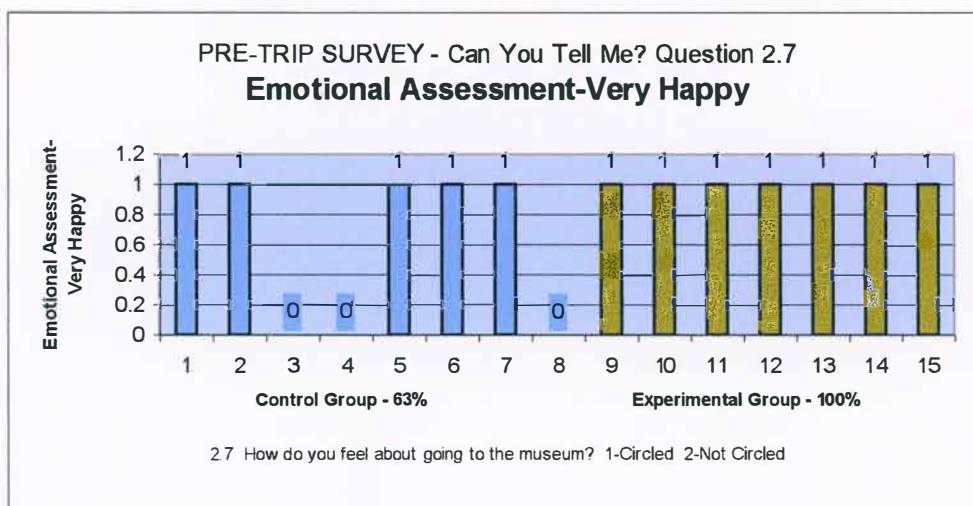


2.6 How do you feel about going to the museum? 1-Circled 2-Not Circled

APPENDIX C6

PRE-TRIP SURVEY CHART - CAN YOU TELL ME?

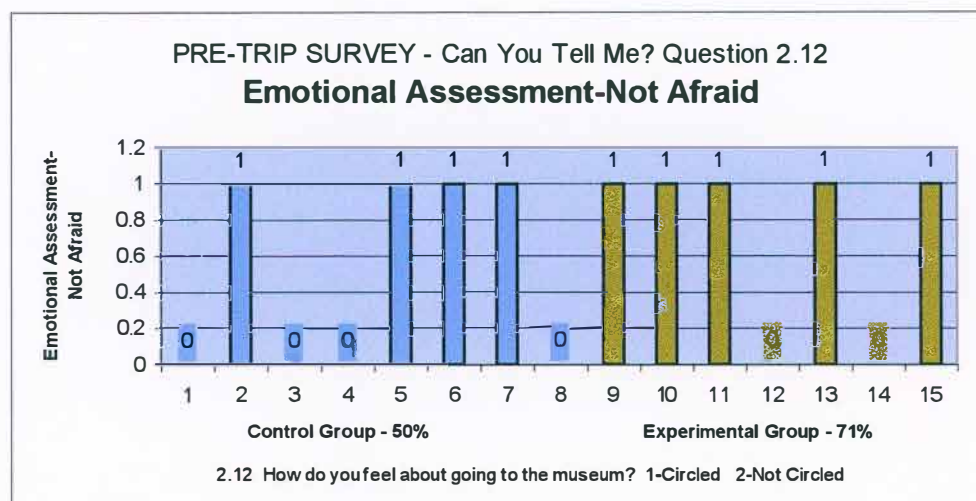
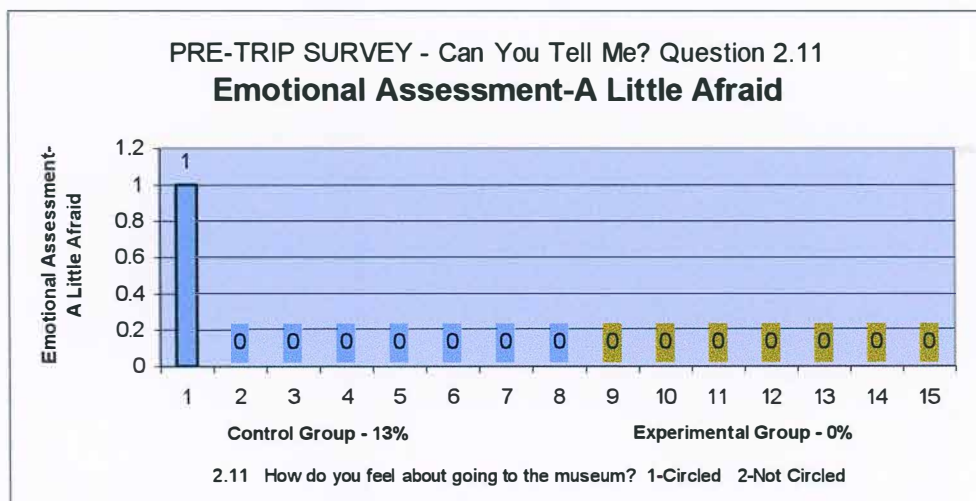
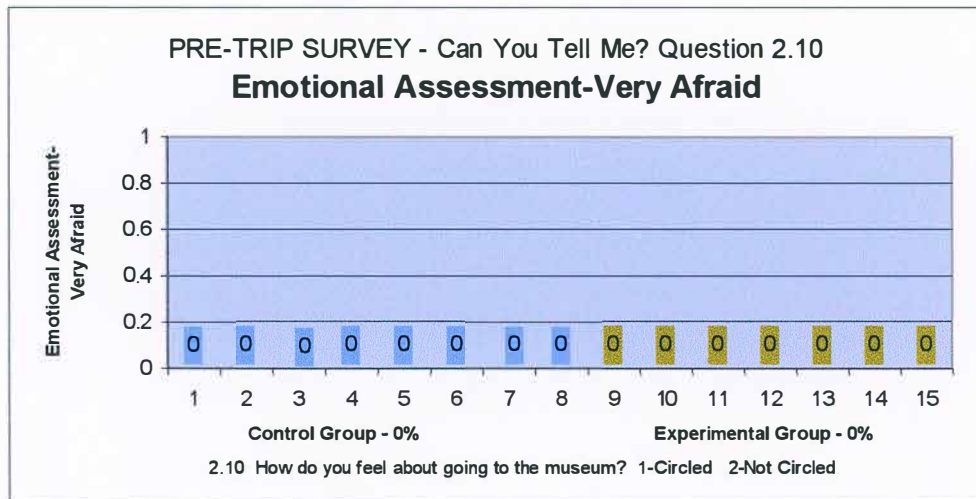
INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS



APPENDIX C6

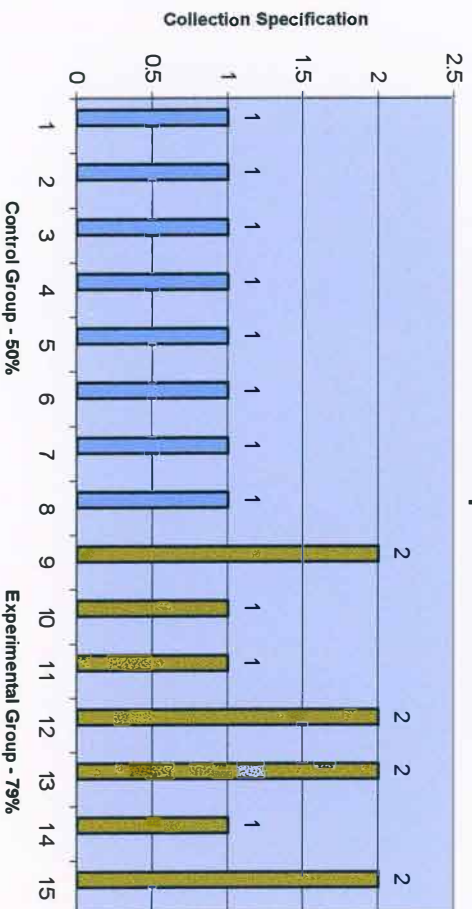
PRE-TRIP SURVEY CHART - CAN YOU TELL ME?

INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS



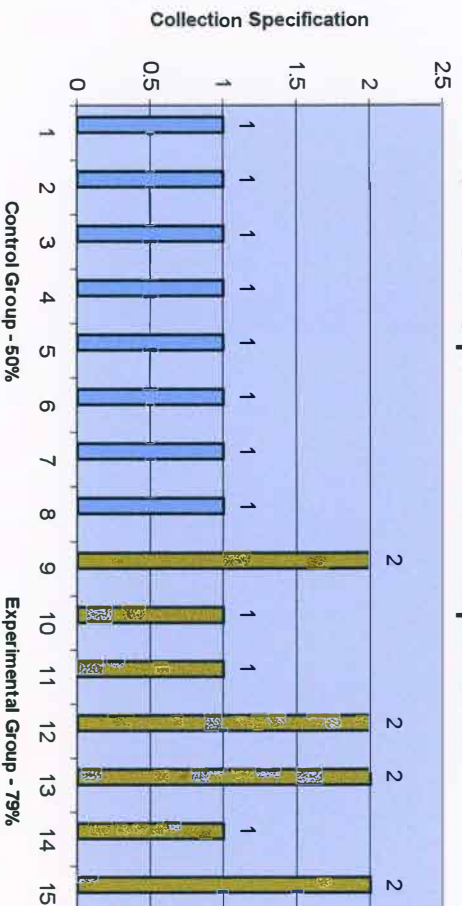
APPENDIX C6
PRE-TRIP SURVEY CHART - CAN YOU TELL ME?
INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS

PRE-TRIP SURVEY - Can You Tell Me? Question 3a
Visual Expectation



3a. What do you think you will see? Draw some pictures.
Collection non-specific drawing-1 Collection specific drawing-2 No answer-0

PRE-TRIP SURVEY - Can You Tell Me? Question 3b
Verbal Description of Visual Expectation

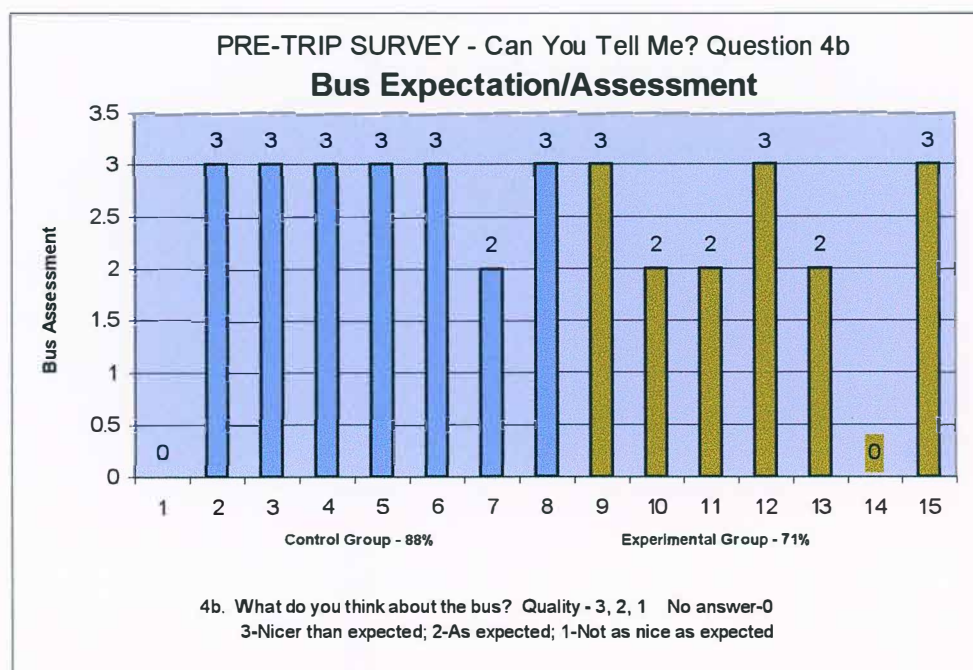
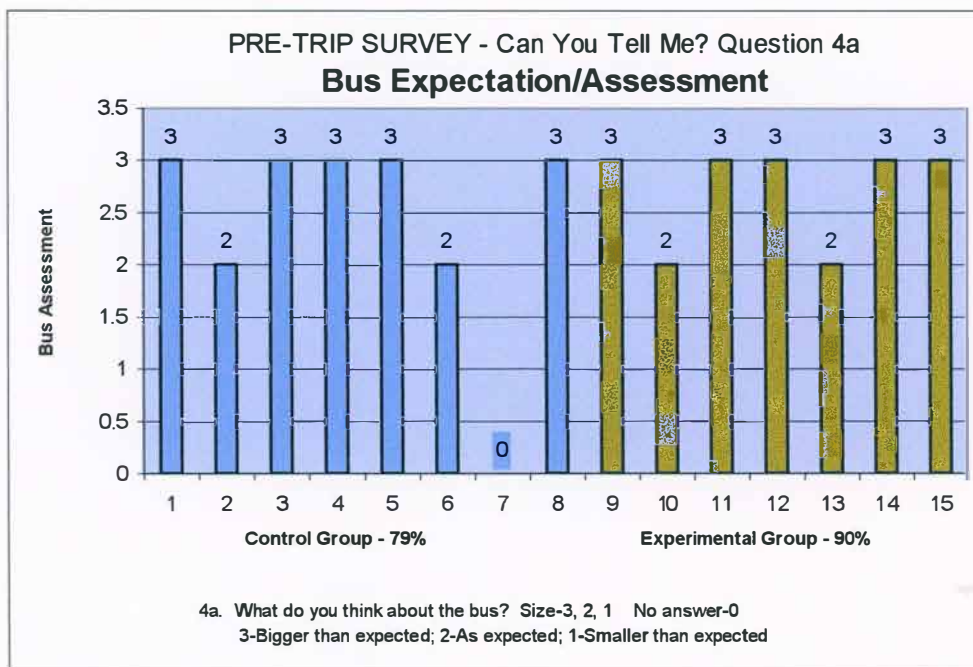


3b. What do you think you will see? What did you draw?
Collection non-specific words-1 Collection specific words-2 No answer-0

APPENDIX C6

PRE-TRIP SURVEY CHART - CAN YOU TELL ME?

INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS



APPENDIX C7
POST-TRIP SURVEY – WHAT DO YOU THINK?
 STUDENT RECALL AND JUDGMENTAL EVALUATIONS
 ADMINISTERED TO ALL PARTICIPANTS
 PAGE 1 OF 2

Color _____
 Number _____

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries? Yes No
 If yes, what did you see? Draw a picture.

What did you draw? _____

3. Did you see anything beautiful at the museum? Yes No
 If yes, what was it? Draw a picture.

What did you draw? _____

APPENDIX C7
POST-TRIP SURVEY – WHAT DO YOU THINK?
 STUDENT RECALL AND JUDGMENTAL EVALUATIONS
 ADMINISTERED TO ALL PARTICIPANTS
 PAGE 2 OF 2

4. Did you see anything you would like to own? Yes No
 If yes, what was it? Draw a picture.

What did you draw? _____

Why would you like to own it? _____

5. What kind of art did the guided tour focus on today? _____

6. What countries did the objects in the tour come from? _____

7. What did you think about the tour? Was it... Too long Just right Too short

8. Did you learn... Many new things Some new things Nothing new

9. What things did the tour guide talk about? _____

10. Did you see something beautiful on our tour? Yes No
 If yes, what was it? Draw a picture.

What did you draw? _____

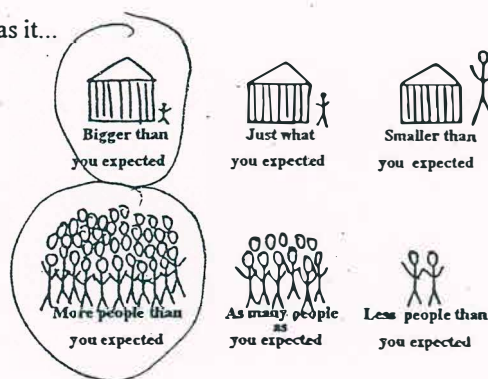
APPENDIX C8
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
CONTROL GROUP RESPONSES

PAGE 1 OF 8
 CONTROL GROUP

Color Yellow
 Number 7 1

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries?
 If yes, what did you see? Draw a picture.

☒ Yes ☐ No



What did you draw? Chimeira

3. Did you see anything beautiful at the museum?
 If yes, what was it? Draw a picture.

☒ Yes ☐ No



What did you draw? everything in the museum

4. Did you see anything you would like to own?
If yes, what was it? Draw a picture.

☒ Yes ☐ No



What did you draw? Chinese Tea place

Why would you like to own it? it looked cool and it had a lot of native designs

5. What kind of art did the guided tour focus on today? Chinese artwork

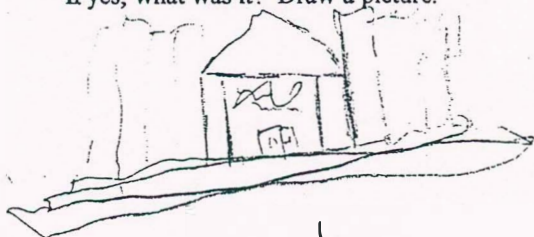
6. What countries did the objects in the tour come from? Chinese Japan

7. What did you think about the tour? Was it... ☐ Too long ☒ Just right ☐ Too short

8. Did you learn... ☒ Many new things ☐ Some new things ☐ Nothing new

9. What things did the tour guide talk about? Chinese artwork, Japan artwork, gift shop art class, and her office

10. Did you see something beautiful on our tour? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? all the artwork

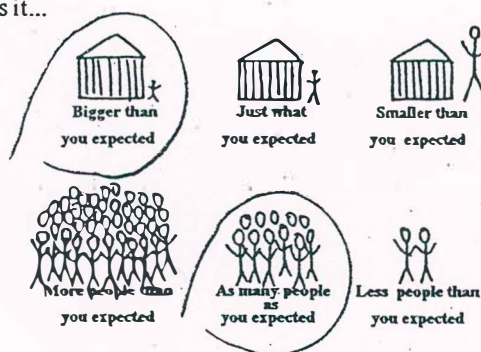
APPENDIX C8
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
CONTROL GROUP RESPONSES

PAGE 2 OF 8
 CONTROL GROUP

Color yellow
 Number 2

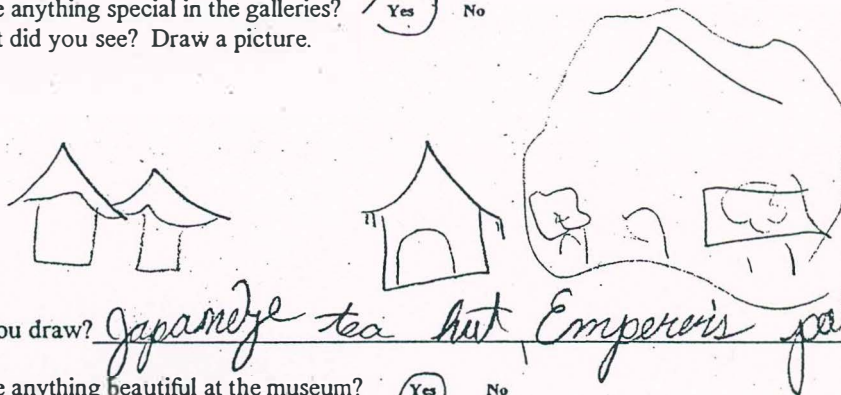
What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries?
 If yes, what did you see? Draw a picture.

☒ Yes ☐ No

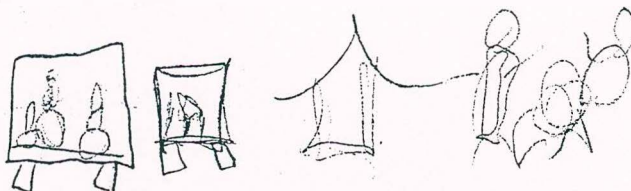


3. Did you see anything beautiful at the museum?
 If yes, what was it? Draw a picture.

☒ Yes ☐ No



4. Did you see anything you would like to own? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? statues, Emperor's stuff

Why would you like to own it? It's so neat!

5. What kind of art did the guided tour focus on today? ancient art.

6. What countries did the objects in the tour come from? Japan, China, Egypt, middle e

7. What did you think about the tour? Was it...

Too long

Just right

☒ In between ☐ Too short

8. Did you learn...

☒ Many new things

☐ Some new things

☐ Nothing new

9. What things did the tour guide talk about?

countries art, safety of the art, where it came from, how long ago it was made, what it was.

10. Did you see something beautiful on our tour?
If yes, what was it? Draw a picture.

☒ Yes ☐ No



What did you draw? china. hut, Emperors palace

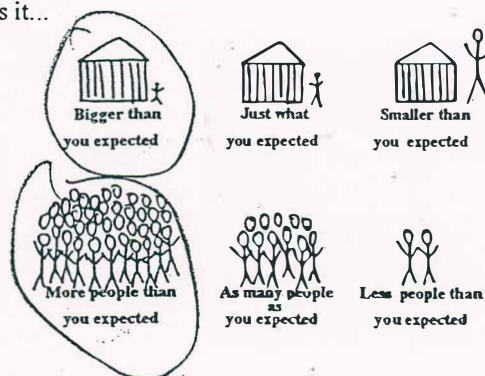
APPENDIX C8
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
CONTROL GROUP RESPONSES

PAGE 3 OF 8
 CONTROL GROUP

Color yes
 Number 1

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries?
 If yes, what did you see? Draw a picture.

Yes

No

What did you draw? _____

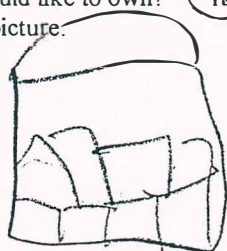
3. Did you see anything beautiful at the museum?
 If yes, what was it? Draw a picture.

Yes

No

What did you draw? _____

4. Did you see anything you would like to own? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? all the money
Why would you like to own it? because I could buy stuff

5. What kind of art did the guided tour focus on today? egypt, china, japan
japanes

6. What countries did the objects in the tour come from? egypt, china, japan

7. What did you think about the tour? Was it... ☒ Too long ☐ Just right ☐ Too short

8. Did you learn...

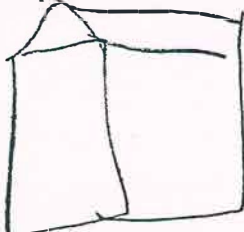
☒ Many new things

☐ Some new things

☐ Nothing new

9. What things did the tour guide talk about? a lot of stuff
I forgot most of them

10. Did you see something beautiful on our tour? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? all the houses

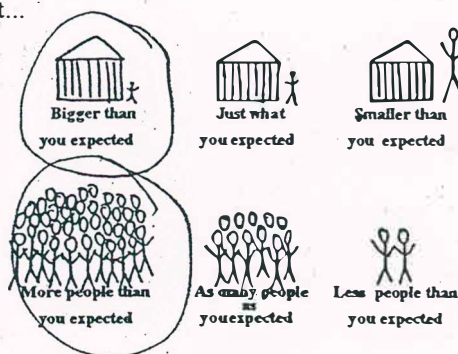
APPENDIX C8
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
CONTROL GROUP RESPONSES

PAGE 4 OF 8
 CONTROL GROUP

Color Red
 Number 2

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries?
 If yes, what did you see? Draw a picture.

☒ Yes ☐ No



What did you draw?

pictures

3. Did you see anything beautiful at the museum?
 If yes, what was it? Draw a picture.

☒ Yes ☐ No

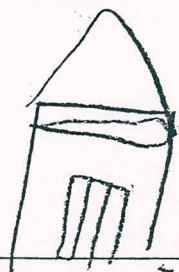


What did you draw?

statues

4. Did you see anything you would like to own? Yes No

If yes, what was it? Draw a picture.



What did you draw?

Why would you like to own it?

5. What kind of art did the guided tour focus on today?

and statues

6. What countries did the objects in the tour come from?

china, japan

7. What did you think about the tour? Was it...

Too long

Just right

Too short

8. Did you learn...

Many new things

Some new things

Nothing new

9. What things did the tour guide talk about?

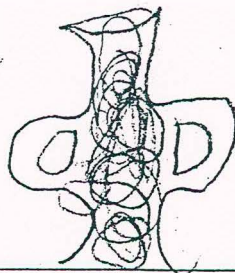
she talked about if you made a clay art with no hole in the back it would explode

10. Did you see something beautiful on our tour?

Yes

No

If yes, what was it? Draw a picture.



What did you draw?

vases

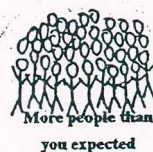
APPENDIX C8
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
CONTROL GROUP RESPONSES

PAGE 5 OF 8
 CONTROL GROUP

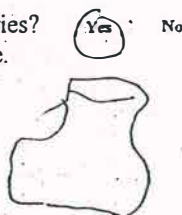
Color Red
 Number 3

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries?
 If yes, what did you see? Draw a picture.



What did you draw? None

3. Did you see anything beautiful at the museum?
 If yes, what was it? Draw a picture.

Yes No



What did you draw? None

4. Did you see anything you would like to own? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? a little vase

Why would you like to own it? it is pretty

5. What kind of art did the guided tour focus on today? japanese and
chinese

6. What countries did the objects in the tour come from? sculptures

7. What did you think about the tour? Was it... ☐ Too long ☒ Just right ☐ Too short

8. Did you learn... ☒ Many new things ☐ Some new things ☐ Nothing new

9. What things did the tour guide talk about? vases, tea house
kanama

10. Did you see something beautiful on our tour? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? vase with face

APPENDIX C8
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
CONTROL GROUP RESPONSES

PAGE 6 OF 8
 CONTROL GROUP

Color green
 Number 3

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries? ☒ Yes ☐ No
 If yes, what did you see? Draw a picture.



What did you draw?

tea house

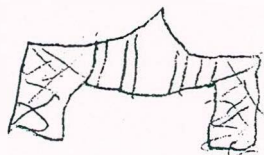
3. Did you see anything beautiful at the museum? ☒ Yes ☐ No
 If yes, what was it? Draw a picture.



What did you draw?

dishes, demons

4. Did you see anything you would like to own? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? hole mgyesun

Why would you like to own it? It was so special to look at

5. What kind of art did the guided tour focus on today? The guide focused on Asian art. and see

6. What countries did the objects in the tour come from? Asia

7. What did you think about the tour? Was it... ☐ Too long ☐ Just right ☒ Too short

8. Did you learn... ☒ Many new things ☐ Some new things ☐ Nothing new

9. What things did the tour guide talk about? The tour guide talked about Asian art, paintings, lifestyles of the Chinese, etc.

10. Did you see something beautiful on our tour? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? small painting

APPENDIX C8
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
CONTROL GROUP RESPONSES

PAGE 7 OF 8
 CONTROL GROUP

Color Green
 Number 4

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries?
 If yes, what did you see? Draw a picture.

Yes

No

What did you draw? _____

3. Did you see anything beautiful at the museum?
 If yes, what was it? Draw a picture.

Yes

No

What did you draw? _____

4. Did you see anything you would like to own? Yes ☒ No
- If yes, what was it? Draw a picture.

What did you draw? _____

Why would you like to own it? _____

5. What kind of art did the guided tour focus on today? _____

6. What countries did the objects in the tour come from? _____

7. What did you think about the tour? Was it... Too long ☒ Just right Too short

8. Did you learn...

☒ Many
new things

☐ Some
new things

☐ Nothing
new

9. What things did the tour guide talk about?

about different things

10. Did you see something beautiful on our tour? Yes ☒ No

If yes, what was it? Draw a picture.

What did you draw? _____

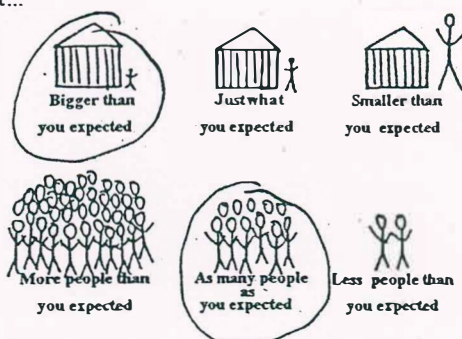
APPENDIX C8
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
CONTROL GROUP RESPONSES

PAGE 8 OF 8
 CONTROL GROUP

Color Green
 Number 5

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries?
 If yes, what did you see? Draw a picture.

☒ Yes ☐ No



What did you draw?

The Dress

3. Did you see anything beautiful at the museum?
 If yes, what was it? Draw a picture.

☒ Yes ☐ No



What did you draw?

4. Did you see anything you would like to own?
If yes, what was it? Draw a picture.

Yes

No

What did you draw? _____

Why would you like to own it? _____

5. What kind of art did the guided tour focus on today? Nature, China,
etc.

6. What countries did the objects in the tour come from? China.

7. What did you think about the tour? Was it...

Too long

Just right

Too short

8. Did you learn...

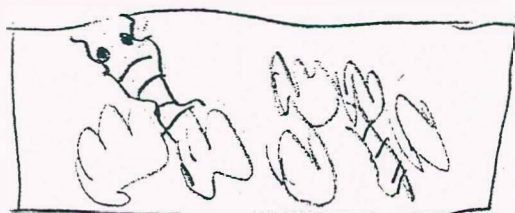
Many
new thingsSome
new thingsNothing
new

9. What things did the tour guide talk about? Nature, how people
live.

10. Did you see something beautiful on our tour?
If yes, what was it? Draw a picture.

Yes

No



What did you draw?

The rice painting

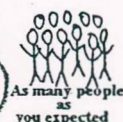
APPENDIX C9
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
EXPERIMENTAL GROUP RESPONSES

PAGE 1 OF 7
 EXPERIMENTAL GROUP

Color Yellow
 Number 3

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries?
 If yes, what did you see? Draw a picture.

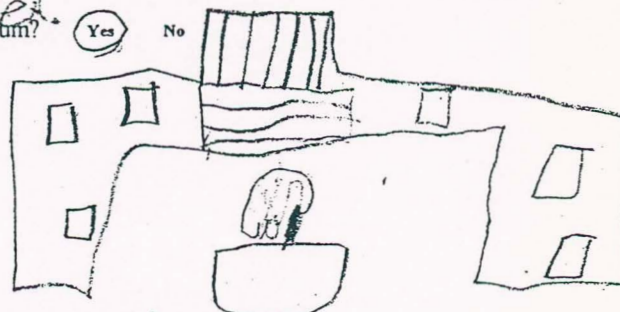
☒ Yes ☐ No



What did you draw?

- The guy whos soul found another body,
and he lived forever.
3. Did you see anything beautiful at the museum?
 If yes, what was it? Draw a picture.

☒ Yes ☐ No



What did you draw?

the museum itself,

4. Did you see anything you would like to own?
If yes, what was it? Draw a picture.

Yes

No

What did you draw? _____

Why would you like to own it? _____

5. What kind of art did the guided tour focus on today?

Japanese art and
chinese art

6. What countries did the objects in the tour come from?

Japan and china

7. What did you think about the tour? Was it...

Too long

Just right

Too short

8. Did you learn...

Many
new thingsSome
new thingsNothing
new

9. What things did the tour guide talk about?

She talked about kimonos
Japanese tea houses and clay pots.

10. Did you see something beautiful on our tour?
If yes, what was it? Draw a picture.

Yes

No



What did you draw?

the bowl / kind of thing that was dark
green to pink.

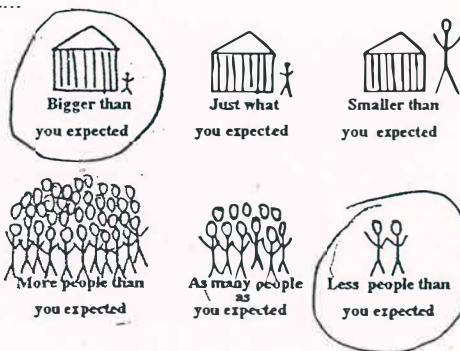
APPENDIX C9
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
EXPERIMENTAL GROUP RESPONSES

PAGE 2 OF 7
 EXPERIMENTAL GROUP

Color yellow
 Number 4

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries?
 If yes, what did you see? Draw a picture.

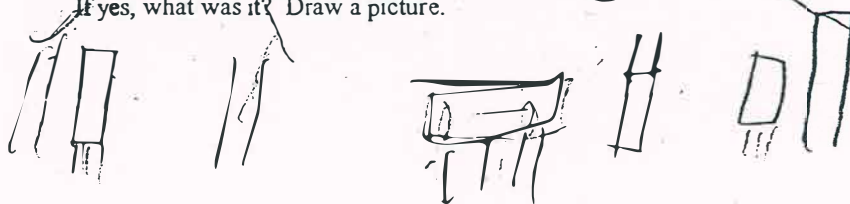
Yes No



What did you draw? _____

3. Did you see anything beautiful at the museum?
 If yes, what was it? Draw a picture.

Yes No



What did you draw? _____

the images shown

4. Did you see anything you would like to own? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? the tea house

Why would you like to own it? because I want to go in it

5. What kind of art did the guided tour focus on today? sculptures

6. What countries did the objects in the tour come from? Japan

7. What did you think about the tour? Was it... ☐ Too long ☒ Just right ☐ Too short

8. Did you learn...

☒ Many
new things

☐ Some
new things

☐ Nothing
new

9. What things did the tour guide talk about? old things, sculptures,

pictures, houses

10. Did you see something beautiful on our tour? Yes ☒ No ☐
If yes, what was it? Draw a picture.

What did you draw? _____

APPENDIX C9
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
EXPERIMENTAL GROUP RESPONSES

PAGE 3 OF 7
 EXPERIMENTAL GROUP

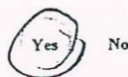
Color yellow
 Number 5

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries?
 If yes, what did you see? Draw a picture.



What did you draw?

camel

3. Did you see anything beautiful at the museum?
 If yes, what was it? Draw a picture.



What did you draw?

a statue

4. Did you see anything you would like to own?
If yes, what was it? Draw a picture.

Yes

No



What did you draw?

Why would you like to own it?

a christi ball.

5. What kind of art did the guided tour focus on today?

Shinese art.

6. What countries did the objects in the tour come from?

asa chimes paper.

7. What did you think about the tour? Was it...

Too long

Just right

Too short

8. Did you learn...

Many new things

Some new things

Nothing new

9. What things did the tour guide talk about?

art.

10. Did you see something beautiful on our tour?

Yes

No

If yes, what was it? Draw a picture.



What did you draw?

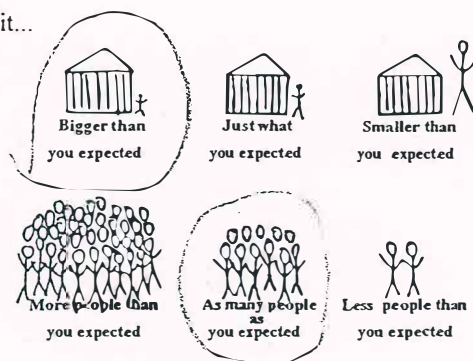
APPENDIX C9
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
EXPERIMENTAL GROUP RESPONSES

PAGE 4 OF 7
 EXPERIMENTAL GROUP

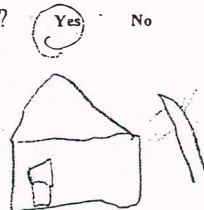
Color red
 Number 4

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries?
 If yes, what did you see? Draw a picture.



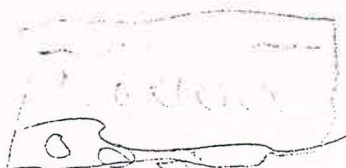
What did you draw? A tea house

3. Did you see anything beautiful at the museum?
 If yes, what was it? Draw a picture.



What did you draw? picture

4. Did you see anything you would like to own? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? a carpet

Why would you like to own it? it's nice

5. What kind of art did the guided tour focus on today? a emperor's room

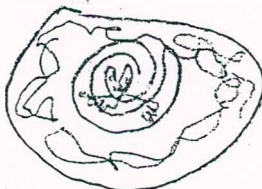
6. What countries did the objects in the tour come from? Japan and China

7. What did you think about the tour? Was it... ☐ Too long ☒ Just right ☐ Too short

8. Did you learn... ☐ Many new things ☒ Some new things ☐ Nothing new

9. What things did the tour guide talk about? A tea house, conch and chopsticks

10. Did you see something beautiful on our tour? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? a dragon plate

APPENDIX C9
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
EXPERIMENTAL GROUP RESPONSES

PAGE 5 OF 7
 EXPERIMENTAL GROUP

Color RED
 Number 5

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries? Yes No
 If yes, what did you see? Draw a picture.



What did you draw? _____

Tea house

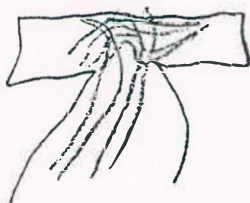
3. Did you see anything beautiful at the museum? Yes No
 If yes, what was it? Draw a picture.



What did you draw? _____

kimono

4. Did you see anything you would like to own? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? Kimono with the water

Why would you like to own it? it was beautiful

5. What kind of art did the guided tour focus on today? china - Japan

6. What countries did the objects in the tour come from? China

7. What did you think about the tour? Was it... ☐ Too long ☐ Just right ☒ Too short

8. Did you learn... ☒ Many new things ☐ Some new things ☐ Nothing new

9. What things did the tour guide talk about? Ancient times

10. Did you see something beautiful on our tour? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? Kimono

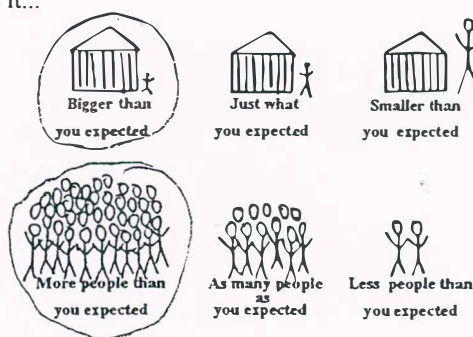
APPENDIX C9
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
EXPERIMENTAL GROUP RESPONSES

PAGE 6 OF 7
 EXPERIMENTAL GROUP

Color green
 Number 1

What Do You Think?

1. What do you think about the museum? Was it...



2. Did you see anything special in the galleries?
 If yes, what did you see? Draw a picture.

☒ Yes ☐ No



What did you draw? A flower

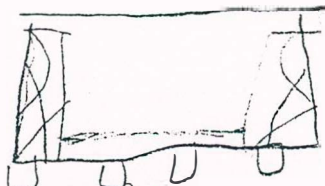
3. Did you see anything beautiful at the museum?
 If yes, what was it? Draw a picture.

☒ Yes ☐ No



What did you draw? A bottle that has a hydrogen

4. Did you see anything you would like to own? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? a chair

Why would you like to own it? it is nice looking

5. What kind of art did the guided tour focus on today? Storied that were people.

6. What countries did the objects in the tour come from? China, Japan

7. What did you think about the tour? Was it... ☒ Too long ☐ Just right ☐ Too short

8. Did you learn... ☐ Many new things ☒ Some new things ☐ Nothing new

9. What things did the tour guide talk about? What all of the things come from.

10. Did you see something beautiful on our tour? ☒ Yes ☐ No
If yes, what was it? Draw a picture.

you already asked me that

What did you draw? _____

APPENDIX C9
POST-TRIP SURVEY – PART I – WHAT DO YOU THINK?
EXPERIMENTAL GROUP RESPONSES

PAGE 7 OF 7
 EXPERIMENTAL GROUP

Color Green
 Number ca

What Do You Think?

1. What do you think about the museum? Was it..



2. Did you see anything special in the galleries?
 If yes, what did you see? Draw a picture.

☒ Yes ☐ No

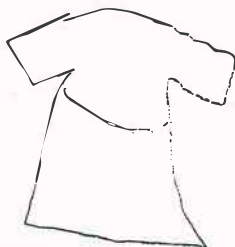


What did you draw?

Emperors throne room

3. Did you see anything beautiful at the museum?
 If yes, what was it? Draw a picture.

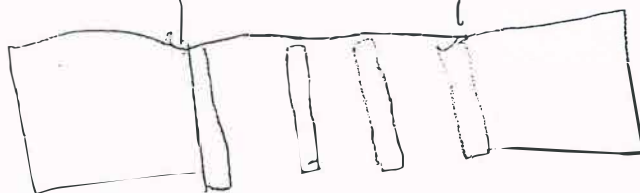
☒ Yes ☐ No



What did you draw?

a kimono

4. Did you see anything you would like to own? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? The museum

Why would you like to own it? it is so cool

5. What kind of art did the guided tour focus on today? all of the pottery, Asian art

6. What countries did the objects in the tour come from? Asia,

7. What did you think about the tour? Was it... ☐ Too long ☐ Just right ☒ Too short

8. Did you learn... ☐ Many new things ☒ Some new things ☐ Nothing new

9. What things did the tour guide talk about? pots, kimonos, pictures on scrolls, lifestyles, tea houses, Emperor's throne room, Chinese dragons, stories

10. Did you see something beautiful on our tour? ☒ Yes ☐ No
If yes, what was it? Draw a picture.



What did you draw? the outside of the museum where the angels are

APPENDIX C10

POST-TRIP SURVEY - WHAT DO YOU THINK?

NUMERICAL DATA RECORDING OF CONTROL AND EXPERIMENTAL GROUP RESPONSES

POST-TRIP SURVEY/PART I - WHAT DO YOU THINK?

Control Group (C) and Experimental Group (E)

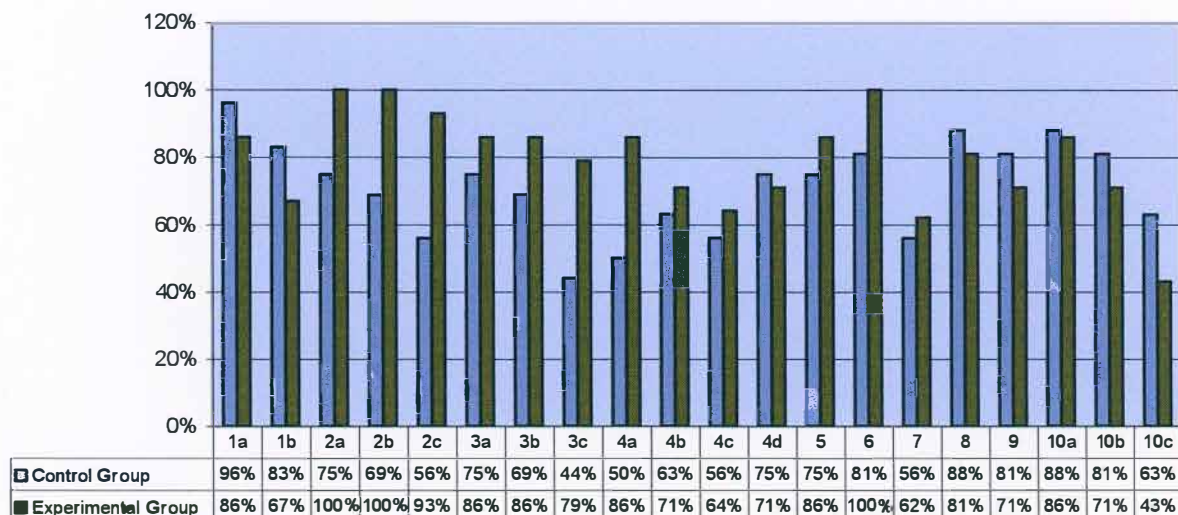
Chaperone Groups and Student Numbers - Yellow 1 (Y1), Red 1 (R1), Green 1 (G1)

	C	C	C	C	C	C	C	C	E	E	E	E	E	E	E
	Y1	Y2	R1	R2	R3	G3	G4	G5	Y3	Y4	Y5	R4	R5	G1	G2
1a. What do you think about the museum? Size - 3, 2, 1 No answer-0	3	3	3	3	3	3	2	3	2	3	1	3	3	3	3
1b. What do you think about the museum? # of People - 3, 2, 1 No answer-0	3	2	3	3	2	2	3	2	3	1	1	2	2	3	2
2a. Did you see anything special in the galleries? Yes-1 No-0	1	1	0	1	1	1	0	1	1	1	1	1	1	1	1
2b. Did you see anything special in the galleries? Draw a picture. Collection non-specific drawing-1 Collection specific drawing-2 No answer-0	2	2	0	1	2	2	0	2	2	2	2	2	2	2	2
2c. Did you see anything special in the galleries? What did you draw? Collection non-specific words-1 Collection specific words-2 No answer-0	2	2	0	1	1	2	0	1	2	2	2	2	2	1	2
3a. Did you see anything beautiful at the museum? Yes-1 No-0	1	1	0	1	1	1	0	1	1	1	1	1	0	1	1
3b. Did you see anything beautiful at the museum? Draw a picture. Collection non-specific drawing-1 Collection specific drawing-2 No answer-0	1	2	0	2	2	2	0	2	1	2	2	1	2	2	2
3c. Did you see anything beautiful at the museum? What did you draw? Collection non-specific words-1 Collection specific words-2 No answer-0	1	2	0	1	1	2	0	0	1	2	1	1	2	2	2
4a. Did you see anything you would like to own? Yes-1 No-0	1	1	0	0	1	1	0	0	0	1	1	1	1	1	1
4b. Did you see anything you would like to own? Draw a picture. Collection non-specific drawing-1 Collection specific drawing-2 No answer-0	2	2	1	2	2	1	0	0	0	2	2	1	2	2	1
4c. Did you see anything you would like to own? What did you draw? Collection non-specific words-1 Collection specific words-2 No answer-0	2	2	1	2	1	1	0	0	0	2	2	1	2	1	1
4d. Did you see anything you would like to own? Why would you like to own it? Answer-1 No answer-0	1	1	1	1	1	1	0	0	0	1	0	1	1	1	1
5. What kind of art did the guided tour focus on today? Collection non-specific words-1 Collection specific words-2 No answer-0	2	1	2	1	2	2	0	2	2	1	2	2	2	1	2
6. What countries did the objects in the tour come from? Collection non-specific words-1 Collection specific words-2 No answer-0	2	2	2	2	1	2	0	2	2	2	2	2	2	2	2
7. What did you think about the tour? Timing - 3, 2, 1	2	2	3	1	2	1	2	1	2	2	2	2	1	3	1
8. Did you learn? Quantity - 3, 2, 1	3	3	3	2	1	3	3	3	3	3	2	2	3	2	2
9. What things did the tour guide talk about? Collection non-specific words-1 Collection specific words-2 No answer-0	2	1	1	2	2	2	1	2	2	1	1	2	1	1	2
10a. Did you see something beautiful on our tour? Yes-1 No-0	1	1	1	1	1	1	0	1	1	0	1	1	1	1	1
10b. Did you see something beautiful on our tour? Draw a picture. Collection non-specific drawing-1 Collection specific drawing-2 No answer-0	1	2	2	2	2	2	0	2	2	0	2	2	2	1	1
10c. Did you see something beautiful on our tour? What did you draw? Collection non-specific words-1 Collection specific words-2 No answer-0	1	2	1	1	1	2	0	2	1	0	0	2	2	0	1

APPENDIX C11

POST-TRIP SURVEY CHART - WHAT DO YOU THINK?

COMPARISON BY PERCENT OF CONTROL AND EXPERIMENTAL GROUP RESPONSES



Question:

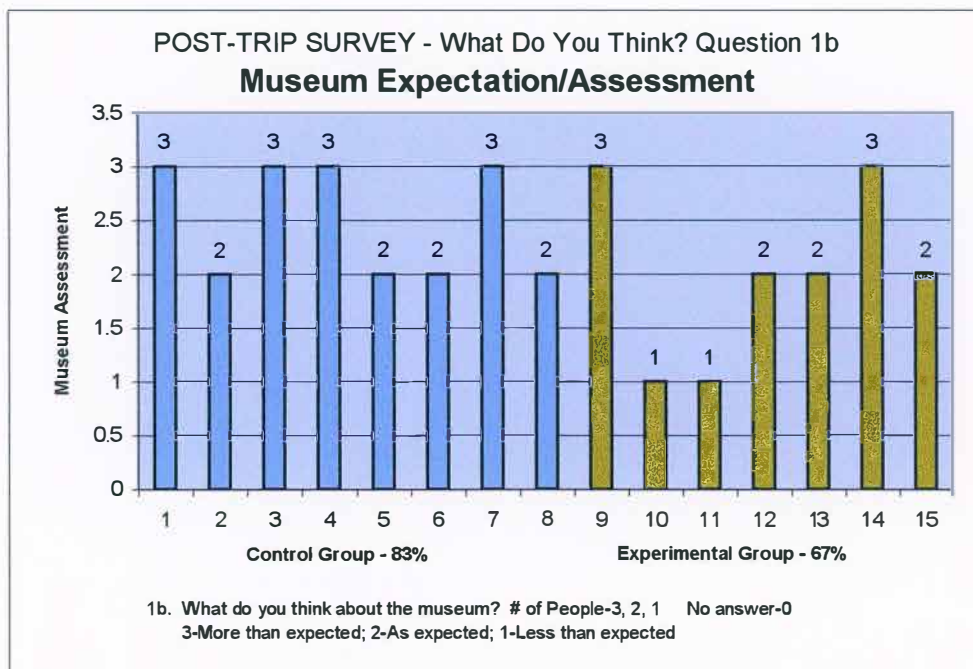
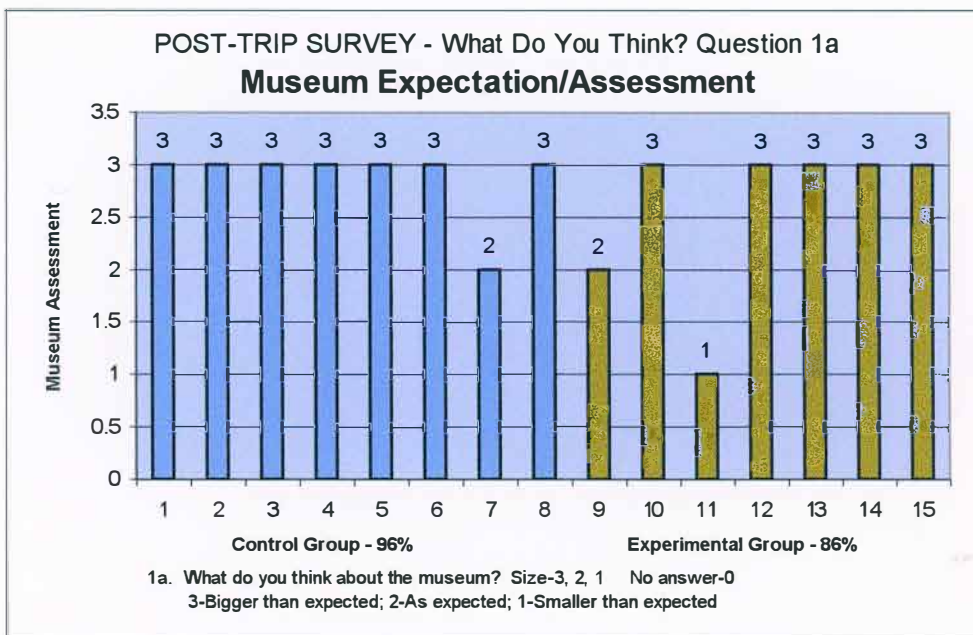
- 1a. What do you think about the museum? Size Bigger than expected-3, Just as expected-2, Smaller than expected-1*
- 1b. What do you think about the museum? # of People More than expected-3, As expected-2, Less than expected-1*
- 2a. Did you see anything special in the galleries? Yes-1 No-0
- 2b. Did you see anything special in the galleries? Draw a picture. Collection non-specific-1 Collection specific-2*
- 2c. Did you see anything special in the galleries? What did you draw? Collection non-specific-1 Collection specific-2*
- 3a. Did you see anything beautiful at the museum? Yes-1 No-0
- 3b. Did you see anything beautiful at the museum? Draw a picture. Collection non-specific-1 Collection specific-2*
- 3c. Did you see anything beautiful at the museum? What did you draw? Collection non-specific-1 Collection specific-2*
- 4a. Did you see anything you would like to own? Yes-1 No-0
- 4b. Did you see anything you would like to own? Draw a picture. Collection non-specific-1 Collection specific-2*
- 4c. Did you see anything you would like to own? What did you draw? Collection non-specific-1 Collection specific-2*
- 4d. Did you see anything you would like to own? Why would you like to own it? Answer-1 No answer-0
5. What kind of art did the guided tour focus on today? Collection non-specific-1 Collection specific-2*
6. What countries did the objects in the tour come from? Collection non-specific-1 Collection specific-2*
7. What did you think about the tour? Timing Too long-3, Just right-2, Too short-1*
8. Did you learn? Quantity Many new things-3, Some new things-2, Nothing new-1*
9. What things did the tour guide talk about? Collection non-specific-1 Collection specific-2*
- 10a. Did you see something beautiful on our tour? Yes-1 No-0
- 10b. Did you see something beautiful on our tour? Draw a picture. Collection non-specific-1 Collection specific-2*
- 10c. Did you see something beautiful on our tour? What did you draw? Collection non-specific-1 Collection specific-2*

*Questions 1a, 1b, 2b, 2c, 3b, 3c, 4b, 4c, 5, 6, 7, 8, 9, 10b, and 10c, 0 indicates no answer.

Types of Questions:

- Questions 1a and 1b - Museum Expectation/Assessment-Judgmental/Evaluative
- Questions 2b, 3b, 4b and 10b - Visual Recall-Memory/Judgmental/Evaluative
- Questions 2c, 3c, 4c and 10c - Verbal Description of Visual Recall-Memory/Judgmental/Evaluative
- Questions 2a, 3a, 4a and 10a - Positive/Negative Response-Memory/Judgmental/Evaluative
- Question 4d - Emotive Reasoning/Verbal Description-Memory/Judgmental/Evaluative
- Questions 5, 6 and 9 - Verbal Recall-Memory
- Questions 7 and 8 - Assessment-Memory/Judgmental/Evaluative

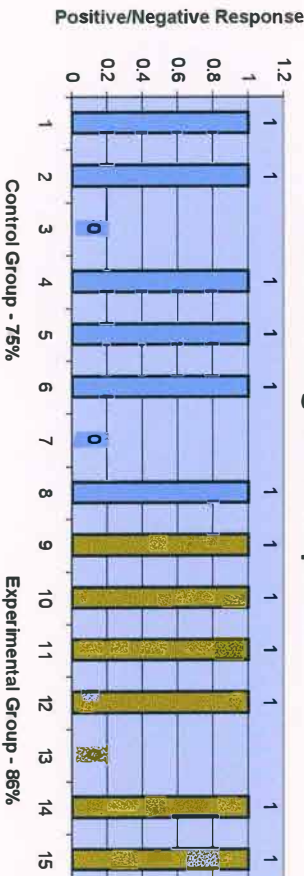
APPENDIX C12
POST-TRIP SURVEY CHART - WHAT DO YOU THINK?
 INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS



APPENDIX C12

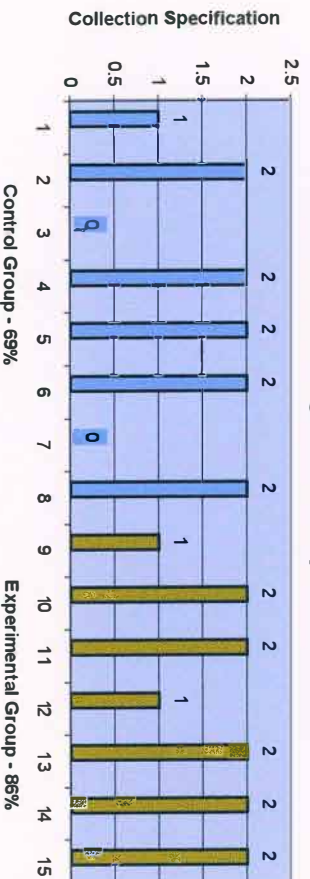
POST-TRIP SURVEY CHART - WHAT DO YOU THINK? INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS

POST-TRIP SURVEY - What Do You Think? Question 3a
Positive/Negative Response



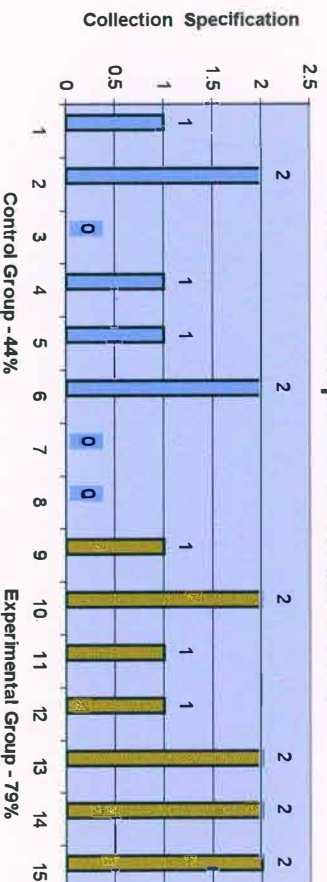
3a. Did you see anything beautiful at the museum? Yes-1 No-0

POST-TRIP SURVEY - What Do You Think? Question 3b
Positive/Negative Response



3b. Did you see anything beautiful at the museum? Draw a picture.
Collection non-specific drawing-1 Collection specific drawing-2 No answer-0

POST-TRIP SURVEY - What Do You Think? Question 3c
Verbal Description of Visual Recall

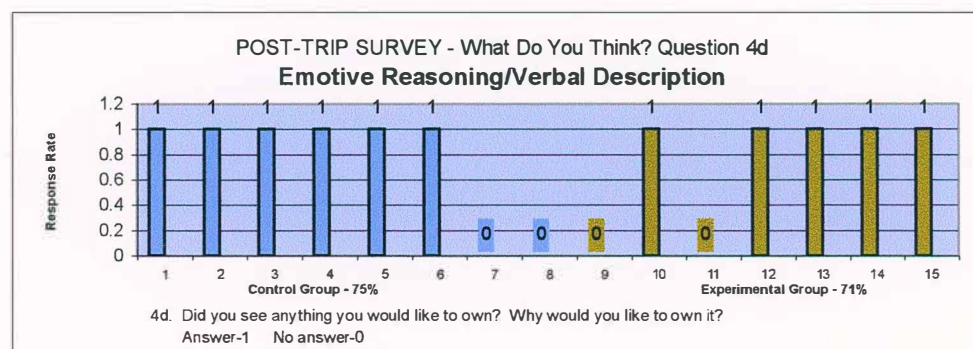
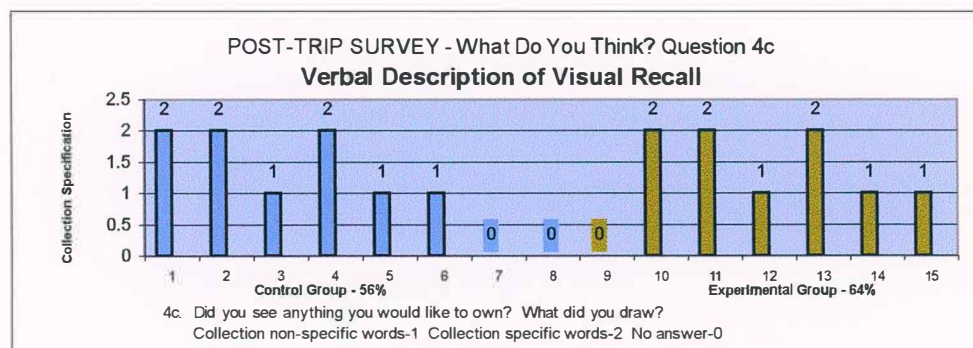
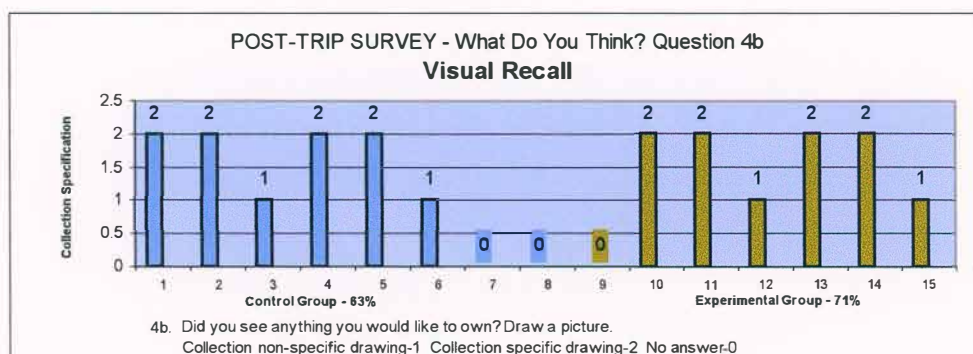
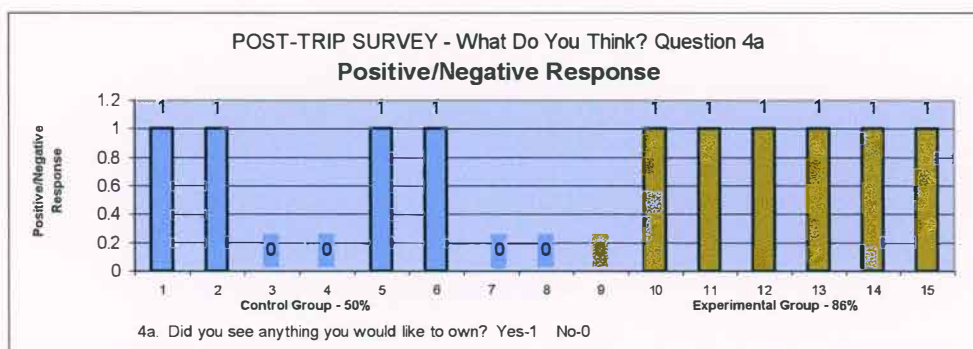


3c. Did you see anything beautiful at the museum? What did you draw?
Collection non-specific words-1 Collection specific words-2 No answer-0

APPENDIX C12

POST-TRIP SURVEY CHART - WHAT DO YOU THINK?

INDIVIDUAL COMPARISON BY% WITHIN CONTROL AND EXPERIMENTAL GROUP

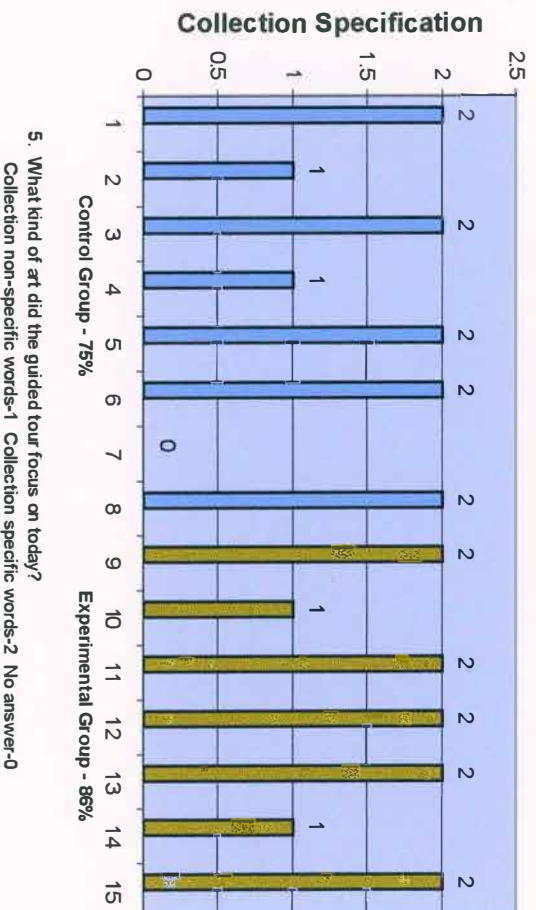


APPENDIX C12

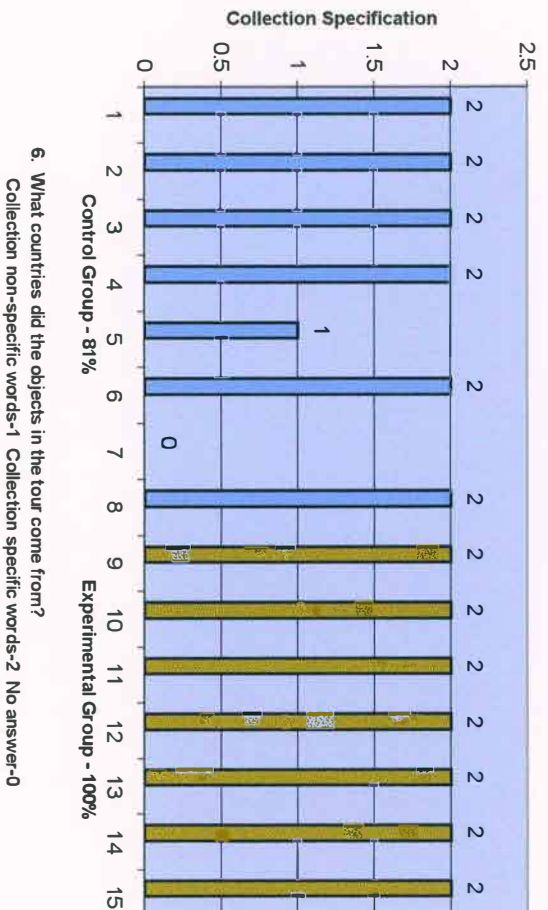
POST-TRIP SURVEY CHART - WHAT DO YOU THINK?

INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS

POST-TRIP SURVEY - What Do You Think? Question 5
Verbal Recall



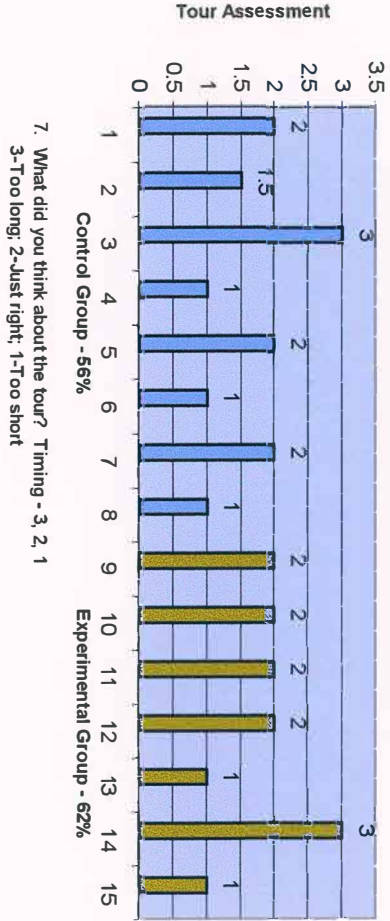
POST-TRIP SURVEY - What Do You Think? Question 6
Verbal Recall



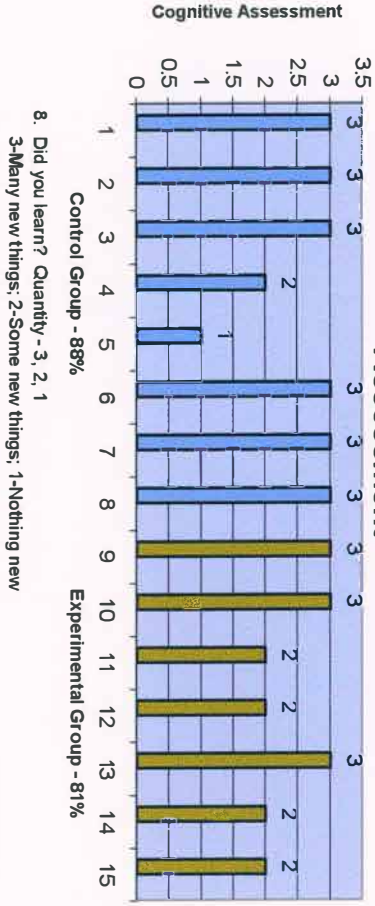
APPENDIX C12

POST-TRIP SURVEY CHART - WHAT DO YOU THINK?
INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS

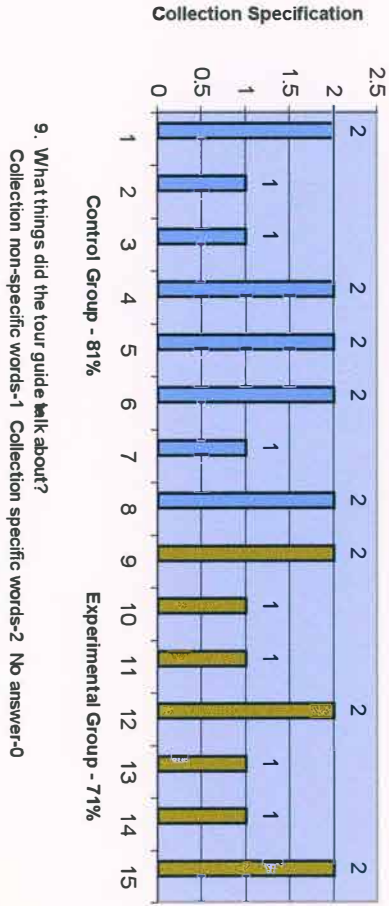
POST-TRIP SURVEY - What Do You Think? Question 7
Expectation/Assessment



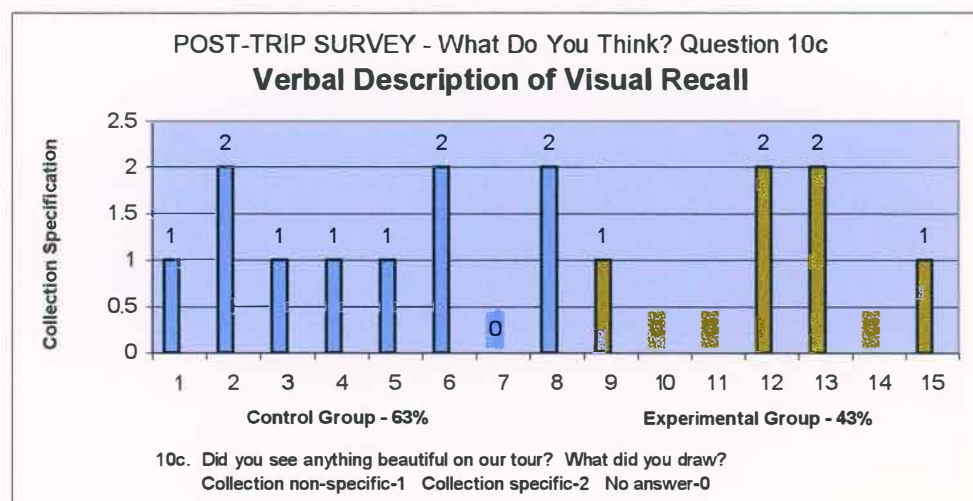
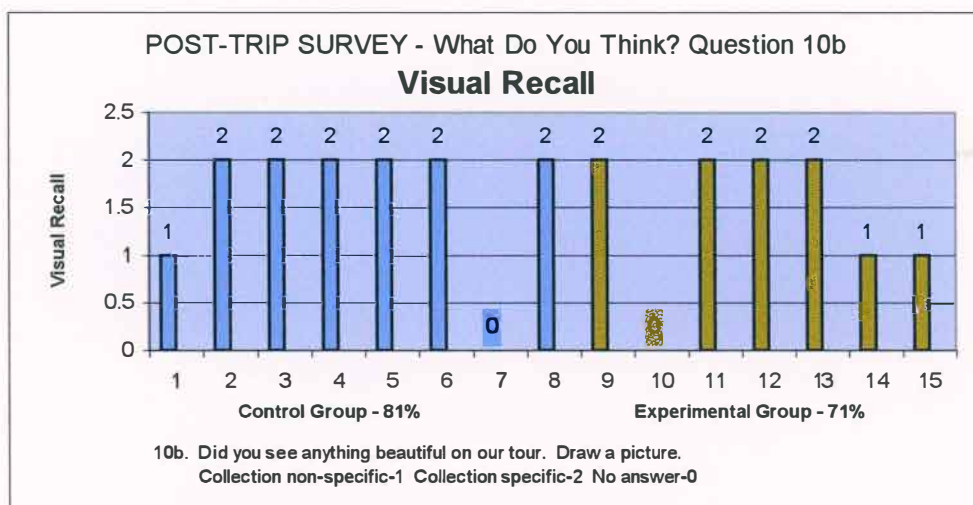
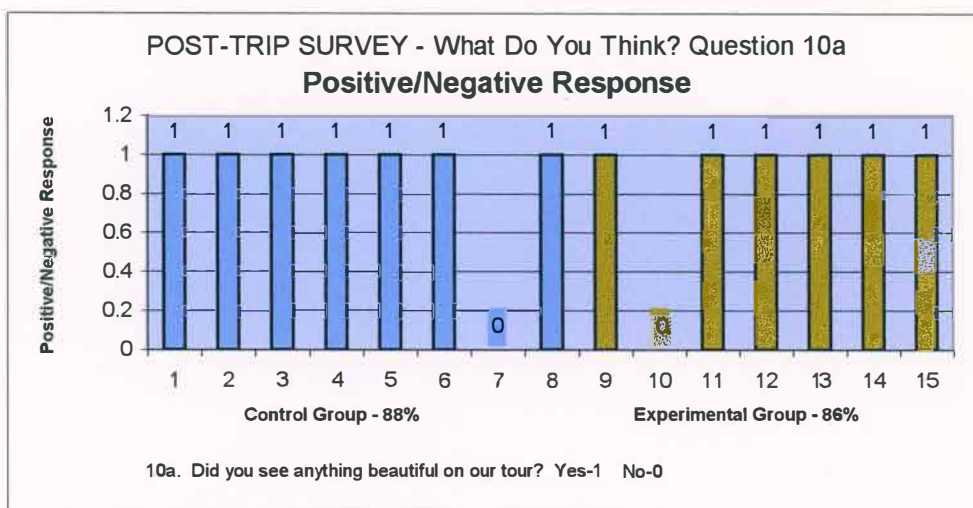
POST-TRIP SURVEY - What Do You Think? Question 8
Assessment



POST-TRIP SURVEY - What Do You Think? Question 9
Verbal Recall









APPENDIX C12
POST-TRIP SURVEY CHART - WHAT DO YOU THINK?
 INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS



APPENDIX C13
POST-TRIP SURVEY – PART II – TELL ME MORE!
 STUDENT RECALL AND JUDGMENTAL EVALUATIONS
 ADMINISTERED TO ALL PARTICIPANTS

Tell Me More!

1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly

2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly

3. Would you have rather had your parent/guardian as your chaperone? Yes No


4. How did you feel about visiting the museum with our group?




I liked it



I did not like it

If you circled liked  , what did you like? _____

If you circled not like  , what did you not like? _____

5. What did you like best about visiting the museum? _____

6. What did you like least about visiting the museum? _____











7. Do you think you might like to visit this museum again? Yes No


APPENDIX C14
POST-TRIP SURVEY – PART II – TELL ME MORE!
CONTROL GROUP RESPONSES


PAGE 1 OF 8
 CONTROL GROUP

Yes (m)
 1

Tell Me More!


1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly
2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly
3. Would you have rather had your parent/guardian as your chaperone?  Yes  No
4. How did you feel about visiting the museum with our group?  Liked it  I did not like it

If you circled liked , what did you like? Our group was very friendly.

If you circled not like , what did you not like? nothing

5. What did you like best about visiting the museum? all the art sculptures and artwork.




6. What did you like least about visiting the museum? carrying the things around.




7. Do you think you might like to visit this museum again?  Yes  No

APPENDIX C14
POST-TRIP SURVEY – PART II – TELL ME MORE!
CONTROL GROUP RESPONSES

PAGE 2 OF 8
 CONTROL GROUP

Tell Me More!

1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly

2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly

3. Would you have rather had your parent/guardian as your chaperone? ~~Yes~~  No

4. How did you feel about visiting the museum with our group?




If you circled **liked** , what did you like? It all

If you circled **not like** , what did you not like? X

5. What did you like best about visiting the museum? I don't really know.

6. What did you like least about visiting the museum? I don't really know
Sather.




7. Do you think you might like to visit this museum again?  Yes No

APPENDIX C14
POST-TRIP SURVEY – PART II – TELL ME MORE!
CONTROL GROUP RESPONSES

PAGE 3 OF 8
 CONTROL GROUP



Red
 1


Tell Me More!

1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly


2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly

3. Would you have rather had your parent/guardian as your chaperone?  Yes No

4. How did you feel about visiting the museum with our group?  I liked it  I did not like it

If you circled liked , what did you like? all the cool


stuff everywhere

If you circled not like , what did you not like? _____

5. What did you like best about visiting the museum? all the arts

and statues because there
cool

6. What did you like least about visiting the museum? nothing









7. Do you think you might like to visit this museum again?  Yes No



APPENDIX C14
POST-TRIP SURVEY – PART II – TELL ME MORE!
CONTROL GROUP RESPONSES

PAGE 4 OF 8
 CONTROL GROUP

Red
 2

Tell Me More!

1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly
2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly
3. Would you have rather had your parent/guardian as your chaperone?  Yes  No

4. How did you feel about visiting the museum with our group?  I liked it  I did not like it

If you circled liked , what did you like?

all of my new friends - their

If you circled not like , what did you not like?

5. What did you like best about visiting the museum?

all of the cool arts things

6. What did you like least about visiting the museum?

some of the paintings

7. Do you think you might like to visit this museum again?




 Yes  No




APPENDIX C14
POST-TRIP SURVEY – PART II – TELL ME MORE!
CONTROL GROUP RESPONSES

PAGE 5 OF 8
 CONTROL GROUP



Red
3

Tell Me More!


1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly

2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly

3. Would you have rather had your parent/guardian as your chaperone?  Yes  No


4. How did you feel about visiting the museum with our group?  I liked it  I did not like it

If you circled liked , what did you like? seeing the drawings

wood paintings
 If you circled not like , what did you not like? _____

5. What did you like best about visiting the museum? everything

6. What did you like least about visiting the museum? walking to much


7. Do you think you might like to visit this museum again?  Yes  No

APPENDIX C14
POST-TRIP SURVEY – PART II – TELL ME MORE!
CONTROL GROUP RESPONSES

PAGE 6 OF 8
 CONTROL GROUP

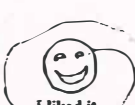

Green
 3


Tell Me More!


1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly

2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly

3. Would you have rather had your parent/guardian as your chaperone?  Yes No

4. How did you feel about visiting the museum with our group?  I liked it  I did not like it

If you circled liked , what did you like? It was a good idea
so no one gets lost.

If you circled not like , what did you not like? _____

5. What did you like best about visiting the museum? Seeing the art
work of other people.

6. What did you like least about visiting the museum? ^{nothing} ~~The long bus trip~~
~~down and up, we were on the~~
~~bus longer than we were at the~~
~~museum.~~











7. Do you think you might like to visit this museum again?  Yes No

APPENDIX C14
POST-TRIP SURVEY – PART II – TELL ME MORE!
CONTROL GROUP RESPONSES


PAGE 7 OF 8
 CONTROL GROUP

Green
4

Tell Me More!



1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly
2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly
3. Would you have rather had your parent/guardian as your chaperone?  Yes  No
4. How did you feel about visiting the museum with our group?  I liked it  I did not like it

If you circled liked  , what did you like? *I liked everything*

If you circled not like  , what did you not like? _____

5. What did you like best about visiting the museum? *everything*

6. What did you like least about visiting the museum? *nothing*







7. Do you think you might like to visit this museum again?  Yes  No

APPENDIX C14
POST-TRIP SURVEY – PART II – TELL ME MORE!
CONTROL GROUP RESPONSES

PAGE 8 OF 8
CONTROL GROUP

Green
5

Tell Me More!

1. What do you think about the tour guide? Was she or he... Very friendly A little friendly Not too friendly
- 


2. What do you think about your chaperone? Was she or he... Very friendly A little friendly Not too friendly
- 



3. Would you have rather had your parent/guardian as your chaperone? Yes No

4. How did you feel about visiting the museum with our group?

 I liked it

 I did not like it

If you circled liked , what did you like? _____

If you circled not like , what did you not like? _____

5. What did you like best about visiting the museum? _____

6. What did you like least about visiting the museum? _____




7. Do you think you might like to visit this museum again? Yes No

APPENDIX C15
POST-TRIP SURVEY – PART II – TELL ME MORE!
EXPERIMENTAL GROUP RESPONSES

PAGE 1 OF 7
 EXPERIMENTAL GROUP

Yellow
 3

Tell Me More!

1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly

2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly

3. Would you have rather had your parent/guardian as your chaperone? Yes ☐ No ☒

4. How did you feel about visiting the museum with our group?



If you circled liked  , what did you like?

I liked the tea
houses.

If you circled not like  , what did you not like?

5. What did you like best about visiting the museum? the Japanese tea houses.

6. What did you like least about visiting the museum? Waiting in that Room with
the Benches.


7. Do you think you might like to visit this museum again? ☒ Yes ☐ No

APPENDIX C15
POST-TRIP SURVEY – PART II – TELL ME MORE!
EXPERIMENTAL GROUP RESPONSES

PAGE 2 OF 7
 EXPERIMENTAL GROUP

Yellow
 4

Tell Me More!

1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly

2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly

3. Would you have rather had your parent/guardian as your chaperone? ☒ Yes ☐ No

4. How did you feel about visiting the museum with our group?



If you circled liked  , what did you like? everything

If you circled not like  , what did you not like? _____

5. What did you like best about visiting the museum? everything

6. What did you like least about visiting the museum? nothing

7. Do you think you might like to visit this museum again? ☒ Yes ☐ No

APPENDIX C15
POST-TRIP SURVEY – PART II – TELL ME MORE!
EXPERIMENTAL GROUP RESPONSES

PAGE 3 OF 7
 EXPERIMENTAL GROUP

Tell Me More!

1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly

2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly

3. Would you have rather had your parent/guardian as your chaperone? ☒ Yes ☐ No

4. How did you feel about visiting the museum with our group?



If you circled liked  , what did you like?

the museum

If you circled not like  , what did you not like?

5. What did you like best about visiting the museum? the gift shop

6. What did you like least about visiting the museum?




the tea houses.

7. Do you think you might like to visit this museum again? ☒ Yes ☐ No

APPENDIX C15
POST-TRIP SURVEY – PART II – TELL ME MORE!
EXPERIMENTAL GROUP RESPONSES

PAGE 4 OF 7
 EXPERIMENTAL GROUP

Tell Me More!

1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly


2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly

3. Would you have rather had your parent/guardian as your chaperone? Yes = No

4. How did you feel about visiting the museum with our group?




If you circled liked , what did you like? all the people
were nice

If you circled not like , what did you not like? _____

5. What did you like best about visiting the museum? everything







6. What did you like least about visiting the museum? nothing



7. Do you think you might like to visit this museum again?  Yes No

APPENDIX C15
POST-TRIP SURVEY – PART II – TELL ME MORE!
EXPERIMENTAL GROUP RESPONSES

PAGE 5 OF 7
 EXPERIMENTAL GROUP


Tell Me More!

1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly
2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly
3. Would you have rather had your parent/guardian as your chaperone? ☒ Yes ☐ No

4. How did you feel about visiting the museum with our group?  I like it  I did not like it

If you circled liked , what did you like? Other people asking

good questions

If you circled not like , what did you not like? _____

5. What did you like best about visiting the museum? the tea houses

6. What did you like least about visiting the museum? the long time to

get down to the museum.







7. Do you think you might like to visit this museum again? ☒ Yes ☐ No

Definitely

APPENDIX C15
POST-TRIP SURVEY – PART II – TELL ME MORE!
EXPERIMENTAL GROUP RESPONSES

PAGE 6 OF 7
 EXPERIMENTAL GROUP

Tell Me More!

1. What do you think about the tour guide? Was she or he...  Very friendly  A little friendly  Not too friendly
2. What do you think about your chaperone? Was she or he...  Very friendly  A little friendly  Not too friendly
3. Would you have rather had your parent/guardian as your chaperone? Yes No

4. How did you feel about visiting the museum with our group?



If you circled liked  , what did you like?

I would have been there

If you circled not like  , what did you not like?

I liked it

5. What did you like best about visiting the museum?

going to the gift shop.

6. What did you like least about visiting the museum?

We had to walk

7. Do you think you might like to visit this museum again?

Yes No

when I get older

APPENDIX C16
POST-TRIP SURVEY - TELL ME MORE!
 NUMERICAL DATA RECORDING OF CONTROL AND EXPERIMENTAL GROUP RESPONSES

POST-TRIP SURVEY/ PART II - TELL ME MORE!

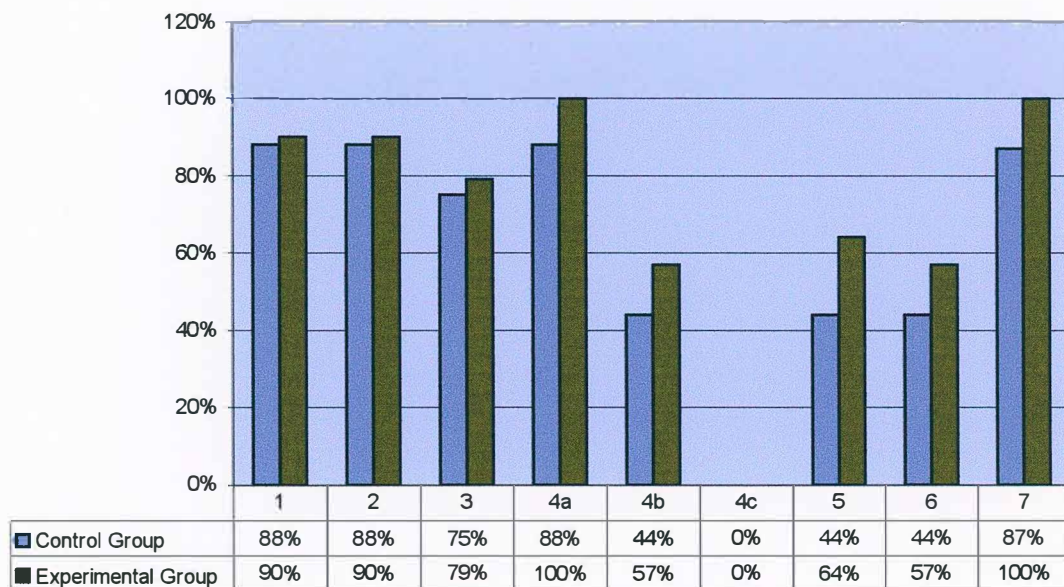
Control Group (C) and Experimental Group (E)		C C C C C C C C								E E E E E E E E							
Chaperone Groups and Student Numbers-Yellow 1 (Y1), Red 1 (R1), Green 1 (G1)		Y1	Y2	R1	R2	R3	G3	G4	G5	Y3	Y4	Y5	R4	R5	G1	G2	
1.	What do you think about the tour guide? Demeanor - 3, 2, 1	3	3	3	3	3	3	3	0	3	2	3	3	3	2	3	
2.	What do you think about your chaperone? Demeanor - 3, 2, 1	3	3	3	3	3	3	3	0	3	3	3	3	2	2	3	
3.	Would you have rather had your parent/guardian as your chaperone? Yes-1 No-0 * 0.5 indicates the student marked the answer between 0 and 1	0.5	0.5	1	1	1	1	1	0	0	1	1	0.5	1	1	1	
4a.	How did you feel about visiting the museum with our group? Like-1, Dislike-0	1	1	1	1	1	1	1	0	1	1	1	1	1	1	1	
4b.	How did you feel about visiting the museum with our group? Like-explain Collection non-specific words-1 Collection specific words-2 No answer-0	1	1	1	1	1	1	1	0	2	1	1	1	1	1	1	
4c.	How did you feel about visiting the museum with our group? Dislike-explain Collection non-specific words-1 Collection specific words-2 No answer-0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
5.	What did you like best about visiting the museum? Collection non-specific words-1 Collection specific words-2 No answer-0	1	1	1	1	1	1	1	0	2	1	1	1	2	1	1	
6.	What did you like least about visiting the museum? Collection non-specific words-1 Collection specific words-2 No answer-0	1	1	1	1	1	1	1	0	1	1	2	1	1	1	1	
7.	Do you think you might like to visit this museum again? Yes-1 No-0	1	1	1	1	1	1	1	0	1	1	1	1	1	1	1	

Note: It appeared as though control group student G5 was not aware of this page of the survey, as questions on this page were not answered.

The author presented the data as received, but has also created an alternative set of charts which do not include this student's responses.

The author used the alternative data to create the "results".

APPENDIX C17
POST-TRIP SURVEY CHART - TELL ME MORE!
 COMPARISON BY PERCENT OF CONTROL AND EXPERIMENTAL GROUP RESPONSES



Question:

1. What do you think about the tour guide? Demeanor Very friendly-3, A little friendly-2, Not too friendly-1
2. What do you think about your chaperone? Demeanor Very friendly-3, A little friendly-2, Not too friendly-1
3. Would you have rather had your parent/guardian as your chaperone? Yes-1 No-0
- 4a. How did you feel about visiting the museum with our group? Like-1 Dislike-0
- 4b. How did you feel about visiting the museum with our group? Like-explain Collect. non-specific-1 Collect. specific-2 *
- 4c. How did you feel about visiting the museum with our group? Dislike-explain Collect. non-specific-1 Collect. specific-2*
5. What did you like best about visiting the museum? Collection non-specific-1 Collection specific-2*
6. What did you like least about visiting the museum? Collection non-specific-1 Collection specific-2*
7. Do you think you might like to visit this museum again? Yes-1 No-0

*Questions 4b, 4c, 5 and 6, 0 indicates no answer.

Types of Questions:

Questions 1 and 2 - Assessment-Judgmental/Evaluative

Questions 3 and 4a - Emotive Reasoning-Judgmental/Evaluative

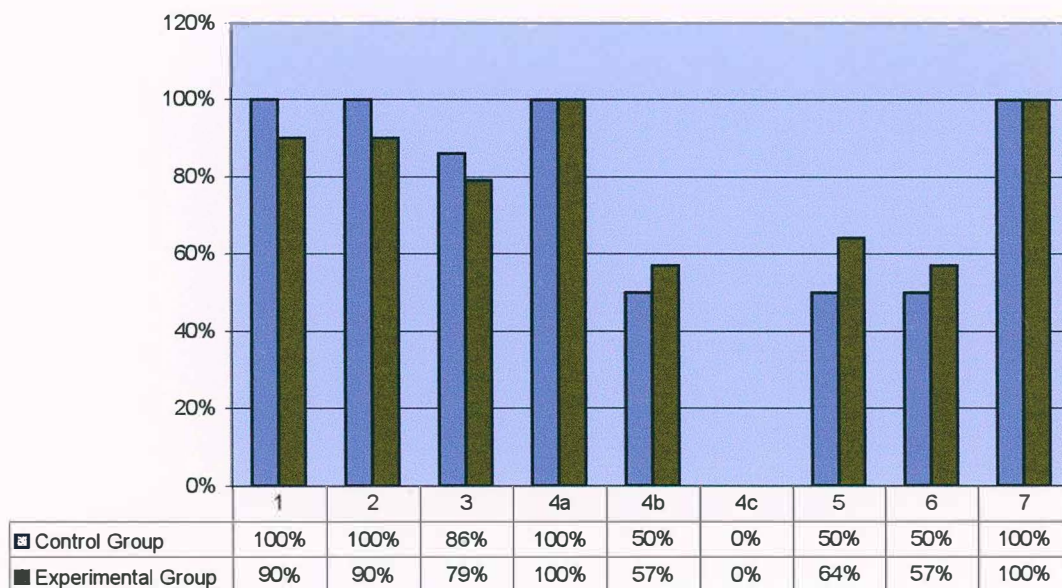
Questions 4b and 4c - Verbal Explanation of Assessment-Judgmental/Evaluative

Questions 5 and 6 - Emotive Reasoning-Judgmental/Evaluative

Question 7 - Positive/Negative Response-Judgmental/Evaluative

**Author's note: Appearances indicate one student from the control group skipped this entire sequence of questions.

APPENDIX C17 ALTERNATIVE
POST-TRIP SURVEY CHART - TELL ME MORE!
 COMPARISON BY PERCENT OF CONTROL AND EXPERIMENTAL GROUP RESPONSES



Question:

1. What do you think about the tour guide? Demeanor Very friendly-3, A little friendly-2, Not too friendly-1
2. What do you think about your chaperone? Demeanor Very friendly-3, A little friendly-2, Not too friendly-1
3. Would you have rather had your parent/guardian as your chaperone? Yes-1 No-0
- 4a. How did you feel about visiting the museum with our group? Like-1 Dislike-0
- 4b. How did you feel about visiting the museum with our group? Like-explain Collect. non-specific-1 Collect. specific-2 *
- 4c. How did you feel about visiting the museum with our group? Dislike-explain Collect. non-specific-1 Collect. specific-2 *
5. What did you like best about visiting the museum? Collection non-specific-1 Collection specific-2 *
6. What did you like least about visiting the museum? Collection non-specific-1 Collection specific-2 *
7. Do you think you might like to visit this museum again? Yes-1 No-0

*Questions 4b, 4c, 5 and 6, 0 indicates no answer.

Types of Questions:

Questions 1 and 2 - Assessment-Judgmental/Evaluative

Questions 3 and 4a - Emotive Reasoning-Judgmental/Evaluative

Questions 4b and 4c - Verbal Explanation of Assessment-Judgmental/Evaluative

Questions 5 and 6 - Emotive Reasoning-Judgmental/Evaluative

Question 7 - Positive/Negative Response-Judgmental/Evaluative

**Author's note: Appearances indicate one student from the control group skipped this entire sequence of questions.

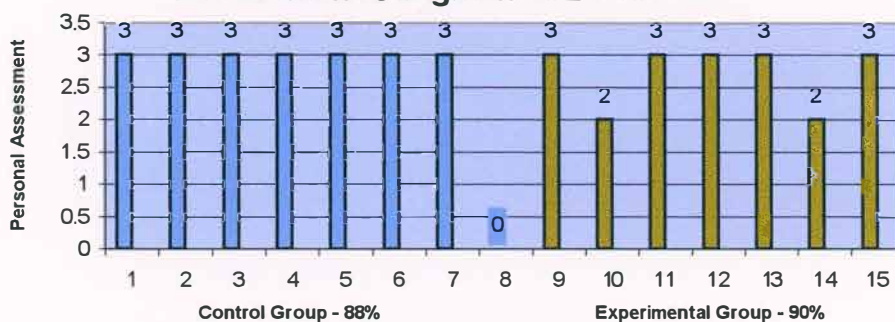
APPENDIX C18

POST-TRIP SURVEY CHART - TELL ME MORE!

INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS

POST-TRIP SURVEY - Tell Me More! Question 1

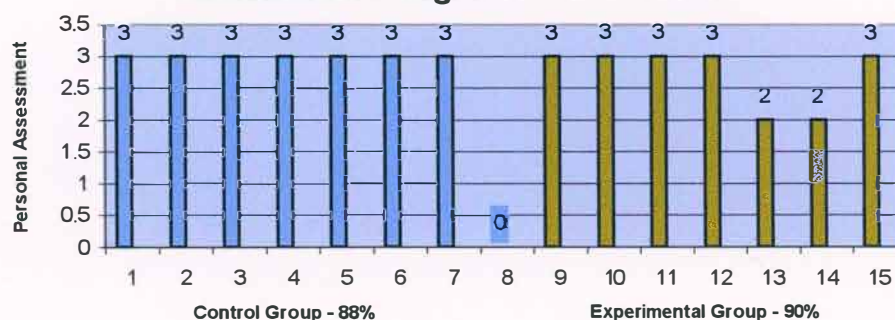
Assessment-Judgmental/Evaluative



1. What do you think about the tour guide? Demeanor-3, 2, 1
 3- Very friendly; 2-A little friendly; 1-Not too friendly

POST-TRIP SURVEY - Tell Me More! Question 2

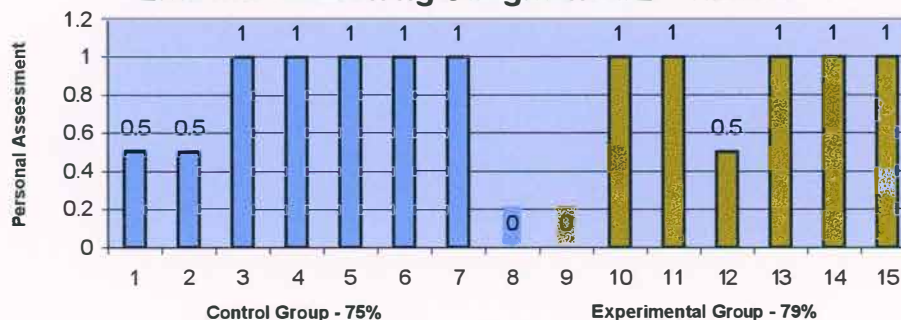
Assessment-Judgmental/Evaluative



2. What do you think about your chaperone? Demeanor-3, 2, 1
 3-Very friendly; 2-A little friendly; 1-Not too friendly

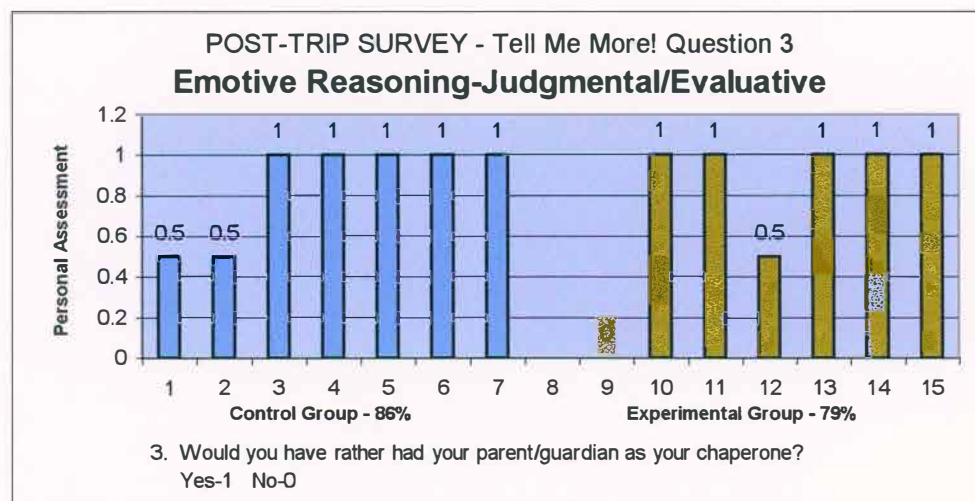
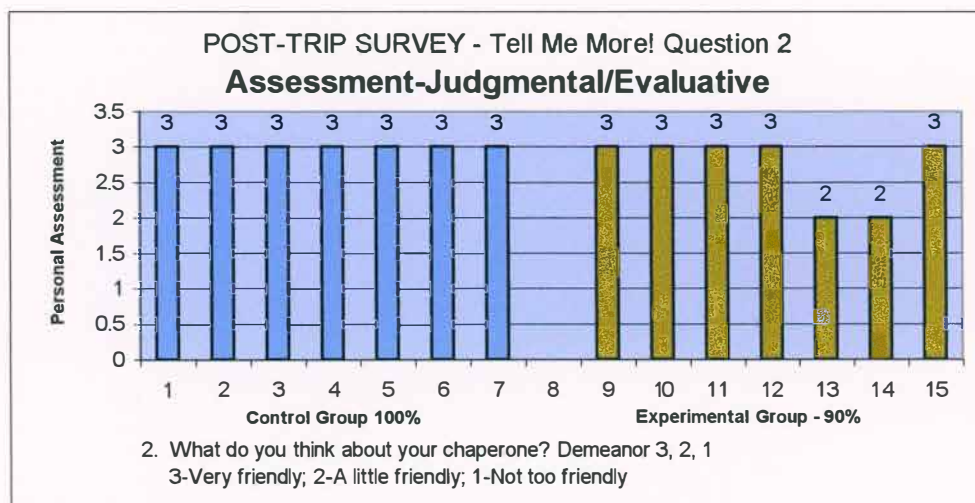
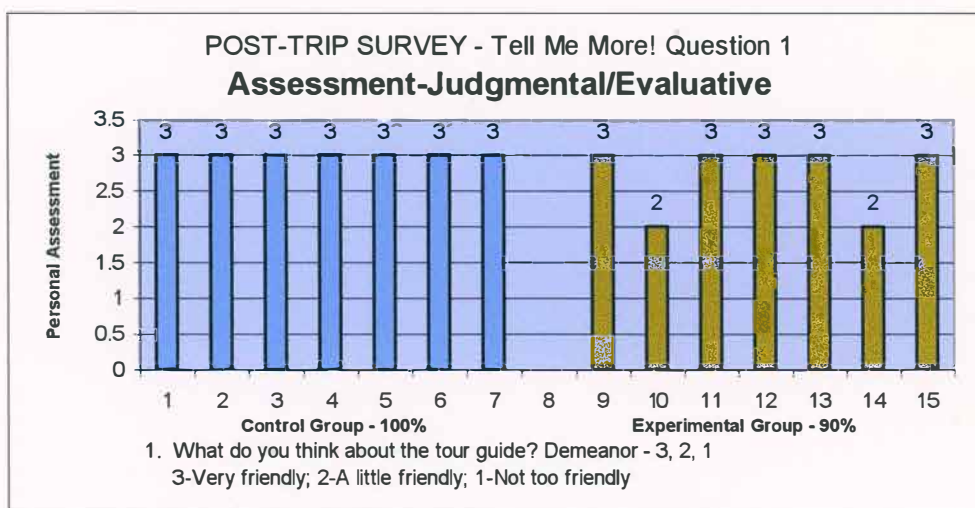
POST-TRIP SURVEY - Tell Me More! Question 3

Emotive Reasoning-Judgmental/Evaluative



3. Would you have rather had your parent/guardian as your chaperone?
 Yes-1 No-0

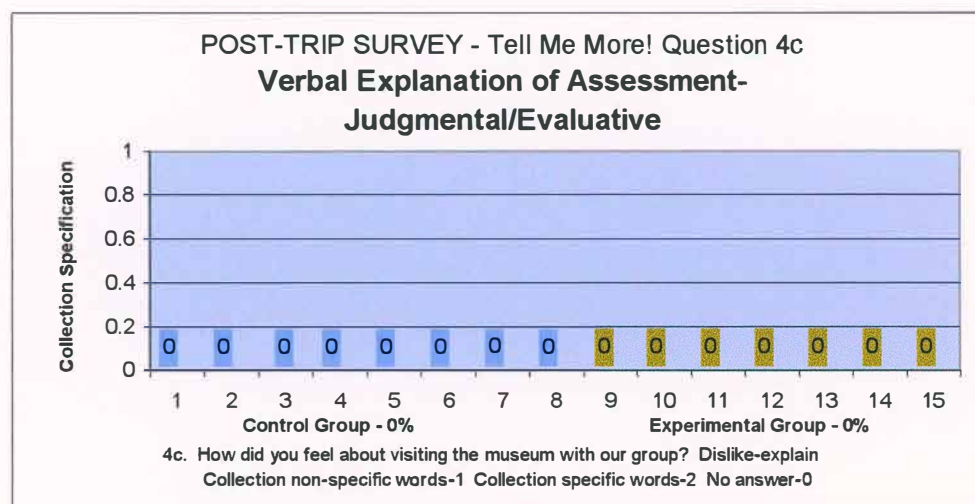
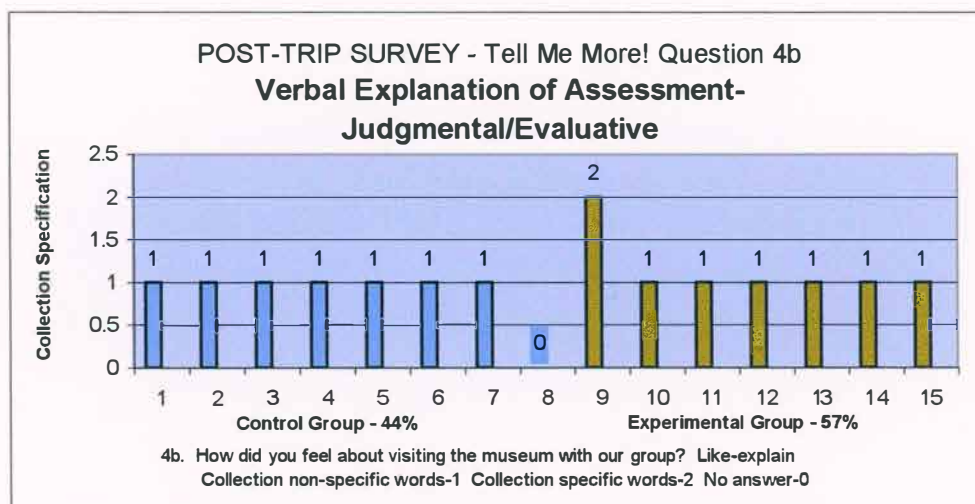
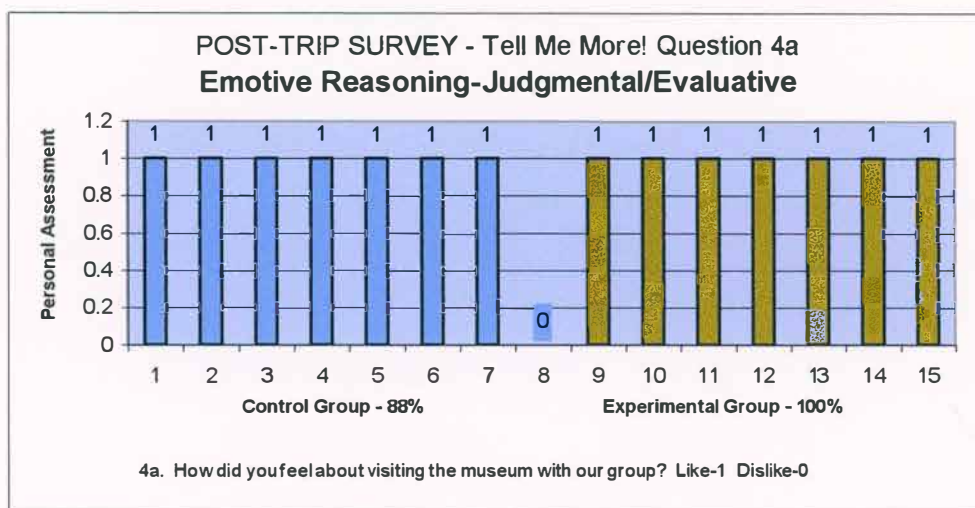
APPENDIX C18 ALTERNATIVE
POST-TRIP SURVEY CHART - TELL ME MORE!
 INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS



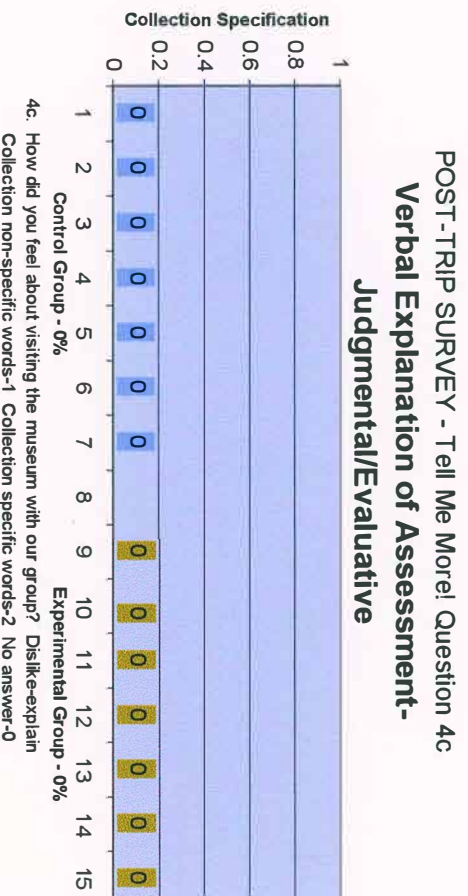
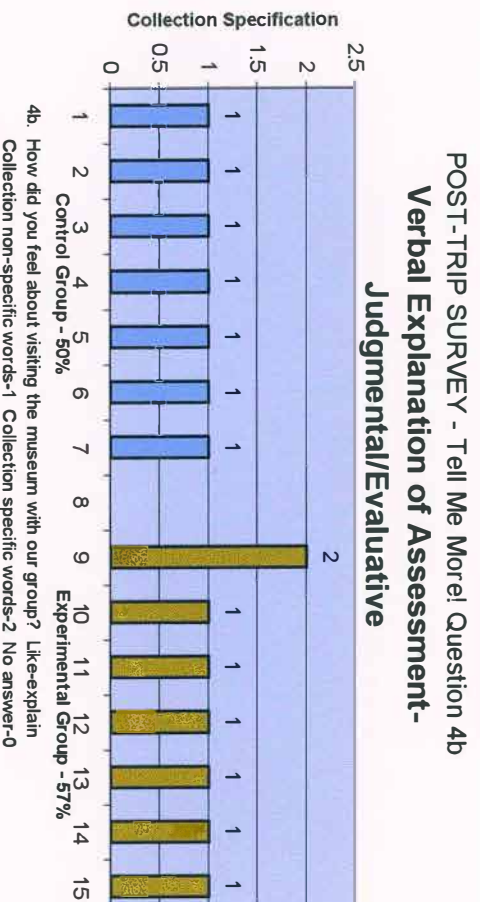
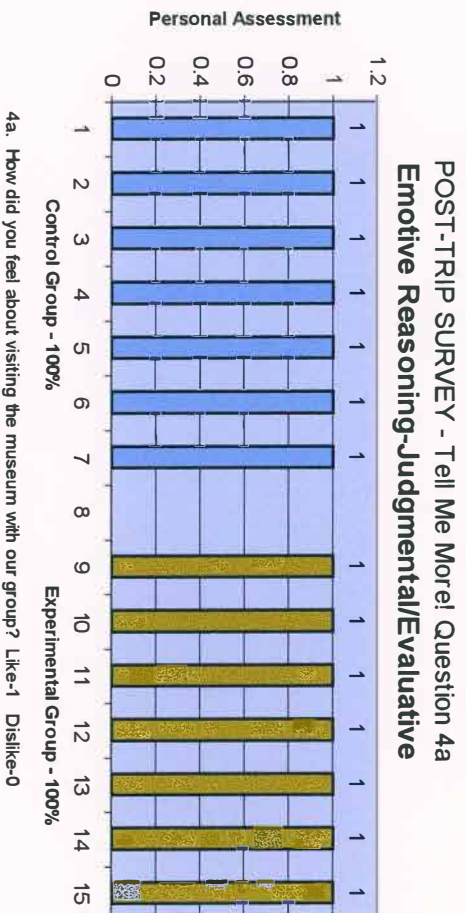
APPENDIX C18

POST-TRIP SURVEY CHART - TELL ME MORE!

INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS



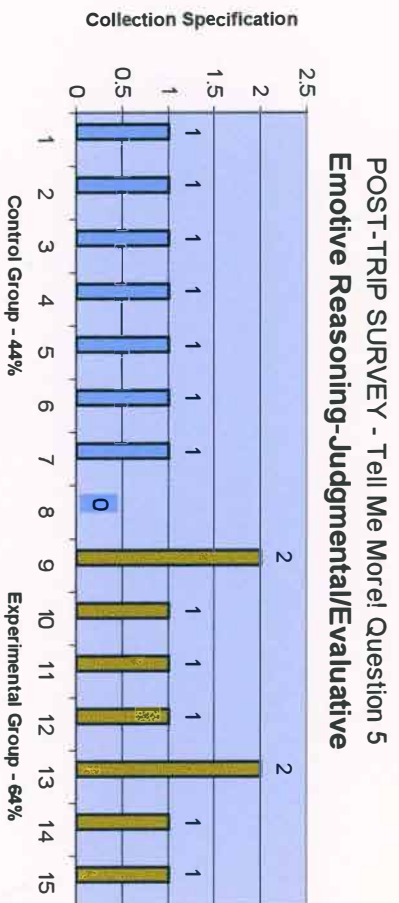
APPENDIX C18 ALTERNATIVE
POST-TRIP SURVEY CHART - TELL ME MORE!
 INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS



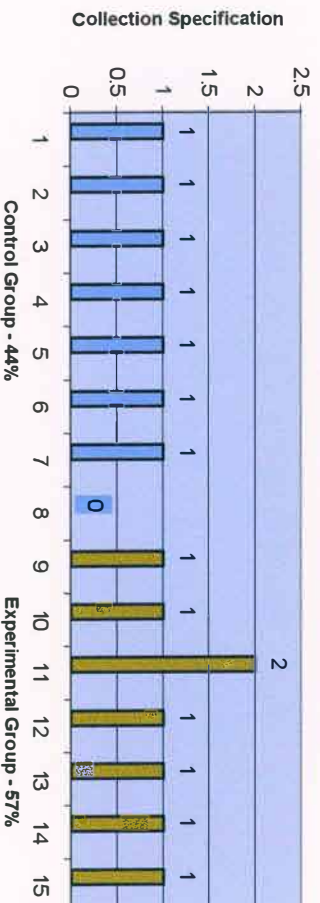
APPENDIX C18

POST-TRIP SURVEY CHART - TELL ME MORE!

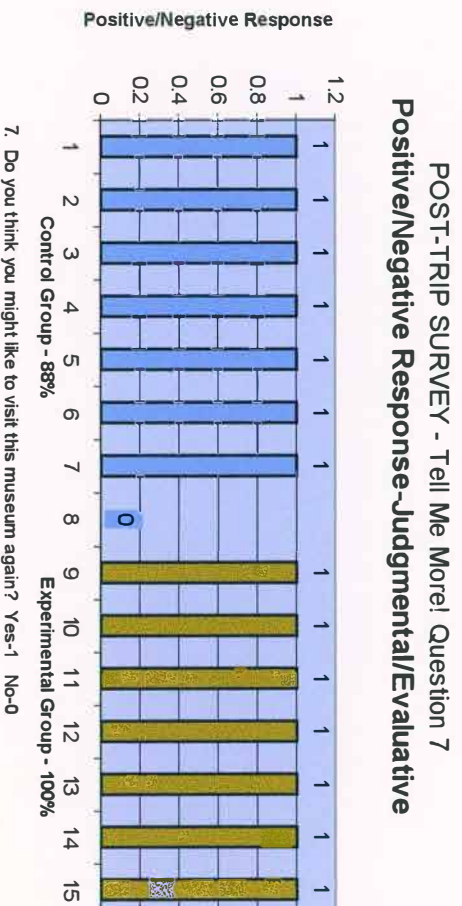
INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS



5. What did you like best about visiting the museum?
Collection non-specific words-1 Collection specific words-2 No answer-0

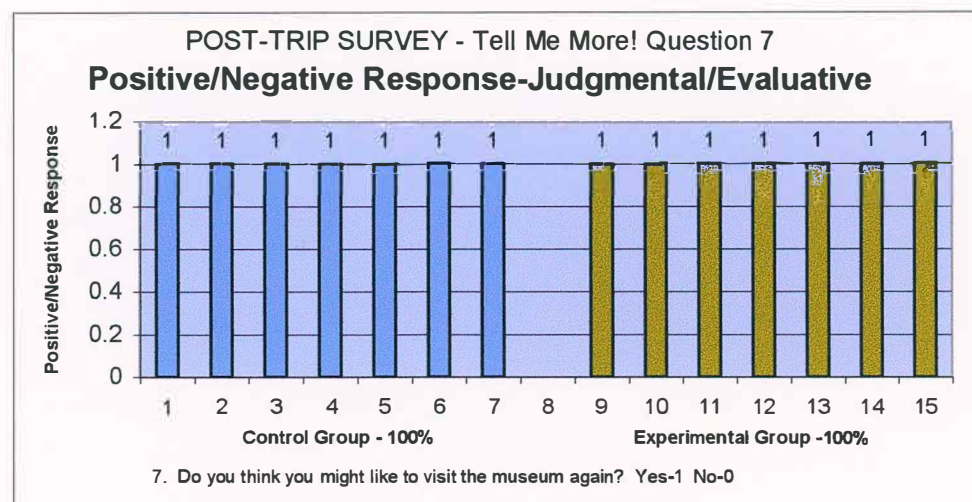
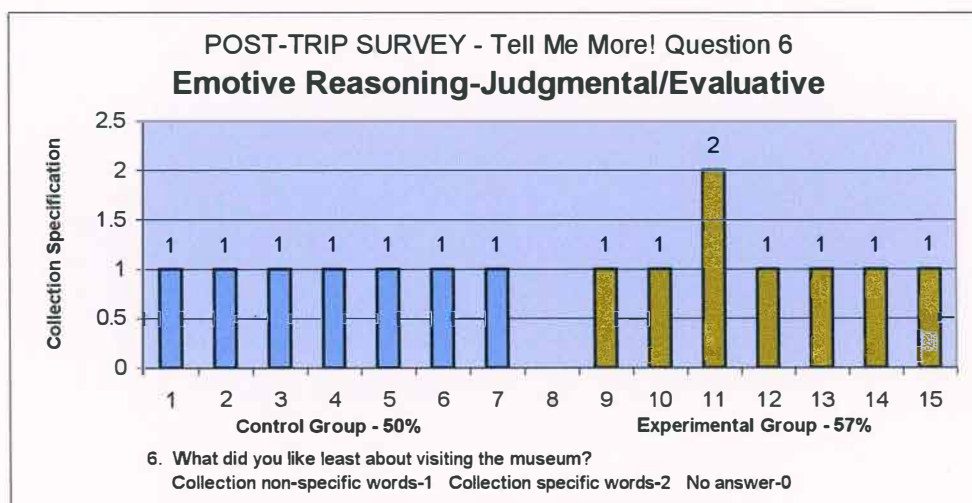
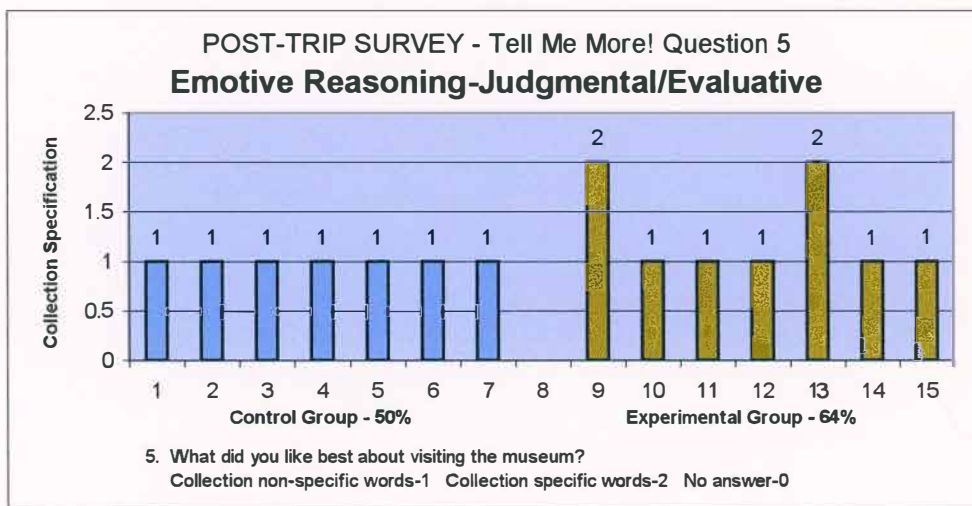


6. What did you like least about visiting the museum?
Collection non-specific words-1 Collection specific words-2 No answer-0

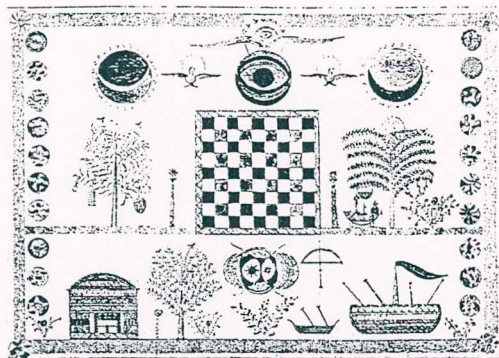


7. Do you think you might like to visit this museum again? Yes-1 No-0

APPENDIX C18 ALTERNATIVE
POST-TRIP SURVEY CHART - TELL ME MORE!
 INDIVIDUAL COMPARISON BY % WITHIN CONTROL AND EXPERIMENTAL GROUPS



APPENDIX C19 POST CARD RESPONSES



write something special about our museum visit
send in one week

I enjoyed ~~seeing and~~
learning about Japanese
art. My favorite was the Tea
houses. Thank you Carla
to:

C R

ATTRIBUTED TO SARAH BATES (American, Shaker)
Untitled: Symbolic Design (Imaginational Drawing)
Blue pen and ink, touches of red, with red and blue
washes, 15 x 20 1/2"

write something special about our museum visit
send in one week

Dear Carla,
What I liked
most about the museum
was the Chinese
throne room. It was
so neat that after
1000 yrs. it still survived. To:
Ask Kira if she
could write back
Love, R

ATTRIBUTED TO SARAH BATES (American, Shaker)
Untitled: Symbolic Design (Imaginational Drawing)
Blue pen and ink, touches of red, with red and blue
washes, 15 x 20 1/2"

write something special about our museum visit
send in one week

I thought it was really
something seeing all the
displays! I learned a lot
of things, like, he didn't know
that thing about the Japanese
tea but. I really to me in your
enjoyed it! Expect
met class.
bye!

ATTRIBUTED TO SARAH BATES (American, Shaker)
Untitled: Symbolic Design (Imaginational Drawing)
Blue pen and ink, touches of red, with red and blue
washes, 15 x 20 1/2"

write something special about our museum visit
send in one week

I really liked art class. R
I also liked going to the museum
and seeing the Japanese tea houses.
thank you!!
to:

ATTRIBUTED TO SARAH BATES (American, Shaker)
Untitled: Symbolic Design (Imaginational Drawing)
Blue pen and ink, touches of red, with red and blue
washes, 15 x 20 1/2"

write something special about our museum visit
send in one week

Dear Carla,
I'm sorry the postcard is
late. My brother thought the picture
on the front was pretty, so he put it
in his treasure box. I loved the museum.
I thought seeing it + to:
looking at the work in ()
it was special. I hope

ATTRIBUTED TO SARAH BATES (American, Shaker)
Untitled: Symbolic Design (Imaginational Drawing)
Blue pen and ink, touches of red, with red and blue
washes, 15 x 20 1/2"

write something special about our museum visit
send in one week

I liked the Japanese room because
it looked like it was outside. It
also all was made out of the wilderness.
from: S S
to:

ATTRIBUTED TO SARAH BATES (American, Shaker)
Untitled: Symbolic Design (Imaginational Drawing)
Blue pen and ink, touches of red, with red and blue
washes, 15 x 20 1/2"

write something special about our museum visit
send in one week

Sorry I didn't
The post card right one week.
But we were very busy. I think seeing
things from a hundred years ago was
really neat. I also liked the room from
Japan. from: M. L
to:

ATTRIBUTED TO SARAH BATES (American, Shaker)
Untitled: Symbolic Design (Imaginational Drawing)
Blue pen and ink, touches of red, with red and blue
washes, 15 x 20 1/2"

APPENDIX D

OBSERVATION RECORDS

- D1. Chaperone itinerary
- D2. Chaperone instructions for recording observations
- D3. Transcriptions from chaperone observation books
- D4. Chaperone observation book data

APPENDIX D1
ITINERARY PLACED IN CHAPERONE OBSERVATION BOOK
PLACED IN CHAPERONE OBSERVATION BOOK

Chaperones

Intinerary

approximate times

9 am - depart CCEEC

11 am - arrive at PMA

check in

11-11:30 am - lunch in the

cafeteria annex

11:30-1 pm - tour

1-2 pm - visit gift shop, walk around

1:50 pm - meet at benches in the

West entrance - where we entered

2 pm - board bus for home

4 pm - arrive at CCEEC

snacks, get artwork & goodbye

APPENDIX D2
CHAPERONE INSTRUCTIONS FOR RECORDING OBSERVATIONS
PLACED IN CHAPERONE OBSERVATION BOOK

At the Museum

You will be guiding approximately 4 children through the galleries on our private tour. They will be color coded with stickers to match you. I suggest placing two students together on each side of you.

As we arrive and move throughout the museum, I would like you to notate the actions of the children with you. Your observations might include such things as the look on their faces, what they are doing with their hands and feet (are they calm or fidgety), are they interested in what the tour guide is saying and showing or are they unfocused, are they looking at the other gallery visitors, is anyone asking questions....and so on.

Please record your notations something like this:

Yellow 2 - always stands at front middle of tour group

Yellow 4 - keeps looking behind her to see what others are doing

Red 3 - asked question about the materials used to create an object (Japanese teabowl)

As we move through the tour, your observations will tell me if children are interested or not, that they are getting tired and want to move on, that the younger ones are listening better than the older ones, etc.

APPENDIX D3

TRANSCRIPTIONS FROM CHAPERONE OBSERVATION BOOKS

(Editor's note, C. B. Chaperone Book – yellow group)

(C.B. was acting as the chaperone of the yellow group because scheduled yellow chaperone and the designated replacement were unable to attend the museum trip)

(Editor's note – yellow group members were:)

1. A.V
2. C.G.
3. M. S.
4. J. M.
5. C. R.

(Editor's note, page 1 contains itinerary instructions from the author to the chaperones)

(Editor's note, page 2 contains observation instructions from the author to the chaperones)

(Editor's note, chaperone did not follow author's instructions for recording information – chaperone (author) knew all students and recorded information not only from the yellow group, but from the green and red groups as well; chaperone also referred to students by first name instead of numbers, which for privacy have been changed to initials throughout the transcription; the tour guide, who's initials are M. S. is referred to as MS to distinguish comments from # 3 above.

(Editor's note, page 3)

C. R. – thought tour would be
stupid, but it isn't

K. M. – I can't believe
art is in the lunchroom

yo – S. S.

ah – R. S. basement

Where are the stools? – J. M. C. R.
explain -

C. R. to T. M. - What's your name
again?

big doors – look like a dungeon
tunnel

(Editor's note, page 4)

J. M. (to MS) 3 questions about chair to hold

(Editor's note, we take the elevator to the beginning of the Asian galleries, to the room where the Islamic tiles line the walls)

C. R. – Whoa - this is awesome

Rules – MS Q & A
no run, no touch

J. M. – touch – nail loose could fall +
break

K. M. – old paintings
could get scratches

L. M. – new could get smeared.

1 million visitors – imagine
to your house-

T. M. – looking around

MS look at J and China

J. M. – MS do you have
Kimono

(Editor's note: Tour begins in a room with Chinese ceramic sculpture, large and small)

Chinese sculpture – 1000+ years old
What kind of animals did they
have in ancient China?

points
?
look at pictures

N. M. – What are these made of?

A. V. – These are 1000 years old.

(Editor's note, page 5)

MS find out about the past
Mulan – T'ang Dynasty

came to museum they came to
look at art

Bactrianian
oxen cattle
pig horses J. M. – sequel
camel - 2 hump
ram/goat greyhounds
boar lion

(Editor's note, page 6)

K. M. – 2 hump camel came from the
Alps

Magic animals –
hands flew up.

dragon's
chimera – monster
MS – Why did they bury people with these?
J. M. – because you like them
K. M. valuable things in tombs so
they could live with them forever
MS – Chimera – for protectors to scare
bad spirits away.
A. V. – where the monster's evil
MS – evil hates to look upon itself

(Editor's note, page 7)

Clay discussion – Asian art kids
could relate to clay

some
other group ^ perplexed

M. S. – dancing girl
Andrew – do the Chinese still dress like
\CB that?

J. M. – one has long arm – maybe they
are long sleeves look like long
arms

L. M. – Why do the horses have no tails.
horsehair tails

(Editor's note, MS – discussion about the original tails being made of horsehair – “horsehair tails”)

(Editor's note, page 8)

V. M. yawned 12:30

C. R. yawned 12:30

Ming Dynasty

MS – What did they choose for decoration?

T. H. – blue & white

L. M. – flowers.

J. M. – Dragons

C. R. – Sharks – fish

L. M. – plants.

N. M. – fire

(Editor's note, page 9)

T.H. / Chinese shirt

J. S. – sitting back from group.
yawned

lines
leaves
rocks

K. M. – nature

N.M. – is it really from the
Chinese Emperor.

R. S. - mouth dropped open when
&V. M. MS said
throne room.

(Editor's note, page 10)

(Editor's note, we entered the)
throne w/ pillars

(Editor's note, children looking at the)
ceiling and columns

(Editor's note, MS talking about)
dragons – emperor – nature
set on one chest

3. dog cage –

5 peony – empress of China

6 long life plenty of food
peaceful death lots of children
??

(Editor's note, page 11)

hands chopped off

MS

something about violence?
something about art.?

SYMMETRICAL

L. M. **(Editor's note, L. M. posed in a symmetrical pose, then an unsymmetrical pose)**

L. M. – **(Editor's note, is there a)**
Key for lock on cabinet.

(Editor's note, page 12)

(Editor's note, MS)
not symmetry? Japan tea
house
look like nature –

Teahouse

J. M. – **(Editor's note, Where is the)** mud place where they stored
valuables

C. R. Yes! place in the house
to store valuables

(Editor's note, they were remembering a lesson on Japanese architecture where we talked about construction; that in Japanese houses prone to catching fire because they are made of wood and paper, mud storage areas were constructed as a place to keep valuables)

(Editor's note, MS)
no paint – nature

(Editor's note, MS)
gate
limbo bar – for teamaster

C. R. – handout as binoculars **(Editor's note, he was making his hands in the shape of binoculars so as to focus in on something interesting on the tea house)**

(Editor's note, page 13)

kneel + crawl in to bow low for
respect for
nature

bow to say hello
lower for more respect

tea bowl-

(Editor's note, MS)

you
can comment only about what is
around you? nature + senses —

12:55 (Editor's note, p.m.)

A. V. – will we go
gift shop

R. S. - water at bottom Kimono

w/ items from nature

N. M.
flower.

MS – chrysanthemum-

(Editor's note, page 14)

folding screen – Jap... stories
?place to get dressed?

stories – kitten & football
boys like butterflies

MS
technique? they didn't know the
word – (Editor's note, the students did not recall the meaning of the word technique)

MS how did they make it?

N. M. – play with jacket. (Editor's note, she lost focus on the discussion and began to play with her jacket)

Assymetry?

Favors family

(Editor's note, page 15)

viewing pavillion
pavillion days – day off from
school

(Editor's note, this was the end of the tour with MS. By this time the children were beginning to look a bit distracted and not as interested as they were when the tour first began. We thanked MS and after she left, we made arrangements to break into our chaperone groups and visit the bathrooms, bookstore and gift shops)

(Editor's note, S. G. Chaperone Book: red group)

(Editor's note – red group members were:

1. S. S.
2. J. S.
3. M. L.
4. K. M.
5. T. M.

(Editor's note, page 1 contains itinerary instructions from the author to the chaperones)

(Editor's note, page 2 contains observation instructions from the author to the chaperones)

(Editor's note, page 3)

#'s 1,3 & 4 – pointing things
out to others

3&5 – gravitating toward
MS

1&2 impressed w/ tunnel

2 – pointed out carpet

(Editor's note, chaperone notation beside written documentation – "SITTING")

2&3 – put hands up to answer
questions

4 – answered questions about
not touching anything

(Editor's note, page 4)

(Editor's note, chaperone notation beside written documentation – "SITTING")

1 – Looking at artwork
while MS spoke

1 – smiled when he heard
about 1,000 year old
Chinese clay sculpture –
answered question

5 – keeping to himself –
quiet, but interested

4 – looked a little bored

2 – hand up to answer
question

4. answered chinese

(Editor's note, page 5)**(Editor's note, chaperone notation beside written documentation - "SITTING")**

animal question

1 & 2 – shared a joke,
laughing with each other

4 – commented on camels

3&4 put hands up to answer
questions

5 – helped point out “weird
things” (chimeras)

4 – answered questions about
valuables in tombs

2 – a little disinterested

(Editor's note, page 6)**(Editor's note, chaperone notation beside written documentation- "SITTING")**

3 – answered questions
about dancing girl

(Editor's note, chaperone notation beside written documentation – "WALKING")

1 & 5 – interested in
seeing all the pieces
as we walk along

5 – likes to stay by
MS

2 – watching museum
guards

(Editor's note, chaperone notation beside written documentation – "SITTING")

4 – hand up to answer
questions

(Editor's note, page 7)**(Editor's note, chaperone notation beside written documentation – "SITTING")**

5 – hand up to answer questions

2 – sitting in back of group

5 – examining objects closely

1 – listening intently

(Editor's note, chaperone notation beside written documentation – "EMPEROR'S ROOM")

3 & 4 examining objects
closely

5 – very interested in
teapot & bowls

1 – looks a little bored

3 & 5 answering questions

(Editor's note, page 9)

(Editor's note, chaperone notation beside written documentation – "EMP. ROOM")

- 5 - listening intently
- 4 – commented on
children in Chinese
culture
- 4 – commented on getting
hands chopped off
as punishment

JAPANESE GARDEN

- 3 – lots of ooohs and aaahs
- 5 – yawn
- 5 – answering questions

(Editor's note, page 10)

- 3 – a little fidgety while
sitting
- 3 & 4 – stood up to see
water fountain
- 2 – looks a little bored
keeps looking behind
him
- 2 – yawn
- 3 4 5 – listening intently

(Editor's note, page 11)

- 5 – stretching
- 1,2 – looking at art behind
them while MS
talks
- 3,4,5 – raising hand
to answer questions
- 2 – pointing things
out to #1
- 1 & 2 pointing out things
on Japanese panel
- 3 & 4 answering questions

(Editor's note, page 12)

- 5 – fidgety
 - 4 – rubbing eyes
 - 2 – sitting still & listening
but not answering questions
 - 3 – pointing out things
on kimono
-

TAPESTRIES

- 5 – at front of group
- 3 – looking at museum
guards

(Editor's note, page 13)

- 2 – looking in next room
- 1, 2 – examining seals
closely
- 5 - yawn

(Editor's note, D. P.'s Chaperone Book – green group)

(Editor's note – green group members were:)

1. N. M.
2. R. S.
3. V. M.
4. T. H.
5. L. M.

(Editor's note, tour guide referred to as "S" has been changed by the editor to "MS" for consistency between the chaperone books)

(Editor's note, page 1 is blank, instructions appear at end of book – book was reversed for recording)

(Editor's note, page 2, instructions appear at end of book – book was reversed for recording)

D. P.
Green Group.

(Editor's note, page 3)

Intro of MS
All interested
1 looking around

elevator.
all pleased. Paying attention

4 looking at elev. helper
all paying attention during chair directions

5 clapping hands idly rhythmicall
all good humor looking at things.

1 talking to someone

4 standing looking at tour guide
for more direction, after MS she stopped
talking:

3 + 5 talking laughing clapping when we
go outside of elevator. Excited
about tunnel, clapping. (Not 4 but inside)

(Editor's note, page 4)

all taking chairs.

(Editor's note, page 5)

(S)
MS asks to repeat
museum
rules
5 volunteers

5 + 1 volunteer (Editor's note, arrow drawn from 5 to this phrase..) says dont touch work
 (Editor's note, arrow drawn from 1 to this phrase..) says dont run.

1 raises hand

4 interested alert but not talking

5 + 1 always have hand raised

(Editor's note, arrow drawn from 5 to this phrase..) says dont smear paint

How to wash things

2 raises hand

5 very responsive to questions, hands
 folded under chair. All paying attention

All still, calm looking at MS talking
 about things that got ruined in museum

(Editor's note, page 6)

Talk about Asian Art.

1 hand raised – tells her about
 kimono.

MS: "This stuff is about Iran".

MS: Chinese sculpt made of clay very
 old – dug up from ancient tombs.
 "What animals did they have?"

5 first one in, reciting animals

4 attentive, looking, not talking

1 next to guide, asking quest.,
 answering animal questions,

1 following grade closely.

All sit down

1 + 5 raises hands constantly.

2 raises hand when MS asked about
 Mulan movie.

(Editor's note, page 7)

MS says Mulan people came here
 for costumes research.

5 1 + 2 raise hand to answer
 question on animal-

4 answers without raising hand

3 raises hand – greyhounds

1 pointing, interested.

All attentive!

All Bactrian camel joke – all laugh.

1 fidgeting w/ museum sticker because
it fell off.

5 raises hand. + 1 + 3 for question
about made-up animals.

(Editor's note, page 8)

Chimera.

1 raises hand w/ question.

S: Why all in tombs?

4 looking at display
others look at S, interested.

5 raises hand "Why do camels have
stuff on humps?
(beast of burden)
another question.

1 raises hand

"Why camels such long legs!" (Editor's note, the "Why" is crossed out in the notebook)

Yes

"Evil hates to look upon itself.

5 has comment about brother.

2 raises hand when asked about
clay project.

(Editor's note, page 9)

Roll out clay, molds are made.

1 raises hand.

Color? Glaze. Glaze runs.

1 raises hand to point where it runs.

All pointing at runs. 4 not
pointing but interested.

found
MS: "These are ^ broken, and they glue it"

5 asks question about big ears on
monster.

All looking at display

MS:

One person who isn't chinese. Find that
sculpture."

1 raises hand + 2 + 5.

4 interested but not speaking or asking
or raising hand.

(Editor's note, page 10)

1 has question – about “Is anyone still alive who these things were made for?”

5 question – Why don't the horses have tails? “Because horsetail was maid of horsehair.”

Next room.

MS talks about Arabic writing

5 + 1 always with guide!

5, 1 + 3 raise hand (+2) raise hand

4 doesn't raise hand but answers

MS's question about blue & white

5 says “flowers”

(Editor's note, page 11)

1 says “fish”

5 says “plants

1 says “fire”.

5 has hand raised.

4 talks to guide, says “I have dragon + Chinese writing on shirt”.

5 says “lines”.

3 biting nails, yawns, but interested

2 points at display ??????

1 stands up & responds to say what it is, responding to MS's question.

4 laughing at a kid's joke silently.

1 takes chair to move on before others.

MS says “read these clues & look at art “to find out. Hands out paper.

(Editor's note, page 12)

Let's move to find out.

All looking.

2 + 3 looking in a case

so is 1

4 is looking + happy.

I ask 5 if she found
one + she said yes, here.

All sit down after hunt.

MS: thing in middle is a throne.

Whole ceiling from China & all
wood.

(Editor's note, page 13)

1 sitting in back..

All raise hand ????? when asked
how many found the clues?

All attentive when she talks about
84 dragons on cabinet.

Dragon stands for emperor, rain,
good stuff, nature.

Chinese air conditioner.

Foo dog, good luck.

Emperors dog cage, All interested
in everything., pointing where
they found them.

"Empress of China, peony".

#6 question, All G's raise hand,
,excited., health, lots of children.

(Editor's note, page 14)

MS talks about kids getting
sick,

1 looking around, at at other
things.

Another kid talks about Japanese cutting of
parts of bodies.

5 has smtg about violence, but ...

MS says know what symmetrical
means?

5 answers correctly.,

MS uses her as an example.
to show symmetry, standing.

5 stays standing

But find me some
Japanese examples that
are not symmetrical.

(Editor's note, page 15)

Japanese tea Room.

All interested.

MS says asymmetry cause looks
like nature.

1 + 5 right next to MS!

2 + 3 look at kid who talks (**Editor's note, "is as" is crossed out**)
about the hard mud place.

MS: drinking tea.

1 + 5 raise hand. & answer.

MS: house just for having tea.
"use bamboo, left all the color
of nature". "paper windows."
"limbo bar?" No, a gateway"

(Editor's note, page 16)

MS uses 4 as example "You're
having a tea, you're the
tea master, inviting 5 people,
lift off that limbo bar. leave tea
house, walk on rocky path, so
you can think about nature, look
at water dripping

1 ask question "What's that?"
(hole (vent) in fence.)

MS: kneel down because bow.

5 + 2 imitating bowing.

T. H. serves you a tea – tea is
so terrible – he did his job. See
hear, taste, touch. – talk only
about the present!!

(Editor's note, page 17)

MS: things only look like they're from nature

1 looking at bamboo, touching, next to
her.

5 laughing at MS's joke.

New room: to
laquer kimono. (**Editor's note, the word laquer is crossed out.**)

kids make 3 rows with their stools.

5 + 1 sit next to MS again

2 + 3 second row

4 in back.

kimono. "What see from nature?"

1 raises hand, says "bushes"

(Editor's note, page 18)

MS: kimonos

1 asks "Why chrysanthemum?"
stands for

MS: Superfamous family.

1 very actively looking

1 + 3 raise hand, + 5 does too.

4 looking around but interested.

in descrip of Japanese
rooms.

MS: men play football, women

entertain – "women loses kitty cat.
"story"

5 raises hand. found cat.

MS: men dresses butterfly"

1 raises hand, stands up to see.

(Editor's note, page 19)

Next room, books, masks, etc.

3 asks about masks.

5 responds to quest about "where's
water on kimonos".

MS: game of go

1 + 4
in back row. 1 is briefly
distracted by people entering.

5 + 3 are in front + very responsive

2 is in 2nd to back row,

MS talks about colors and fabric on
kimono

5 raises hand but MS doesn't respond

3 + 5 very responsive to all q's.

(Editor's note, page 20)

2 looking down at floor

5 raises hand but yawning.

1 restless on stool

4 looking over other kid, interested in
what MS is saying.

1 rocking.

2 looking at what shes saying, but
not animated.

(Editor's note, page 21)

New room Scrolls.

1 following MS closely!!

4 figeting w/ chair, but
regains interest quickly.

All interested! In story

About lame beggar on scroll

5 very responsive & laughs.

Kids talk to each other after!

MS: calligraphy, chop.

1 pointing to another scroll.

5 tries to look at my book,
this writing.

(Editor's note, page 22)

Scroll: viewing pavilion,
watching geese.

4 interested but eyes sometimes
down to floor, shifting
feet.

kids arent sitting, carring chairs,

2 serious face, asks me
"is that to write infor-
mation?"

New Room:

Looking at a pinkish colored, more modern
Plate.

MS: mixes color into clay.

2 + 3 stay with her.

(Editor's note, page 23)

(Editor's note, no writing on this page)

(Editor's note, page 24)

(Editor's note, no writing on this page)

(Editor's note, page 25)

Laquer room
(just pass through).

(in MS's office:) -- all interested

afterwards:

5, 2 + 3 comment on how
 great it is & we're only
 seeing a tiny part of museum!

All excited, didn't want to wait in
 hall, wanted to go to gift
 shop. So we go.

Things too expensive in first one, so
 they want to go to discount gift
 shop.

(Editor's note, on page at the other end of the chaperone's book is written:)

D. P. – Green.

1. N. M.
2. R. S.
3. V. M.
4. T. H.
5. L. M.

(Editor's note - there is a note attached over these names that reads:)

UNDER THIS NOTE
 are the names of the
 "green group"
 students.

- D.

fighting with chair, but
regains interest quickly



has smtg about violence,
but...

interested but eyes
sometimes down to
floor, shifting feet



answers correctly about
symmetry



used as an example to
model - posed in
symmetrical and
asymmetrical positions
by MS



next to MS



imitating bowing



second row



raises hand - found cat



responds to question
about where's water on
kimono



very responsive



raises hand but MS
doesn't respond



very responsive to all q's



raises hand
but yawning



very responsive +
laughs



comment on how great
it is + we're only seeing
a tiny part of museum



"Is it really from the Chinese Emperor."	👄	peaceful death, plenty of food, lots of children hands chopped off
takes chair to move on before others	👉	another kid talks about Japanese cutting of parts of bodies
looking in a case	+	said something about violence said something about art
sitting in back	👉	symmetry/asymmetry posed student in both position
raise hand - excited	👋	"not symmetry?" "Japan tea house" "look like nature"
looking around at other things	+	"no paint - nature" "gate - limbo bar for teamster"
next to MS!	👉	"kneel and crawl in to bow low for respect for nature" "bow low to say hello lower for more respect"
raise hand and answer ask question - What's that?	👋 👄	"you can comment only about what is around you? nature + senses
looking at bamboo, touching, next to her	+	house just for having tea "use bamboo, left all the color of nature." "paper windows." "limbo bar?" "No, a gateway"
sit next to MS again	👉	MS uses G4 as sample "You're the teamster, inviting 5 people, lift off that limbo bar, leave tea house, walk on rocky path, so you can think about nature, look at water dripping.
"bushes" asks	👄	G4 serves you tea - tea is so terrible - he did his job. See hear, taste, touch. - talk only about the present!!
"Why chrysanthemum" "flower" (chrysanthemum)	👄	"Things only look like they're from nature"
very actively looking	+	Kimono - what see from nature?
raise hand	👋	"chrysanthemum" Stands for Superfamous family
raises hand. stands up to see	👋 👋	"folding screen - Japanese stories? place to get dressed"
in back row	👉	stories about kitten & football, boys like butterflies
is briefly distracted by people entering	😞	"Where's water on kimono?" talks about colors and fabric on kimono
restless on stool	🌀	"technique" (nobody knew the word) "how did they make it?"
rocking	🌀	A2 interested in story about lame beggar on scroll.
following MS closely!	👉	"viewing pavilion, pavilion days days off from school" watching geese
playing with her jacket, she lost focus of the discussion	🌀	looking at pinkish colors, more modern plate "mixes color into clay"

APPENDIX D4

CHAPERONE OBSERVATION BOOK DATA

CONTROL AND EXPERIMENTAL GROUPS

	Control Group Green 4-Boy, 4th Grade	Control Group Green 5-Girl, 5th Grade	Experimental Group Yellow 3-Girl, 3rd Grade	Experimental Group Yellow 4-Boy, 2nd Grade	Experimental Group Yellow 5-Boy, 2nd Grade	Experimental Group Red 4-Girl, 4th Grade
	looking at elevator helper	clapping hands idly rhythmical	"dancing girl"	"Where are the stools?"	"thought the tour would be stupid, but it isn't"	"I can't believe art is in the lunchroom"
	standing looking at tour guide for more direction, after MS she stopped talking	talking laughing clapping when we go outside of elevator.	quiet and shy, she was interested in everything, but only made one notable comment	questions about chair to hold	yawned	pointing things out to others
	excited about tunnel, clapping, but inside	Excited about tunnel, clapping		"What's your name again?"	"Sharks - fish"	answered questions about not touching things
	Interested alert but not talking	volunteers (to repeat rules) says "don't touch work"		"Whoa, this is awesome"	"Yes! Place in the house to store valuables."	"old paintings could get scratched"
	attentive, looking, not talking	"new could get smeared"		"touch-nail loose could fall and break"	using paper handout as binoculars to focus in on something interesting in the tea house	looks a little bored
	answers without raising hand	always have hand raised		"Because you like them"		commented on camels
	looking at display	very responsive to questions		"one has long arm - maybe they are long sleeves"		"2 hump camel came from the Alps"
	All pointing at runs, G4 not pointing, but interested	hands folded under chair		look like long arms"		put hand up to answer questions
	interested but not speaking or asking or raising hand	first one in, reciting animals		"mud place where they stored valuables."		answered questions about valuables in tombs
	doesn't raise hand but answers "blue + white"	raises hands constantly				"Valuable things in tombs so they could live w/ them forever"
	talks to guide, says "I have dragon + Chinese writing on shirt"	raise hand to answer question on animal				hand up to answer questions
	"Chinese shirt"	raises hand for question about made-up animals				examining objects closely
	laughs at kid's joke silently	asks question about big ears on monster				commented on children in Chinese culture
	is looking + happy	raises hand				commented on getting hands chopped off as punishment
	raise hand - excited	"Why do the horses have no tails?"				stood up to see water fountain
	G4 used as an example in story about tea master	"Why don't the horses have tails?"				listening intently
	In back	always with guide				raising hand to answer questions
	looking around but interested	raise hand				"nature"
	in back row	says "flowers"				answering questions
	looking over other kid, interested in what MS is	"flowers"				rubbing eyes
		says "fire"				
		has hand raised				
		says "lines"				
		"plants"				
		(chaperone asked if G5 had found a "clue?"				
		she said "yes, here"				

Control Group Yellow 1-Boy, 4th Grade	Control Group Yellow 2-Boy, 3rd Grade	Control Group Red 1-Boy, 5th Grade	Control Group Red 2-Boy, 5th Grade	Control Group Red 3-Girl, 3rd Grade	Control Group Green 3-Girl, 5th Grade
"these are 1000 years old."	<i>this child is very talented artistically, and very articulate, however he will only talk when spoken to one on one</i>	"Yo"	impressed with tunnel	pointing things out to others	talking and laughing
"where the monster's evil"		pointing things out to others	pointed out carpet	gravitating toward MS	clapping when we go outside of elevator
"do the Chinese still dress like that?"	he was engaged through the entire tour, but, would not say a word	impressed with tunnel	puts hands up to answer questions	"do you have Kimono"	Excited about tunnel, clapping
"will we go to gift shop"		looking at artwork while MS spoke	hand up to answer question	put hands up to answer questions	raises hand "greyhounds"
		smiled when he heard about 1,000 year old sculpture - answered question	"Dragons"	put hands up to answer questions	raises hands for question about made-up animals
		shared a joke (with R2) laughing with each other	sitting back from group yawned	answered questions about dancing girl	raise hand
		interested in seeing all the pieces as we walk along	shared a joke (with R1) laughing with each other	examining objects closely	biting nails, yawns, but interested yawns
		listening intently	a little disinterested	answering questions	mouth dropped open when MS said throne room
		looks a little bored	watching museum guards	lots of ooohs and aaahs	looking in a case
		looking at art behind them while MS talks	sitting in back of group	a little fidgety while sitting	raise hand - excited
		pointing out things on Japanese panel	looks a little bored keeps looking behind him	stood up to see water fountain	look at kid who talks about the hard mud place
		examining seals closely	yawned	listening intently	second row
			looking at art behind them while MS talks	raising hand to answer questions	raise hand
			pointing out things to R1	answering questions	asks about masks
			pointing out things on Japanese panel	pointing out things at kimono	in front + very responsive
			sitting still & listening, but not answering questions	looking at museum guard	very responsive to all q's
			looking in next room		stays with MS
			examining seals closely		comment on how great it is + we're only seeing a tiny part of museum

Key to Symbols

- physical engagement - location/proximity
- physical engagement - vocalization
- physical engagement - visual/auditory
- physical engagement - gestural
- physical engagement - restlessness
- mental/emotional engagement - excitement
- mental/emotional engagement - happiness
- mental/emotional disengagement - disinterest
- mental/physical disengagement - fatigue

Experimental Group Red 4-Girl, 4th Grade	Experimental Group Red 5-Boy, 5th Grade	Experimental Group Green 1-Girl, 3rd Grade	Experimental Group Green 2-Girl, 4th Grade	Tour Guide at Philadelphia Museum of Art MS
<p>🗨️ "I can't believe art is in the lunchroom"</p> <p>👉 pointing things out to others</p> <p>🗨️ answered questions about not touching things</p> <p>👉 "old paintings could get scratched"</p> <p>🌟 looks a little bored</p> <p>commented on camels "2 hump camel came from the Alps"</p> <p>put hand up to answer questions</p> <p>answered questions about valuables in tombs</p> <p>"valuable things in tombs so they could live w/ them forever"</p> <p>hand up to answer questions</p> <p>examining objects closely</p> <p>commented on children in Chinese culture</p> <p>commented on getting hands chopped off as punishment</p> <p>stood up to see water fountain</p> <p>listening intently</p> <p>raising hand to answer questions</p> <p>"nature"</p> <p>answering questions</p> <p>rubbing eyes</p>	<p>🗨️ "this drawing has a deckle edge"</p> <p>👉 looking around</p> <p>👉 gravitating toward MS</p> <p>🗨️ keeping to himself - quiet, but interested</p> <p>👉 helped point out "weird things" (chimeras)</p> <p>interested in seeing all the pieces as we walk along</p> <p>likes to stay by MS</p> <p>hand up to answer questions</p> <p>examining objects closely</p> <p>very interested in teapots and bowls</p> <p>answering questions</p> <p>listening intently</p> <p>yawn</p> <p>answering questions</p> <p>listening intently</p> <p>stretching</p> <p>raising hand to answer questions</p> <p>fidgety</p> <p>at front of group</p> <p>yawn</p>	<p>🗨️ looking around</p> <p>👉 taking to someone</p> <p>👉 says don't run</p> <p>👉 always have hand raised</p> <p>🌟 hand raised - tells her about kinomo</p> <p>👉 next to guide, asking quest.</p> <p>🗨️ answering animal questions</p> <p>👉 following grade closely</p> <p>👉 raises hands constantly</p> <p>👉 raise hand to answer question on animal</p> <p>👉 pointing, interested</p> <p>🌟 fidgeting w/ museum sticker because it fell off</p> <p>🗨️ raises hand for question about made-up animals</p> <p>👉 raises hand w/ question "What are these made of?"</p> <p>👉 raises hand</p> <p>👉 raised hand</p> <p>👉 raises hand to point where it runs</p> <p>👉 raises hand</p> <p>🗨️ has question - about "Is anyone still alive who these things were made for?"</p> <p>👉 always with guide</p> <p>👉 raise hand</p> <p>🗨️ "fish"</p> <p>🗨️ "fire" (noted error)</p> <p>👉 stands up + responds to say what it is, responding to MS's</p>	<p>🗨️ "Ah"</p> <p>🗨️ raises hand</p> <p>🗨️ raises hand when MS asked about Mulan movie</p> <p>👉 raise hand to answer question on animal</p> <p>👉 raises hand when asked about clay project</p> <p>👉 raises hand</p> <p>👉 points at display</p> <p>👉 looking in a case</p> <p>👉 raise hand - excited</p> <p>👉 mouth dropped open when MS said throne room</p> <p>👉 look at a kid who talks about the hard muc place</p> <p>👉 imitating bowing</p> <p>👉 second row</p> <p>🗨️ "kimono - water at bottom w/ items from nature"</p> <p>👉 second to back row</p> <p>👉 looking down at floor</p> <p>👉 looking at what shes (MS) saying, but not animated</p> <p>🗨️ serious face, asks me (the chaperone) "Is that to write information?"</p> <p>👉 stays with Mrs. S.</p> <p>👉 comment on how great it is + we're only seeing a tiny part of the museum</p>	<p>🗨️ "no run, no touch"</p> <p>👉 "1 million visitors - imagine to your house"</p> <p>🗨️ asks students to repear museum rules</p> <p>🗨️ talk about Asian art</p> <p>🗨️ "look at J and China"</p> <p>👉 "Chinese sculpture - 1000+ years old</p> <p>🗨️ "What kind of animals did they have in China?"</p> <p>🗨️ "find out about the past Mulan - Tang Dynasty"</p> <p>🗨️ "came to museum they came to look at art"</p> <p>🗨️ All Baofan camel joke all laugh</p> <p>🗨️ "Magic animals"</p> <p>🗨️ "Dragon's, chimera-monster</p> <p>🗨️ "Why did they bury people with these?"</p> <p>🗨️ "Chimera - for protectors to scare bad spirits away."</p> <p>🗨️ "evil hates to look upon itself"</p> <p>👉 roll out clay, molds are made</p> <p>👉 Color? Glaze: Glaze runs.</p> <p>🗨️ MS talks about Arabic writing</p> <p>🗨️ MS says "read these clues + look at art" to find out.</p> <p>🗨️ Hands out paper.</p> <p>🗨️ Lets move to find out</p> <p>🗨️ All sit down after hunt.</p> <p>🗨️ "thing in middle is a throne"</p> <p>👉 Whole ceiling from China + all wool</p> <p>👉 All raise hand when asked how many found the clues</p> <p>👉 All attentive when she talks about</p> <p>👉 84 dragons on cabinet</p> <p>🗨️ talking about dragons, emperor, nature</p> <p>🗨️ Dragons stands for emperor, tain good stuff, nature</p> <p>🗨️ Chinese air conditioner</p> <p>🗨️ Foo dog, good luck</p> <p>🗨️ Emperors dog cage. All interested in everything, pointing where they found them.</p> <p>🗨️ "What did they choose for decoration"</p> <p>🗨️ Empress of China, peony</p>

APPENDIX E
MUSEUM EDUCATORS SURVEY

- E1. Museum educators mailing list
- E2. E-mail introduction letter to museum educators
- E3. Survey letter to museum educators
- E4. Museum educators survey responses
- E5. Museum educators survey – numerical data of responses – Pre-trip
- E6. Museum educators survey – numerical data of responses – Trip
- E7. Museum educators survey – numerical data of responses – Post-trip
- E8. Museum educators survey – numerical data of responses – Additional questions
- E9. Sample of thank you note sent to museum educators
with announcement of “grand prize” winner

APPENDIX E1 MUSEUM EDUCATORS MAILING LIST

Barbara Bassett
Curator of Youth & Family Programs
Philadelphia Museum of Art
P.O. Box 7647
Philadelphia, PA 19101

Dr. Kent Lydecker
Assoc. Director of Education
Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028

Pam Donahue
Family & Community Programs
Dallas Museum of Art
1717 N. Harwood
Dallas, TX 75201

Nancy Jones
Director of Education
Detroit Institute of Arts
5200 Woodward Avenue
Detroit, MI 48202

Beth Schneider
Director of Education
The Museum of Fine Arts Houston
P.O. Box 6823
Houston, TX 77265

Maria Garcia
Family & Youth Program Coordinator
Denver Art Museum
100 W 14th Avenue Pkwy.
Denver, CO 80204

Robert W. Esleridge
Director of Museum Education
The Art Institute of Chicago
111 S Michigan Avenue
Chicago, IL 60603

Louise Cameron
Youth & Family Programs
The Saint Louis Art Museum
One Fine Arts Drive, Forest Park
Saint Louis, MO 63110

Brandon Noble
School Programs Assistant
Walters Art Gallery
600 North Charles Street
Baltimore, MD 21201

Jill Rullkoetter
Director of Education
Seattle Art Museum
P.O. Box 22000
Seattle, WA 98122

Carol Genshaft
Director of Education
Columbus Museum of Art
480 E. Broad Street
Columbus, OH 43215

Carol Royer
Director of Education
Museum of American Art
118 North Broad Street
Philadelphia, PA 19102

Elizabeth Garrison
Curator of Education
Portland Art Museum
1219 SW Park Avenue
Portland, OR 97205

Ray Williams
Head of Education
Freer & Sackler Galleries
MRC 707, Smithsonian Institution
Washington, D.C. 20560

Blake Bradford
Director of Education
The Fabric Workshop & Museum
1315 Cherry Street, 5th Floor
Philadelphia, PA 19107

Allison Reid
Curator of Education
New Orleans Museum of Art
P.O. Box 19123
New Orleans, LA 70179

Veronica Jenke
Head of School & Youth Programs
National Museum of African Art
950 Independence Ave. SW
Washington, D.C. 20560

Elizabeth Escamilla
Student, Teacher & Family Audiences
The Getty Center
2100 Getty Center Drive
Los Angeles, CA 90049-1681

Gill Wakely, Director of Education
Museum of Archeology/Anthropology
The University of Pennsylvania
33rd & Spruce Street
Philadelphia, PA 19104

David Young
Director of Education
Atwater Kent Museum
15 S 7th Street
Philadelphia, PA 19106

APPENDIX E2

E-MAIL INTRODUCTION LETTER TO MUSEUM EDUCATORS

Subj: **Carla Bednar/Graduate Student/University of the Arts/Philadelphia/Thesis Info**
 Date: 6/16/01 5:52:17 PM Eastern Daylight Time
 From: [REDACTED]

To: bbassett@philamuseum.org	To: ray.williams@asia.si.edu
To: Kent.Lydecker@metmuseum.org	To: jenkev@nmafa.si.edu
To: jones@dia.org	To: bnoble@thewalters.org
To: bschneider@mfah.org	To: fwmeducation@yahoo.com
To: reskridge@artic.edu	To: crov@pafa.org
To: cameron@slam.org	To: gwwakely@sas.upenn.edu
To: P.DONAHUE@dm-art.org	To: EduYoung@aol.com
To: mgarcia@denverartmuseum.org	To: areid@noma.org
To: elizabeth.garrison@pam.org	To: cgenshft@cmaohio.org

Dear Museum Educator,

I am writing as a graduate student of Art Education at the University of the Arts in Philadelphia, Pennsylvania. I greatly value your knowledge and expertise in the field of museum education. My particular interest relates to your experience with elementary school age children as a museum audience.

In a few days, I will be mailing and/or telephoning you with a survey created to further my thesis research on the effectiveness of pre-visit education. Your answers are very important in understanding the preparedness of young children as they visit museums and are vital to my analysis of the current state of affairs regarding such matters. In addition to asking you to complete my survey, I am interested in having you send me examples of teacher material, exhibition kits, educational brochures, etc. A self-addressed, stamped envelope will be forwarded to facilitate your response.

Thank you in advance for your time. Your insight and experience and the sharing of educational materials from your institution are truly appreciated. Please look for my mailing in the days to come.

Sincerely,

Carla Bednar
 Graduate Student/University of the Arts

P.S. In order to entice you to return my survey, I am going to appeal to your sense of humor! One returned survey will be selected to win a special GRAND PRIZE selected from the gift shop of the Philadelphia Museum of Art. The prize will be fun and the lucky winner will be announced via my e-mail list serve. Thanks again!

Comments or questions:
 Carla Bednar

Telephone: [REDACTED]

Fax: [REDACTED]

E-mail: [REDACTED]

APPENDIX E3
SURVEY LETTER TO MUSEUM EDUCATORS
 (SIZE REDUCED FOR REPRODUCTION)
 Page 1 of 4

Carla Bednar

June 15, 2001

Name, Title
 Business
 Address
 City State Zip Code

Dear Name Here:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences, and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?
 (all returned surveys will be entered in a contest to receive a **SURPRISE** gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide **pre-trip** educational materials to elementary school **teachers**? If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

1b. How are these materials **disseminated to the teachers**?

- ☐ Upon request
- ☐ Select mailing list
- ☐ Other _____

1c. Which **pre-trip** educational materials **are used most frequently by the teachers**?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

2a. Do you provide **pre-trip** educational materials to elementary school **students**? If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

2b. How are these material **disseminated to the students**?

- ☐ Through teachers
- ☐ Through school libraries
- ☐ Downloading through the Internet
- ☐ Other _____

2c. Which educational materials **are used most frequently by the students**?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

TRIP

3a. Do you provide educational materials to elementary school **teachers during their trip**?

If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
- ☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

3b. How are these materials **disseminated to the teachers**?

- ☐ Upon their arrival to the museum/admissions
- ☐ Through tour guides
- ☐ Throughout the museum
- ☐ In a gift shop/bookstore
- ☐ Other _____

3c. Which educational materials **are used most frequently by the teachers during their trip**?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
- ☐ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

4a. Do you provide educational materials to elementary school **students during their trip**?

If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
- ☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
- ☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

4b. How are these materials **disseminated to the students**?

- ☐ Upon their arrival to the museum/admissions
- ☐ Through tour guides
- ☐ Throughout the museum
- ☐ In a gift shop/bookstore
- ☐ Other _____

4c. Which educational materials **are used most frequently by the students during their trip?**

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
- ☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
- ☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school **teachers after their trip?** If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

5b. How are these materials **disseminated to the teachers?**

- ☐ For pickup throughout the museum
- ☐ Take home packets
- ☐ Gift shop/bookstore purchases
- ☐ Other _____

6a. Do you provide educational materials to elementary school **students after their trip?** If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
- ☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

6b. How are these educational material **disseminated to the students?**

- ☐ For pickup throughout the museum
- ☐ Take home packets
- ☐ Gift shop/bookstore purchases
- ☐ From their teachers
- ☐ Other _____

7a. If you answered **yes** to any of the above questions, are these materials available

- ☐ free of charge
- ☐ for a fee

7b. Briefly explain what is available free and what is available for a fee _____

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

9. Do you offer formal **teacher educational programs**? If yes, check all that apply.

- ☐ During the summer
☐ During the school year
☐ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal **children's educational programs**? If yes, check all that apply.

- ☐ During the summer
☐ During the school year
☐ Throughout the calendar year (after school and/or weekends)

11. What is the approximate **number of school groups** (including in school, after school, home school, and community groups) visiting your institution each year? _____

12. Of these, approximately how many are **elementary school age groups**? _____

13. In general, **how prepared** are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☐ Somewhat prepared
☐ Under prepared
☐ Varies greatly from group to group (please explain) _____
-
-

14a. Have you conducted research on the effectiveness of your educational materials for children?

- ☐ Yes
☐ No

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☐ Yes
☐ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Carla Bednar

APPENDIX E4

MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM 1-PAGE 1

Carla Bednar

June 15, 2001

Robert W. Eskridge, Director of Education
The Art Institute of Chicago
111 S Michigan Avenue
Chicago, IL 60603

Dear Mr. Eskridge:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
☒ Exhibition materials (visual) i.e., slides, posters, reproductions
☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☒ Exhibition materials (Internet) i.e., website, website links
☒ Institutional brochures
☒ Maps
☒ Other

teachers may request these materials and other resources from our Teacher Resource Center

1b. How are these materials disseminated to the teachers?

- ☒ Upon request
☒ Select mailing list
☒ Other

all teachers who schedule a guided or self-conducted tour

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
☒ Exhibition materials (visual) i.e., slides, posters, reproductions
☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☒ Exhibition materials (Internet) i.e., website, website links
☒ Institutional brochures
☒ Maps
☒ Other

2a. Do you provide pre-trip educational materials to elementary school students? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☒ Exhibition materials (visual) i.e., slides, posters, reproductions
☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☒ Exhibition materials (Internet) i.e., website, website links
☒ Institutional brochures
☒ Maps
☒ Other

students participating in specific collaborative programs might receive special materials related to that specific program

MUSEUM 1-PAGE 2

2b. How are these material disseminated to the students?

- ☒ Through teachers
☐ Through school libraries
☐ Downloading through the Internet
☐ Other _____

2c. Which pre-trip educational materials are used most frequently by the students?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☒ Other see 2a

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☒ Maps
☒ Other we encourage self-guided teachers to develop gallery activities on their own, and parents to use props/activity sheets/etc. on their guided tours as much as possible

3b. How are these materials disseminated to the teachers?

- ☒ Upon their arrival to the museum/admissions
☒ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☒ Other activities the teachers produce on their own - see 3a

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☒ Other see 3a

4b. How are these materials disseminated to the students?

- ☒ Upon their arrival to the museum/admissions
☒ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

4c. Which educational materials are used most frequently by the students during their trip?

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☒ Other see 3a

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☒ Other teachers receive an appropriate evaluation form (guided or self-conducted)

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☒ Other upon arrival at museum

6a. Do you provide educational materials to elementary school students after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☒ Other students in specific collaborative programs might receive special materials related to the program - see 2a

Also, all students on guided + self-conducted tours receive a Free Family Pass upon arrival.

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☒ From their teachers
☐ Other

7a. If you answered yes to any of the above questions, are these materials available

- ☒ free of charge
☒ for a fee - prices vary for items purchased in Teacher Resource Center - see enclosed brochures

7b. Briefly explain what is available free and what is available for a fee

see enclosed brochures

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

we have just started to provide resource material on line -
see museum website www.artic.edu

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☐ During the summer
☐ During the school year
☐ Throughout the calendar year (after school and/or weekends)
- No, but formal classroom programs are available through the school of the Art Institute - see museum/school website for info www.artic.edu*

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? C. 150,000 students + chaperones total,12. Of these, approximately how many are elementary school age groups? Or about 2500-3000 "groups"
approx. 28-30% (very rough estimate)

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☐ Somewhat prepared
☐ Under prepared

☒ Varies greatly from group to group (please explain) as with anything this all depends

on the time and ability of the teacher - some teachers go to great
lengths to prepare students, some want to but don't have the
time or resources, some simply don't seem to care to do anything

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☐ Yes
☒ No, I wish we had the time!

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☐ Yes
☐ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Thanks so much!

Carla Bednar

APPENDIX E4

MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM 2-PAGE 1.

Carla Bednar

June 15, 2001

David Young, Director of Education
 Atwater Kent Museum
 15 S 7th Street
 Philadelphia, PA 19106

Dear Mr. Young:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☒ Institutional brochures

☒ Maps

☒ Other Glossaries, timelines other material related to the exhibit or lesson

1b. How are these materials disseminated to the teachers?

- ☐ Upon request
- ☐ Select mailing list

☒ Other Upon the teacher booking a museum visit

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other

2a. Do you provide pre-trip educational materials to elementary school students? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps

☒ Other Only through the materials sent to the teacher

MUSEUM 2-PAGE 2

2b. How are these material disseminated to the students?

- ☐ Through teachers
☐ Through school libraries
☐ Downloading through the Internet
☐ Other Same as 1b

2c. Which pre-trip educational materials are used most frequently by the students?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☒ Maps
☐ Other _____

3b. How are these materials disseminated to the teachers?

- ☒ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☒ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☒ Maps
☐ Other _____

4b. How are these materials disseminated to the students?

- ☒ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

MUSEUM 2-PAGE 3

4c. Which educational materials are used most frequently by the students during their trip?

- ☒ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
- ☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
- ☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
- ☒ Take home packets
- ☐ Gift shop/bookstore purchases
- ☐ Other _____

6a. Do you provide educational materials to elementary school students after their trip? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
- ☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

6b. How are these educational material disseminated to the students?

- ☒ For pickup throughout the museum
- ☒ Take home packets
- ☐ Gift shop/bookstore purchases
- ☐ From their teachers
- ☐ Other _____

7a. If you answered yes to any of the above questions, are these materials available

- ☐ free of charge
- ☒ for a fee

7b. Briefly explain what is available free and what is available for a fee _____

The materials are included in a the admission fee. So
all the materials are free with the admission.

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? 200

12. Of these, approximately how many are elementary school age groups? 150

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☒ Somewhat prepared
☐ Under prepared
☒ Varies greatly from group to group (please explain) _____

↳ It varies by how much the teacher uses the pre-visit materials. 1/5 groups (by our estimation) seems to make use of these.

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☐ Yes
☒ No

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☐ Yes
☐ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Thanks so much!

Carla Bednar

APPENDIX E4 MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM 3-PAGE 1

Carla Bednar

June 15, 2001

Carole Genshaft, Director of Education
Columbus Museum of Art
480 E Broad Street
Columbus, OH 43215

Dear Ms. Genshaft:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If yes, check all that apply.

- Sometimes*
- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
 - ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
 - ☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
 - ☒ Exhibition materials (Internet) i.e., website, website links
 - ☒ Institutional brochures
 - ☒ Maps *when appropriate*
 - ☒ Other

1b. How are these materials disseminated to the teachers?

- ☒ Upon request *however, we strongly recommend.*
- ☐ Select mailing list
- ☐ Other

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☒ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other

2a. Do you provide pre-trip educational materials to elementary school students? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other

*The materials
are used by
the teachers
or our parent
in the school
with the
ST*

MUSEUM 3-PAGE 2

2b. How are these material disseminated to the students?

- ☐ Through teachers
☐ Through school libraries
☒ Downloading through the Internet
☐ Other _____

2c. Which pre-trip educational materials are used most frequently by the students?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☒ Exhibition materials (visual) i.e., slides, posters, reproductions
☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☒ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

3b. How are these materials disseminated to the teachers?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☒ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other sheet / puzzle and coupon for return visit

How are these materials disseminated to the students?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

2c
 Would be
 coupon/puzzle
 given to
 teachers
 to distribute
 poetry cards
 directly to
 students
 2b

with poems
 written by
 children
 about
 our art

4c. Which educational materials are used most frequently by the students during their trip?

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other some students participate

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other

related follow-up activities are part of the packet teachers receive before visit

5b. How are these materials disseminated to the teachers?

- ☒ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ Other

6a. Do you provide educational materials to elementary school students after their trip? If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other activity sheet/coupon; poetry/art cards

CP - Children's Program

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ From their teachers
☐ Other

doctors distribute cards to children & package of activity sheets to

7a. If you answered **yes** to any of the above questions, are these materials available

- ☒ free-of charge
☒ for a fee

part of tour fee which is \$2 per student teacher

7b. Briefly explain what is available free and what is available for a fee

All of our materials are available free-of-charge if picked up at Museum; a \$5 handling fee if we mail them

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? we have approximately 25,000 students

12. Of these, approximately how many are elementary school age groups? 18,000 (very approximate)

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☐ Somewhat prepared
☐ Under prepared
☐ Varies greatly from group to group (please explain)

Those who have had our slide presentation by docents are best prepared.

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☐ Yes
☒ No

only anecdotal written education from teachers

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☐ Yes
☒ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Carla Bednar

Thanks so much!
I hope you will share your results -
please.

* Attached
1) poetry/art cards
2) Teacher Resource booklet
3) Purple sheet coupon

APPENDIX E4

MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM 4-PAGE 1

Carla Bednar

June 15, 2001

Pam Donahue, Family & Community Programs
Dallas Museum of Art
1717 N. Harwood
Dallas, TX 75201

Dear Ms. Donahue:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☒ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other

*not regularly, but we
have been able to provide
these in the past.*

1b. How are these materials disseminated to the teachers?

- ☐ Upon request
- ☐ Select mailing list
- ☒ Other

Materials are sent to teachers that have booked a docent-guided tour

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other

2a. Do you provide pre-trip educational materials to elementary school students? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other

*OK - the
info for the
ST*

MUSEUM 4-PAGE 2

2b. How are these material disseminated to the students?

- ☐ Through teachers
☐ Through school libraries
☐ Downloading through the Internet
☐ Other _____

2c. Which pre-trip educational materials are used most frequently by the students?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☒ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

3b. How are these materials disseminated to the teachers?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☒ Throughout the museum
☒ In a gift shop/bookstore
☐ Other _____

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☒ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4b. How are these materials disseminated to the students?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☒ In a gift shop/bookstore
☐ Other _____

Student
 packs
 available
 for purchase
 in bookstore.
 (\$2)

4c. Which educational materials are used most frequently by the students during their trip?

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ Other _____

6a. Do you provide educational materials to elementary school students after their trip? If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ From their teachers
☐ Other _____

7a. If you answered **yes** to any of the above questions, are these materials available

- ☒ free of charge ~~for~~
☒ for a fee

7b. Briefly explain what is available free and what is available for a fee _____

Free of charge: The teaching packet that correlates with the tour the group has booked

Fee: additional teaching packets or teaching packets the educator would like to use, but he/she has not booked a decent-guided tour.

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

The D.M.H. is in the process of putting the teaching packets on the web ~ we hope that this will make them more readily available to teachers.

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☐ During the summer
☐ During the school year
☒ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☐ During the summer
☐ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? *3,000 tours / 60,000 students*

12. Of these, approximately how many are elementary school age groups? *APPROX 750 tours / 15,000 students*

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☒ Somewhat prepared
☐ Under prepared
☒ Varies greatly from group to group (please explain)

Depends on class size → in general, if a teacher brings one class of 10 students they are more prepared than groups of 100 or more. (these students don't all have the same teacher).

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☐ Yes
☒ No

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☐ Yes
☒ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Carla Bednar

Thanks so much!

*Completed by: Molly Kysar, Tour Coordinator
 Dallas Museum of Art*

APPENDIX E4

MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM 5-PAGE 1

Carla Bednar

June 15, 2001

Nancy Jones, Director of Education
 Detroit Institute of Arts
 5200 Woodward Avenue
 Detroit, MI 48202

Dear Ms. Jones:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☒ ~~Exhibition materials~~ (audio-visual) i.e., CD ROM's, videos, ~~audio-cassettes~~
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

*Videos introducing
 full experience*

*our trips are not all geared to
 specific exhibitions. Some tours
 are visual still building*

1b. How are these materials disseminated to the teachers?

- ☒ Upon request
- ☐ Select mailing list
- ☐ Other _____

teacher workshops

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☒ ~~Exhibition materials~~ (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

2a. Do you provide pre-trip educational materials to elementary school students? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☒ ~~Exhibition materials~~ (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

WILLIAMSON 6/15

MUSEUM 5-PAGE 2

2b. How are these material disseminated to the students?

- ☒ Through teachers
☐ Through school libraries
☐ Downloading through the Internet
☒ Other teacher workshops

2c. Which pre-trip educational materials are used most frequently by the students?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other do not know

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☒ Maps
☐ Other audio tour

3b. How are these materials disseminated to the teachers?

- ☒ Upon their arrival to the museum/admissions
☐ Through tour guides
☒ Throughout the museum
☐ In a gift shop/bookstore
☒ Other in specific exhibition galleries

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands-on demonstration, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☒ Other

4b. How are these materials disseminated to the students?

- ☒ Upon their arrival to the museum/admissions
☐ Through tour guides
☒ Throughout the museum
☐ In a gift shop/bookstore
☒ Other in specific exhibition galleries

MUSEUM 5-PAGE 3

4c. Which educational materials are used most frequently by the students during their trip?

- ☒ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☒ Maps
☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ Other _____

6a. Do you provide educational materials to elementary school students after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ From their teachers
☐ Other _____

7a. If you answered yes to any of the above questions, are these materials available

- ☐ free of charge
☐ for a fee

7b. Briefly explain what is available free and what is available for a fee _____

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

website curriculum plans for teachers
www.dia.org

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? 2500

12. Of these, approximately how many are elementary school age groups? 1500

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☒ Very prepared
☒ Somewhat prepared
☐ Under prepared
☐ Varies greatly from group to group (please explain) _____

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☒ Yes middle school age, not the very young children
☐ No

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☒ Yes
☐ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Thanks so much!

Best Regards,

Carla Bednar

APPENDIX E4

MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM6-PAGE 1

Carla Bednar

June 15, 2001

Blake Bradford, Director of Education
The Fabric Workshop & Museum
1315 Cherry Street, 5th Floor
Philadelphia, PA 19107

Dear Mr. Bradford:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☒ Institutional brochures *(only if requested)*
- ☐ Maps
- ☐ Other _____

1b. How are these materials disseminated to the teachers?

- ☒ Upon request
- ☐ Select mailing list
- ☐ Other _____

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

2a. Do you provide pre-trip educational materials to elementary school students? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

in the box

MUSEUM 6-PAGE 2

2b. How are these material disseminated to the students?

- ☐ Through teachers
☐ Through school libraries
☐ Downloading through the Internet
☐ Other _____

2c. Which pre-trip educational materials are used most frequently by the students?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☒ Institutional brochures
☐ Maps
☐ Other _____

3b. How are these materials disseminated to the teachers?

- ☒ Upon their arrival to the museum/admissions
☐ Through tour guides
☒ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
☒ Institutional brochures
☐ Maps
☐ Other _____

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4b. How are these materials disseminated to the students?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

MUSEUM 6-PAGE 3

4c. Which educational materials are used most frequently by the students during their trip?

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ Other _____

6a. Do you provide educational materials to elementary school students after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ From their teachers
☐ Other _____

7a. If you answered yes to any of the above questions, are these materials available

- ☒ free of charge
☐ for a fee

7b. Briefly explain what is available free and what is available for a fee _____

We provide program brochures, as well as general institutional brochures, free of charge. The bulk of complementary media is only available on-site. We have extensive documentary materials on-site, in addition to exhibitions and our open studio. Elements of this library will be included on our forthcoming website.

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

Our website is in development and we are planning for
special teacher programs in the upcoming year.

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☐ During the summer
☐ During the school year
☐ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☐ During the summer
☐ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? 80

12. Of these, approximately how many are elementary school age groups? ~8

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☐ Somewhat prepared
☐ Under prepared
☒ Varies greatly from group to group (please explain) Several of the elementary school

groups, the majority really, came because of either collaborative
projects or our relationship with a teacher.

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☐ Yes
☒ No

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☐ Yes
☐ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Carla Bednar

Thanks so much!

APPENDIX E4

MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM 7-PAGE 1

Carla Bednar

June 15, 2001

Elizabeth Escamilla
 Manager of Student, Teacher and Family Audiences
 The Getty Center
 2100 Getty Center Drive
 Los Angeles, CA 90049-1681

Dear Ms Escamilla:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences, and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a **SURPRISE** gift specially selected from the gift shop of the Philadelphia Museum of Art and will receive acknowledgement in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
☒ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☒ Exhibition materials (Internet) i.e., website, website links
☒ Institutional brochures
☒ Maps
☐ Other video - pre-visit

1b. How are these materials disseminated to the teachers?

- ☐ Upon request
☐ Select mailing list
☒ Other Upon confirming a school visit

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☒ Other Video not focus on what to expect during visit

2a. Do you provide pre-trip educational materials to elementary school students? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☒ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☒ Other worksheet activities to be done in class.

MUSEUM 7-PAGE 2

2b. How are these material disseminated to the students?

- ☒ Through teachers
☐ Through school libraries
☐ Downloading through the Internet
☐ Other

2c. Which educational materials are used most frequently by the students?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☒ Other worksheets

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☒ Maps
☒ Other worksheets to support self-guide

3b. How are these materials disseminated to the teachers?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☒ Other As part of the packet they're sent to prepare for their visit.

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
☐ Institutional brochures
☒ Maps
☒ Other worksheets

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other

4b. How are these materials disseminated to the students?

- ☒ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other

MUSEUM 7-PAGE 3

4c. Which educational materials are used most frequently by the students during their trip?

- ☒ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☒ Maps
☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☒ Other _____

As part of the packet sent before visit

6a. Do you provide educational materials to elementary school students after their trip? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ From their teachers
☒ Other _____

As part of pre-visit packet

7a. If you answered yes to any of the above questions, are these materials available

- ☒ free of charge
☐ for a fee

7b. Briefly explain what is available free and what is available for a fee _____

All of our materials (pre visit, during, post) are available for free.

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☐ During the summer
☐ During the school year
☒ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☐ During the summer
☐ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? 35,000

12. Of these, approximately how many are elementary school age groups? 63,000

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☒ Somewhat prepared
☐ Under prepared
☐ Varies greatly from group to group (please explain) _____

14a. Have you conducted research on the effectiveness of your educational materials for children?

- ☒ Yes - In progress
☐ No

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☒ Yes
☐ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Carla Bednar

Thanks so much!

APPENDIX E4

MUSEUM EDUCATORS SURVEYS RESPONSES

JUN 21 2001

MUSEUM 8-PAGE 1

Carla Bednar

June 15, 2001

Dr. Kent Lydecker, Assoc. Director of Education
Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028

Dear Dr. Lydecker:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☒ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other Packets available on request

1b. How are these materials disseminated to the teachers?

- ☒ Upon request
- ☐ Select mailing list
- ☐ Other _____

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☒ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other packets, gallery info sheets

2a. Do you provide pre-trip educational materials to elementary school students? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☒ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

2b. How are these material disseminated to the students?

- ☒ Through teachers
☒ Through school libraries
☒ Downloading through the Internet
☐ Other

2c. Which pre-trip educational materials are used most frequently by the students?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other

3b. How are these materials disseminated to the teachers?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other

4a. Do you provide educational materials to elementary school students during their trip?

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other

4b. How are these materials disseminated to the students?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other

4c. Which educational materials are used most frequently by the students during their trip?

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other postcards

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
☒ Take home packets
☒ Gift shop/bookstore purchases
☐ Other _____

6a. Do you provide educational materials to elementary school students after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ From their teachers
☐ Other _____

7a. If you answered yes to any of the above questions, are these materials available

- ☒ free of charge
☒ for a fee } both

7b. Briefly explain what is available free and what is available for a fee _____

Free: gallery info sheets, postcards
+ videos to NYC schools

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☐ During the summer
☐ During the school year
☐ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☐ During the summer
☐ During the school year
☐ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? _____

12. Of these, approximately how many are elementary school age groups? _____

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☐ Somewhat prepared
☐ Under prepared
☐ Varies greatly from group to group (please explain) _____
-
-
-

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☐ Yes
☐ No

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☐ Yes
☐ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,



Carla Bednar

Thanks so much!

APPENDIX E4

MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM 9-PAGE 1

Carla Bednar

June 15, 2001

Carol Royer, Director of Education
 Museum of American Art
 118 North Broad Street
 Philadelphia, PA 19102

Dear Ms. Royer:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If **yes**, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☒ Exhibition materials (Internet) i.e., website, website links
- ☒ Institutional brochures
- ☒ Maps
- ☐ Other _____

1b. How are these materials disseminated to the teachers?

- ☒ Upon request
- ☐ Select mailing list
- ☐ Other _____

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

2a. Do you provide pre-trip educational materials to elementary school students? If **yes**, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☒ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

MUSEUM 9-PAGE 2

2b. How are these material disseminated to the students?

- ☒ Through teachers
☐ Through school libraries
☒ Downloading through the Internet
☐ Other _____

2c. Which pre-trip educational materials are used most frequently by the students?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

3b. How are these materials disseminated to the teachers?

- ☐ Upon their arrival to the museum/admissions
☒ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4b. How are these materials disseminated to the students?

- ☐ Upon their arrival to the museum/admissions
☒ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

MUSEUM 9-PAGE 3

4c. Which educational materials are used most frequently by the students during their trip?

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
☒ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☒ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
☒ Take home packets
☒ Gift shop/bookstore purchases
☐ Other _____

6a. Do you provide educational materials to elementary school students after their trip? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☒ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☒ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
☒ Take home packets
☒ Gift shop/bookstore purchases
☒ From their teachers
☐ Other _____

7a. If you answered yes to any of the above questions, are these materials available

- ☒ free of charge
☒ for a fee

7b. Briefly explain what is available free and what is available for a fee _____

- Packets and educational materials are free
- Slides, if not returned at time of trip cost \$25.00
- Materials and guides in the bookstore are purchased.

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☐ During the summer
☒ During the school year
☐ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? 15,000 students / 400 groups per yr.

12. Of these, approximately how many are elementary school age groups? 7,000 + / 250 per yr.

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☒ Somewhat prepared
☐ Under prepared

☒ Varies greatly from group to group (please explain) Some groups are very prepared, i.e. have reviewed slides, talked about lesson in class, or have been working on the theme as part of curriculum. Others have little to no preparation despite the materials we send.

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☐ Yes
☒ No not recently.

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☐ Yes
☐ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Thanks so much!

Carla Bednar

APPENDIX E4

MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM 10-PAGE 1

Carla Bednar

June 15, 2001

Carrie Robinson-Cannon

~~Beth Schneider~~, Director of Education
The Museum of Fine Arts Houston
P.O. Box 6823
Houston, TX 77265

Occent Program Manager

Dear Ms. Schneider:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☒ Institutional brochures
- ☒ Maps
- ☐ Other _____

1b. How are these materials disseminated to the teachers?

- ☒ Upon request
- ☒ Select mailing list
- ☐ Other _____

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☒ Maps
- ☐ Other _____

2a. Do you provide pre-trip educational materials to elementary school students? If yes, check all that apply.

- No*
- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
 - ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
 - ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
 - ☐ Exhibition materials (Internet) i.e., website, website links
 - ☐ Institutional brochures
 - ☐ Maps
 - ☐ Other _____

MUSEUM 10-PAGE 2

2b. How are these material disseminated to the students?

- ☐ Through teachers
☐ Through school libraries
☐ Downloading through the Internet
☐ Other _____

2c. Which pre-trip educational materials are used most frequently by the students?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

No
/

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

3b. How are these materials disseminated to the teachers?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

No
/

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4b. How are these materials disseminated to the students?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

4c. Which educational materials are used most frequently by the students during their trip?

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
- ☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
- ☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☒ Other Kaleidoscope for Kids - written by docent program coordinator

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
- ☐ Take home packets
- ☐ Gift shop/bookstore purchases
- ☐ Other Information desk - docents distribute Kaleidoscopes after tours.

6a. Do you provide educational materials to elementary school students after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
- ☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- * ☒ Other Kaleidoscope for Kids - written by docent program coordinator

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
- ☐ Take home packets
- ☐ Gift shop/bookstore purchases
- ☐ From their teachers
- ☐ Other Same as 5b.

7a. If you answered yes to any of the above questions, are these materials available

- ☒ free of charge
- ☐ for a fee

7b. Briefly explain what is available free and what is available for a fee Audio guides cost \$5 per person.

All school tours are free (whether docent-led or self-guided).

* Artline - school programs newsletter - distributed 2x year - free.

* Resource Center - with textual, visual, & audiovisual materials for free.
checkout to teachers at 2 week intervals.

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

*In-depth packets accompany teacher workshops & evenings for educators

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☐ During the summer
☐ During the school year
☒ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☐ During the summer
☐ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? approx. 120012. Of these, approximately how many are elementary school age groups? approx. 800

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☒ Somewhat prepared
☒ Under prepared
☒ Varies greatly from group to group (please explain) _____

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☒ Yes
☐ No

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☒ Yes - contact Carrie Robinson-Cannon or Stephanie Piefer in Docent office
☐ No (113)639-7319 (113)639-7749

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Carla Bednar

Thanks so much!
 Carrie Robinson-Cannon
 completed this questionnaire.
 B. Schneider

* Indicates samples included.

APPENDIX E4 MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM 11-PAGE 1

Carla Bednar

June 15, 2001

Allison Reid, Curator of Education
New Orleans Museum of Art
P.O. Box 19123
New Orleans, LA 70179

Dear Ms. Reid:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If **yes**, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☒ Other STUDENT WORKBOOKS (AVAILABLE ON REQUEST): "ARTS OF LOUISIANA" "ARTS OF AFRICA" "ARTS OF EUROPE" "ARTS OF ASIA"

1b. How are these materials disseminated to the teachers?

- ☐ Upon request
- ☒ Select mailing list
- ☐ Other _____

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☒ Institutional brochures
- ☐ Maps
- ☐ Other _____

2a. Do you provide pre-trip educational materials to elementary school students? If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☒ Other THROUGH TEACHING MATERIALS GIVEN TO TEACHERS

MUSEUM 11-PAGE 2

2b. How are these material disseminated to the students?

- ☐ Through teachers
☐ Through school libraries
☐ Downloading through the Internet
☐ Other _____

2c. Which pre-trip educational materials are used most frequently by the students?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

3b. How are these materials disseminated to the teachers?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4b. How are these materials disseminated to the students?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

DURING THE TRIP,
 SOME TEACHERS
 ARRANGE A SPECIAL
 LEARNING EXPERIENCE
 THIS COULD INCLUDE
 A CURATORIAL VISIT,
 A HANDS-ON ART PROJECT,
 A VIDEO RELATED TO
 THE TOPIC, IN-GALLERY
 ASSIGNMENTS, ETC.
 THESE ARE ALWAYS
 WELCOME IF PLANNED
 IN ADVANCE. THE
 MORE GENERAL
 "FIELD TRIP" ADHERES
 TO LA BENCHMARKS
 (STANDARDS) AND
 EACH TOUR IS
 PERSONALIZED TO
 ACCOMMODATE
 THE INDIVIDUAL
 NEEDS OF THE
 TEACHER.

4c. Which educational materials are used most frequently by the students during their trip?

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
- ☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
- ☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☒ Other EDUCATOR & COLLEAGUE

FREE PASSES FOR ~~CARPOOL~~ TO RETURN TO MUSEUM FOR PLANNING.

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
- ☐ Take home packets
- ☐ Gift shop/bookstore purchases
- ☒ Other By DOCENT

6a. Do you provide educational materials to elementary school students after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
- ☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☒ Other FREE PASSES FOR FAMILY OF FOUR TO RETURN TO MUSEUM FOR VISIT.

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
- ☐ Take home packets
- ☐ Gift shop/bookstore purchases
- ☐ From their teachers
- ☒ Other By DOCENT

7a. If you answered yes to any of the above questions, are these materials available

- ☒ free of charge
- ☐ for a fee

7b. Briefly explain what is available free and what is available for a fee _____

GUIDED SCHOOL TOURS : FREE FOR ORLEANS PARISH / \$1.50 per student
all others

TEACHERS' WORKSHOPS: FREE

VAN GO : FREE

RESOURCE MATERIALS : FREE

BROCHURES/VIDEO : FREE

LECTURES: FREE WITH
MUSEUM ADM.

PRESENTATION TO YOUR GROUP : FREE

SPEAKER'S BUREAU: FREE

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

WE ARE WORKING ON A NEW IMPROVED WEBSITE AS WE SPEAK.

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? _____

12. Of these, approximately how many are elementary school age groups? _____

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☐ Somewhat prepared
☐ Under-prepared
☒ Varies greatly from group to group (please explain) SOME GROUPS (FROM ORLEANS PARISH

PUBLIC SCHOOL SYSTEM) HAVE NEVER VISITED A MUSEUM BEFORE.
OTHER GROUPS COME EVERY YEAR.

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☒ Yes
☐ No

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☐ Yes
☒ No IT IS DIFFICULT TO SHARE - TEACHER'S EVALUATIONS (QUESTIONNAIRES)

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Carla Bednar

Thanks so much!

APPENDIX E4

MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM 12-PAGE 1

Carla Bednar

June 15, 2001

Barbara Bassett, Curator of Youth & Family Programs
 Philadelphia Museum of Art
 P.O. Box 7647
 Philadelphia, PA 19101

Dear Ms. Bassett:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☒ Exhibition materials (Internet) i.e., website, website links
- ☒ Institutional brochures
- ☒ Maps
- ☐ Other _____

1b. How are these materials disseminated to the teachers?

- ☐ Upon request
- ☒ Select mailing list
- ☒ Other upon their reservation for museum trip

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

2a. Do you provide pre-trip educational materials to elementary school students? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☒ Exhibition materials (Internet) i.e., website, website links
- ☒ Institutional brochures
- ☒ Maps
- ☐ Other _____

Each student doesn't get one, but everyone shares, and teachers make copies.

MUSEUM 12-PAGE 2

2b. How are these material disseminated to the students?

- ☐ Through teachers
☐ Through school libraries
☐ Downloading through the Internet
☐ Other _____

2c. Which pre-trip educational materials are used most frequently by the students?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☒ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☒ Institutional brochures
☒ Maps
☐ Other _____

3b. How are these materials disseminated to the teachers?

- ☒ Upon their arrival to the museum/admissions
☒ Through tour guides
☒ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
☐ Institutional brochures
☒ Maps
☐ Other _____

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☒ Institutional brochures
☒ Maps
☐ Other _____

4b. How are these materials disseminated to the students?

- ☒ Upon their arrival to the museum/admissions
☒ Through tour guides
☒ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

4c. Which educational materials are used most frequently by the students during their trip?

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☒ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☒ Institutional brochures
☒ Maps
☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____
☒ No

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ Other _____

6a. Do you provide educational materials to elementary school students after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ From their teachers
☐ Other _____

7a. If you answered yes to any of the above questions, are these materials available

- ☒ free of charge (If they made a reservation or come to a teachers workshop)
☐ for a fee

7b. Briefly explain what is available free and what is available for a fee _____

Everything in teachers workshop is free

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

Teachers workshops / website

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? 60,000 students ..

12. Of these, approximately how many are elementary school age groups? ~~60,000~~ 3/5 of the total.

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☒ Somewhat prepared
☐ Under prepared
☐ Varies greatly from group to group (please explain) _____

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☐ Yes
☒ No

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☐ Yes
☐ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards.

Thanks so much!

Carla Bednar

APPENDIX E4

MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM 13-PAGE 1

Carla Bednar

June 15, 2001

Elizabeth Garrison, Curator of Education
 Portland Art Museum
 1219 SW Park Avenue
 Portland, OR 97205

Dear Ms. Garrison:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If **yes**, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures - *teacher curriculum*
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions - *teacher curriculum pkt pkts*
- ☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☒ Maps
- ☐ Other *suitcase museum / hands-on, interactive materials*

1b. How are these materials disseminated to the teachers?

- ☒ Upon request
- ☒ Select mailing list
- ☐ Other *at Evening for Educators Program*

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures - *teacher curriculum*
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions - *teacher curriculum pkt*
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other *suitcase museum / hands-on, materials, interactive*

2a. Do you provide pre-trip educational materials to elementary school students? If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

make copies.

MUSEUM 13-PAGE 2

2b. How are these material disseminated to the students?

- ☐ Through teachers
☐ Through school libraries
☐ Downloading through the Internet
☐ Other _____

2c. Which pre-trip educational materials are used most frequently by the students?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

3b. How are these materials disseminated to the teachers?

- ☐ Upon their arrival to the museum/admissions
☒ Through tour guides
☒ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4b. How are these materials disseminated to the students?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

MUSEUM 13-PAGE 3

4c. Which educational materials are used most frequently by the students during their trip?

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
☒ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
☐ Take home packets
☒ Gift shop/bookstore purchases
☐ Other by request, mailing

6a. Do you provide educational materials to elementary school students after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ From their teachers
☐ Other _____

7a. If you answered yes to any of the above questions, are these materials available

- ☒ free of charge
☒ for a fee

7b. Briefly explain what is available free and what is available for a fee _____

a cd-rom program on the museum's its collections
are free - one per school
teacher curriculum pkts / poster sets are
available for purchase
museum suitcases - docents take to classrooms, for

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☒ During the summer
☐ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? 35-40,00012. Of these, approximately how many are elementary school age groups? 75%

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☐ Somewhat prepared
☐ Under prepared
☒ Varies greatly from group to group (please explain) because it is up to the

teacher to prepare - no one knows how prepared a
class will be. We try to stress how beneficial
it is to make them aware of our materials

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☒ Yes - informal
☐ No

14b. If yes, would you be willing to share the nature and results of your study with me? - nothing formal

- ☐ Yes
☐ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope.
 Samples of pertinent education materials are an important component in my data collection. Please include samples
 (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Carla Bednar

Thank you so much!

*I apologise for getting this
 to you so late - I hope it's
 still useful. E. Harman*

APPENDIX E4 MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM 14-PAGE 1

Carla Bednar

June 15, 2001

Louise Cameron, Youth & Family Programs
The Saint Louis Art Museum
One Fine Arts Drive, Forest Park
Saint Louis, MO 63110

Dear Ms. Cameron:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? *YES* If *yes*, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☒ Exhibition materials (Internet) i.e., website, website links
- ☒ Institutional brochures
- ☒ Maps
- ☒ Other Orientation sessions, teacher workshops, special open house events

1b. How are these materials disseminated to the teachers?

- ☒ Upon request
- ☒ Select mailing list
- ☒ Other We operate a Resource Center where teachers can check out and/or buy materials

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☒ Other Orientation, workshops, open house events

2a. Do you provide pre-trip educational materials to elementary school students? If *yes*, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions via the teachers
- ☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☒ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other _____

MUSEUM 14-PAGE 2

2b. How are these material disseminated to the students?

- ☒ Through teachers
☐ Through school libraries
☐ Downloading through the Internet
☐ Other _____

2c. Which pre-trip educational materials are used most frequently by the students?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☒ Exhibition materials (visual) i.e., slides, posters, reproductions
☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☒ Institutional brochures
☒ Maps
☐ Other _____

3b. How are these materials disseminated to the teachers?

- ☒ Upon their arrival to the museum/admissions
☐ Through tour guides
☒ Throughout the museum
☐ In a gift shop/bookstore
☐ Other at our information centre

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
☐ Institutional brochures
☒ Maps
☐ Other _____

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☒ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☒ Institutional brochures
☒ Maps
☒ Other Hands-on activities

4b. How are these materials disseminated to the students?

- ☐ Upon their arrival to the museum/admissions
☒ Through tour guides
☒ Throughout the museum
☐ In a gift shop/bookstore
☒ Other Through museum educators

MUSEUM 14-PAGE 3

4c. Which educational materials are used most frequently by the students during their trip?

- ☒ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☒ Other hands-on art making materials

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
☒ Exhibition materials (visual) i.e., slides, posters, reproductions
☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☒ Exhibition materials (Internet) i.e., website, website links
☒ Institutional brochures
☒ Maps
☐ Other _____

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☒ Other Resource Center

6a. Do you provide educational materials to elementary school students after their trip? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ From their teachers
☐ Other _____

7a. If you answered yes to any of the above questions, are these materials available

- ☒ free of charge
☒ for a fee

7b. Briefly explain what is available free and what is available for a fee The only charge is
for Touch-Kits to cover postage for return mail.

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

Art Reach - outreach lectures; Outreach programs in community centers; newspaper column (weekly, now discontinued)

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? well over 100,000

12. Of these, approximately how many are elementary school age groups? 2/3 of total

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☐ Somewhat prepared
☒ Under prepared
☒ Varies greatly from group to group (please explain) Our regular school programs

do a great job. Tours and other one-off visitors are little to no prep.

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☐ Yes
☒ No

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☐ Yes
☐ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Thanks so much!

Carla Bednar

APPENDIX E4

MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM15-PAGE 1

Carla Bednar

June 15, 2001

Jill Rulkkoetter, Director of Education
Seattle Art Museum
P.O. Box 22000
Seattle, WA 98122

Dear Ms. Rulkkoetter:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1 a. Do you provide pre-trip educational materials to elementary school teachers? If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
☒ Exhibition materials (visual) i.e., slides, posters, reproductions *only the specified exhibitions not permanent collection*
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☒ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☒ Other *included in the School Travel Program rules*

1 b. How are these materials disseminated to the teachers?

- ☐ Upon request
☐ Select mailing list
☒ Other *when they schedule a tour, they receive pre-out materials*

1 c. Which pre-trip educational materials are used most frequently by the teachers?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

2a. Do you provide pre-trip educational materials to elementary school students? If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☒ Other *the pre-trip material mailed to the teacher and used by the student*

MUSEUM 15-PAGE 2

2b. How are these material disseminated to the students?

- ☐ Through teachers
☐ Through school libraries
☐ Downloading through the Internet
☐ Other _____

2c. Which pre-trip educational materials are used most frequently by the students?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes *-audio tours for some exhibits*
☒ Institutional brochures *-self guide brochures (when they don't have a doient as audio tour)*
☐ Maps
☐ Other _____

3b. How are these materials disseminated to the teachers?

- ☒ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes *audio tours*
☒ Institutional brochures *self guided brochure*
☐ Maps
☐ Other _____

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes *audio tours*
☒ Institutional brochures *self guided brochure*
☐ Maps
☐ Other _____

4b. How are these materials disseminated to the students?

- ☒ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

4c. Which educational materials are used most frequently by the students during their trip?

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes (*audio tapes*)
☒ Institutional brochures *self-guided brochures*
☐ Maps
☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☒ Other *our pre-visit materials may be used before or after the visit.*

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ Other _____

6a. Do you provide educational materials to elementary school students after their trip? If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ From their teachers
☐ Other _____

7a. If you answered **yes** to any of the above questions, are these materials available

- ☒ free of charge
☒ for a fee *included in the cost of the tour*

7b. Briefly explain what is available free and what is available for a fee _____

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

special exhibition
All of our teacher packets are available to download
online. We also have online activities for students at
www.seattleartmuseum.org/tra

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☐ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? average 38,000 about 1100 groups

12. Of these, approximately how many are elementary school age groups? 64% (depends on exhibits each year)

13. In general, how prepared are most elementary age school children prior to visiting your institution?

- ☐ Very prepared
☒ Somewhat prepared
☐ Under prepared
☐ Varies greatly from group to group (please explain) _____

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☒ Yes
☐ No

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☒ Yes
☐ No

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Thanks so much!

Carla Bednar

APPENDIX E4

MUSEUM EDUCATORS SURVEYS RESPONSES

MUSEUM 16-PAGE 1

Carla Bednar

June 15, 2001

Brandon Noble, School Programs Assistant
Walters Art Gallery
600 N Charles Street
Baltimore, MD 21201

Dear Mr. Noble:

This letter is a follow-up to an e-mail forwarded to you earlier this week regarding my thesis. As a graduate student in art education at the University of the Arts, Philadelphia, I am conducting research into the types of pre-trip, post-trip, and tour information available to your audiences and the impact of the use of these materials on young museum visitors. I am seeking information regarding your institution's educational programs. My particular interest lies in the types of information you have available for elementary school students and their teachers. This information includes, but is not limited to, specific exhibition materials, brochures, maps, etc.

Will you please take a moment to answer the following questions?

(all returned surveys will be entered in a contest to receive a SURPRISE gift specially selected from the gift shop of the Philadelphia Museum of Art and will be acknowledged in my thesis!)

PRE-TRIP

1a. Do you provide pre-trip educational materials to elementary school teachers? If **yes**, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions (upon request)
- ☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes (upon request)
- ☒ Exhibition materials (Internet) i.e., website, website links
- ☒ Institutional brochures
- ☒ Maps
- ☒ Other Resource kits

1b. How are these materials disseminated to the teachers?

- ☒ Upon request
- ☒ Select mailing list
- ☐ Other

1c. Which pre-trip educational materials are used most frequently by the teachers?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, press releases, brochures
- ☒ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☒ Exhibition materials (Internet) i.e., website, website links
- ☒ Institutional brochures
- ☐ Maps
- ☐ Other

2a. Do you provide pre-trip educational materials to elementary school students? If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
- ☐ Exhibition materials (visual) i.e., slides, posters, reproductions
- ☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
- ☐ Exhibition materials (Internet) i.e., website, website links
- ☐ Institutional brochures
- ☐ Maps
- ☐ Other

NO

MUSEUM 16-PAGE 2

2b. How are these material disseminated to the students?

- ☐ Through teachers
☐ Through school libraries
☐ Downloading through the Internet
☐ Other _____

2c. Which pre-trip educational materials are used most frequently by the students?

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., slides, posters, reproductions
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

TRIP

3a. Do you provide educational materials to elementary school teachers during their trip?

If yes, check all that apply.

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures *special exhibitions*
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

3b. How are these materials disseminated to the teachers?

- ☐ Upon their arrival to the museum/admissions
☐ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☒ Other *in galleries*

3c. Which educational materials are used most frequently by the teachers during their trip?

- ☒ Exhibition materials (textual) i.e., written biographies/descriptions, exhibition games, brochures
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., hands-on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4a. Do you provide educational materials to elementary school students during their trip?

If yes, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☒ Exhibition materials (visual) i.e., reproductions, ~~postcards~~, ~~posters~~
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

4b. How are these materials disseminated to the students?

- ☐ Upon their arrival to the museum/admissions
☒ Through tour guides
☐ Throughout the museum
☐ In a gift shop/bookstore
☐ Other _____

4c. Which educational materials are used most frequently by the students during their trip?

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☒ Exhibition materials (visual) i.e., reproductions, ~~postcards, posters~~
☒ Exhibition materials (audio-visual) i.e., hands on demonstrations, audio-cassettes
☐ Institutional brochures
☐ Maps
☐ Other _____

POST-TRIP

5a. Do you provide educational materials to elementary school teachers after their trip? If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., written biographies/descriptions, gallery games, brochures
☒ Exhibition materials (visual) i.e., slides, posters, reproductions
☒ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

upon request

5b. How are these materials disseminated to the teachers?

- ☐ For pickup throughout the museum
☐ Take home packets
☒ Gift shop/bookstore purchases
☐ Other mail

6a. Do you provide educational materials to elementary school students after their trip? If **yes**, check all that apply.

- ☐ Exhibition materials (textual) i.e., exhibition guides, exhibition games, brochures, booklets
☐ Exhibition materials (visual) i.e., reproductions, postcards, posters
☐ Exhibition materials (audio-visual) i.e., CD ROM's, videos, audio-cassettes
☐ Exhibition materials (Internet) i.e., website, website links
☐ Institutional brochures
☐ Maps
☐ Other _____

upon request

6b. How are these educational material disseminated to the students?

- ☐ For pickup throughout the museum
☐ Take home packets
☐ Gift shop/bookstore purchases
☐ From their teachers
☐ Other _____

7a. If you answered **yes** to any of the above questions, are these materials available

- ☒ free of charge
☐ for a fee

7b. Briefly explain what is available free and what is available for a fee _____

Curriculum kits can be purchased for a fee and
can be borrowed free of charge.
Videos are free to rent

MUSEUM 16-PAGE 4

ADDITIONAL QUESTIONS

8. What other kinds and ways of providing educational materials are provided by your institution?

Outreach Lessons - Museum Educators go to classrooms
and distribute materials on-site

9. Do you offer formal teacher educational programs? If yes, check all that apply.

- ☐ During the summer
☒ During the school year
☐ Throughout the calendar year (after school and/or weekends)

10. Do you offer formal children's educational programs? If yes, check all that apply.

- ☒ During the summer
☒ During the school year
☒ Throughout the calendar year (after school and/or weekends)

11. What is the approximate number of school groups (including in school, after school, home school, and community groups) visiting your institution each year? BEFORE WE CLOSED PART OF THE
MUSEUM FOR RENOVATION: APPROX. 55,000 STUDENTS; AFTER: APPROX. 21,000

12. Of these, approximately how many are elementary school age groups? 80%
NUMBERS WILL RISE IN 2001-2002 b/c
WE WILL REOPEN.

13. In general, how prepared are most elementary age school children prior to visiting your institution?

☐ Very prepared
☐ Somewhat prepared
☐ Under prepared
☒ Varies greatly from group to group (please explain) WE SERVE A VARIETY OF

Maryland counties. Some schools have a strong
background while others don't.

14a. Have you conducted research on the effectiveness of your educational materials for young children?

- ☒ Yes
☐ No

14b. If yes, would you be willing to share the nature and results of your study with me?

- ☐ Yes
☒ No N/A - written evaluations from docents +
teachers - difficult to reproduce these comments

Thank you for answering these questions. Please return this survey in the enclosed, self-addressed, stamped envelope. Samples of pertinent education materials are an important component in my data collection. Please include samples (educational materials, surveys, results, etc.) up to first class postage of \$2.02 or about 45 sheets of paper.)

Return this questionnaire and samples postmarked by July 15, 2001. Thanks again!

Best Regards,

Thanks so much!

Carla Bednar

Columbus Museum/Art Museum 3	Dallas Museum of Art Museum 4	Detroit Institute/Arts Museum 5	The Fabric Workshop Museum 6	The Getty Center Museum 7	Metropolitan Museum Museum 8	Museum/American Museum 9
1	1	1	0	0	0	1
1	1	1	0	1	0	1
1-"sometimes"	1	1-"Videos introducing tour"	0	1-NMCH+see below"	1	0
1	1	0	exp 0	1	1-"videos" is circled	1
0	0	0	1-"only if requested"	1	0	1
1-"when appropriate"	0	0	0	1	0	1
0	0	0	0	0-"video-previsit", not marked counted as exhibition materials-audio-visual"	0-"packets" available on request"	0
	"Videos-not regularly, but we have been able to provide these in the past"	"our trips are not all geared to specific exhibitions. Some tours are visual skill building"				
1-see below"	0	1	1	0	1	1
0	0	1	0	0	0	0
0	1-"materials are sent to the teachers that have booked a docent-guided tour"	1-"teacher workshops"	0	1-"upon confirming a school visit"	0	0
"however, we strongly recommend."						
0	0	1	1	0	1-NMCH-see below"	1
1	0	0	0	0	1	0
1	0	1-"videos" is circled	0	0	0	0
1	0	0	0	0	1	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	?	0	0	1-"video that focuses on what to expect during visit", counted as 'exhibition materials-audio-visual'"	0-"packets, gallery info sheets" "descriptions" circled, "gallery info sheets" written in category 'Other'	0
1-NMCH+see below"	0	1	0	1-NMCH+see below"	0	1
1-NMCH+see below"	0	1	0	0	0	1
1-NMCH+see below"	0	0	0	0	0	0
1-NMCH+see below"	0	0	0	0	1	1
0	0	0	0	1	0	0
1-NMCH+see below"	0	0	0	0	0	0
0	0	0	0	1-"worksheet activities to be done in class", counted as 'exhibition materials-textual'"	0	0
"arrows are drawn from answers 1a and 1c to 2a. The materials are use by the teachers or our docents-in-the-schools with/for the students"		"Videos is circled as in 1c"				
1	0	1	0	1	1	1
0	0	0	0	0	1	0
1	0	0	0	0	1	1
0	0	1-teacher workshops	0	0	0	0
0	0	0	0	1-NMCH+see below"	0	1
1	0	0	0	0	0	0
1	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0-"do not know"	0	1-"worksheets"-counted as 'exhibition materials-textual'"	0	0

APPENDIX E5

MUSEUM EDUCATORS SURVEY

NUMERICAL DATA OF RESPONSES - PRE-TRIP

Pre-trip	Art Institute/Chicago Museum 1	Atwater Kent Museum 2
1a. Do you provide Pre-trip educational materials to elementary school teachers? Exhibition materials textual	1-NMCH-see below"	1
1a. Do you provide Pre-trip educational materials to elementary school teachers? Exhibition materials visual	1-NMCH-see below"	1
1a. Do you provide Pre-trip educational materials to elementary school teachers? Exhibition materials audio-visual	1-NMCH-see below"	0
1a. Do you provide Pre-trip educational materials to elementary school teachers? Exhibition materials Internet	1-NMCH-see below"	0
1a. Do you provide Pre-trip educational materials to elementary school teachers? Institutional brochures	1	1
1a. Do you provide Pre-trip educational materials to elementary school teachers? Maps	1	1
1a. Do you provide Pre-trip educational materials to elementary school teachers? Other	0	1-"glossaries, timelines other material related to the exhibition or lesson"
	Teachers may request these materials and other resource s from our teacher resource center"	
1b. How are these materials disseminated to the teachers? Upon request	0	0
1b. How are these materials disseminated to the teachers? Select mailing list	0	0
1b. How are these materials disseminated to the teachers? Other	1-"all teachers who schedule a guided or self-conducted tour"	1-"upon the teacher booking a museum visit"
1c. Which pre-trip educational materials are used most frequently by the teachers? Exhibition materials textual	0	1
1c. Which pre-trip educational materials are used most frequently by the teachers? Exhibition materials visual	0	0
1c. Which pre-trip educational materials are used most frequently by the teachers? Exhibition materials audio-visual	0	0
1c. Which pre-trip educational materials are used most frequently by the teachers? Exhibition materials Internet	0	0
1c. Which pre-trip educational materials are used most frequently by the teachers? Institutional brochures	1	0
1c. Which pre-trip educational materials are used most frequently by the teachers? Maps	1	0
1c. Which pre-trip educational materials are used most frequently by the teachers? Other	0	0
2a. Do you provide pre-trip educational materials to elementary school students? Exhibition materials textual	0	0
2a. Do you provide pre-trip educational materials to elementary school students? Exhibition materials visual	0	0
2a. Do you provide pre-trip educational materials to elementary school students? Exhibition materials audio-visual	0	0
2a. Do you provide pre-trip educational materials to elementary school students? Exhibition materials Internet	0	0
2a. Do you provide pre-trip educational materials to elementary school students? Institutional brochures	0	0
2a. Do you provide pre-trip educational materials to elementary school students? Maps	0	0
2a. Do you provide pre-trip educational materials to elementary school students? Other	1-"students participating in specific collaborative programs might receive special materials related to that specific program"	1-"only through the materials sent to the teacher"
2b. How are these materials disseminated to the students? Through teachers	1	0
2b. How are these materials disseminated to the students? Through school libraries	0	0
2b. How are these materials disseminated to the students? Downloading through the Internet	0	0
2b. How are these materials disseminated to the students? Other	0	0-"same as 1b"" 1b-"upon the teacher booking a museum visit"
2c. Which pre-trip educational materials are used most frequently by the students? Exhibition materials textual	0	1
2c. Which pre-trip educational materials are used most frequently by the students? Exhibition materials visual	0	0
2c. Which pre-trip educational materials are used most frequently by the students? Exhibition materials audio-visual	0	0
2c. Which pre-trip educational materials are used most frequently by the students? Exhibition materials Internet	0	0
2c. Which pre-trip educational materials are used most frequently by the students? Institutional brochures	0	0
2c. Which pre-trip educational materials are used most frequently by the students? Maps	0	0
2c. Which pre-trip educational materials are used most frequently by the students? Other	1-"see 2a""	0

Note: 1=Marked; 0=Not Marked

"NMCH-see below" means "Not Marked, Counted Here"

see comment note directly below the series of questions

M/Fine Arts Houston Museum 10	New Orleans Museum Museum 11	Philadelphia Museum Museum 12	Portland Art Museum Museum 13	St. Louis Art Museum Museum 14	Seattle Art Museum Museum 15	Walters Art Gallery Museum 18
1	1	1	1	1	1	1
1	1-teacher workshop packets	1	1	1	1-see comment below"	1
0	1	1	1	1	0	1-"upon request"
0	0	1	0	1	1	1-"upon request"
1	1	1	0	1	1	1
1	0	1	1	1	0	1
0	1-student workbooks (avail on request): "Arts of Louisiana" "Arts of Europe" "Arts of Africa" "Arts of Asia"	0	0-"suitcase museums/ hands on, interactive, materials"	1-"orientation sessions, teacher workshops, special open house events"	1-"Guidelines for school groups (museum rules)" "only for special exhibitions not permanent collections"	1-"Resource kits"
1	0	0	1	1	0	1
1	1	0	1	1	0	1
0	0	1-"upon their reservation for museum trip"	0-"at Evening for Educators program"	1-"we operate a resource center where teachers can check out and/or buy materials"	1-"when they schedule a tour, they receive pre-visit materials"	0
1	0	1	1-teacher curriculum pkt"	1	1	0
1	0	1	1-teacher curriculum pkts"	1	0	1
0	0	0	0	1	0	0
0	0	0	0	0	0	1
0	1	0	0	0	0	1
1	0	0	0	0	0	0
0	0	0	0-"suitcase museums/hands- on, materials, interactive"	1-"orientation, workshops, open house events"	0	0
0	0	1	0	1	0	"No"
0	0	1	0	1	0	0
0	0	1	0	1	0	0
0	0	1	0	1-"via the teachers"	0	0
0	0	1	0	0	0	0
0	0	1	0	0	0	0
0	0-through teaching	0	0	0	1-"the pre-trip materials mailed to the teachers are used with the students"	0
"No" written in margin	materials given to teachers	"Each student doesn't get one, but everyone shares, and teachers make copies"				
0	1	1	0	1	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	1	0	0	0	0
0	0	1	0	1	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0

Columbus Museum/Art Museum 3	Dallas Museum of Art Museum 4	Detroit Institute/Arts Museum 5	Fabric Wrkshp Museum 6	The Getty Center Museum 7	Metropolitan Museum 8	American Art Museum 9	MFA Houston Museum 10
0	0	1	1	0	0	0	0
0	0-OMCO	0	0	0	0	0	0
0	0	1	1	0	0	1	0
0	0	0	1	0	0	0	0
0	0	1	0	1	1	0	0
0	0	0-audio tours" written here. counted as audio-visual	0	1-worksheets to support self-guide	0	0	0
							"No" in margin

0	0	1	1	0	1	0	0
0	0	0	0	0	1	1	0
0	0	1	1	0	0	0	0
0	0-OMCO	0	0	0	0	0	0
0	0	1-"In specific exhibition galleries", counted in "throughout the museum"	0	1-as part of the packet they're sent to prepare for their visit	0	0	0

1-NMCH-see below*	0	1	0	0	0	0	0
0	0	0	0	0	0	0	0
0	0	1-audio-cassettes" is circled	0	0	0	1	0
0	0	0	1	0	0	0	0
0	0	0	0	1	1	0	0
0	0	0	0	1-worksheets	0	0	0

*coupon/puzzle given to
teachers to distribute
written in margin

0	0	1	0	1	0	0	0
1-NMCH-see below*	1-see comment below*	0	0	0	0	0	0
0	0	1-NMCH-see below*	0	0	0	1	0
0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0
0	0	1	0	0	0	0	0
	**student packet available for purchase in bookstore. \$2	**audio-cassette" is circled here					"No" in margin

0	0	1	0	1	0	0	0
0	0	0	0	0	0	1	0
0	0	1	0	0	0	0	0
0	1	0	0	0	0	0	0
0	0	1-In specific exhibition galleries" written here	0	0	0	0	0

0	0	1	0	1	0	0	0
0	0	0	0	0	0	0	0
0	0	1-NMCH-see below*	0	0	0	1	0
0	0	0	0	0	0	0	0
0	0	1	0	1	0	0	0
1-NMCH-see below*	0	0	0	0	0	0	0

**some students participate"
written on line beside
'Other' category

Other
x-1 (see below for 3 other
markings in this category ; 1
answer "In specific exhibition
galleries" counted in ,
"throughout the museum";
1 answer "at our information
center" counted in "upon
their arrival", 1 answer "In
galleries" counted in
"throughout the museum",
Maps; x000-4 "audio-
cassettes" is circled, counted
as audio-visual

APPENDIX E6

MUSEUM EDUCATORS SURVEY

NUMERICAL DATA OF RESPONSES - TRIP

Trip	Art Institute/Chicago Museum 1	Atwater Kent Museum 2
3a. Do you provide educational materials to elementary school teachers during their trip? Exhibition materials textual	0	1
3a. Do you provide educational materials to elementary school teachers during their trip? Exhibition materials visual	0	0
3a. Do you provide educational materials to elementary school teachers during their trip? Exhibition materials audio-visual	0	1
3a. Do you provide educational materials to elementary school teachers during their trip? Institutional brochures	0	0
3a. Do you provide educational materials to elementary school teachers during their trip? Maps	0	1
3a. Do you provide educational materials to elementary school teachers during their trip? Other	1-we encourage self-guided teachers to develop gallery activities on their own, and docents to use props, activity sheets/etc. on their guided tours as much as possible	0
3b. How are these materials disseminated to the teachers? Upon their arrival to the museum/admissions	1	1
3b. How are these materials disseminated to the teachers? Through tour guides	1	0
3b. How are these materials disseminated to the teachers? Throughout the museum	0	0
3b. How are these materials disseminated to the teachers? In a giftshop/bookstore	0	0
3b. How are these materials disseminated to the teachers? Other	0	0
3c. Which educational material are used most frequently by the teachers during their trip? Exhibition materials textual	0	1
3c. Which educational material are used most frequently by the teachers during their trip? Exhibition materials visual	0	0
3c. Which educational material are used most frequently by the teachers during their trip? Exhibition materials audio-visual	0	0
3c. Which educational material are used most frequently by the teachers during their trip? Institutional brochures	0	0
3c. Which educational material are used most frequently by the teachers during their trip? Maps	0	0
3c. Which educational material are used most frequently by the teachers during their trip? Other	1-activities the teachers produce on their own-see 3a	0
4a. Do you provide educational materials to elementary school students during their trip? Exhibition materials textual	0	1
4a. Do you provide educational materials to elementary school students during their trip? Exhibition materials visual	0	1
4a. Do you provide educational materials to elementary school students during their trip? Exhibition materials audio-visual	0	0
4a. Do you provide educational materials to elementary school students during their trip? Institutional brochures	0	0
4a. Do you provide educational materials to elementary school students during their trip? Maps	0	1
4a. Do you provide educational materials to elementary school students during their trip? Other	1-see 3a	0
4b. How are these materials disseminated to the students? Upon their arrival to the museum/admissions	1	1
4b. How are these materials disseminated to the students? Through tour guides	1	0
4b. How are these materials disseminated to the students? Throughout the museum	0	0
4b. How are these materials disseminated to the students? In a gift shop/bookstore	0	0
4b. How are these materials disseminated to the students? Other	0	0
4c. Which educational material are used most frequently by the students during their trip? Exhibition materials textual	0	1
4c. Which educational material are used most frequently by the students during their trip? Exhibition materials visual	0	0
4c. Which educational material are used most frequently by the students during their trip? Exhibition material audio-visual	0	0
4c. Which educational material are used most frequently by the students during their trip? Institutional brochures	0	0
4c. Which educational material are used most frequently by the students during their trip? Maps	0	0
4c. Which educational material are used most frequently by the students during their trip? Other	1	0

Note: "1=Marked; 0=Not Marked

"NMCH-see below" means "Not Marked, Counted Here" see comment note directly below the series of questions.

"OMCO" means "Originally Marked - Crossed Out"

New Orleans Museum 11	Philadelphia Museum 12	Portland Art Museum Museum 13	St. Louis Art Museum Museum 14	Seattle Art Museum Museum 15	Walters Art Gallery
0	0	0	1	0	1-special exhibitions
0	0	0	0	0	0
0	1	1	0	1-audio tours for some exhibits	0
0	1	0	1	1-self-guide brochures*	0
0	1	0	1	0	0
0	0	0	0	0	0
				*(when they don't have an audio tour)	
0	1	0	1	1	0
0	1	1	0	0	0
0	1	1	1	0	1-NMCH-see below*
0	0	0	0	0	0
0	0	0	0-at our information center*, counted as "upon their arrival"	0	1-"in galleries", counted as "throughout the museum"
0	0	0	1	0	1
0	0	0	0	0	0
0	1	1	0	1-audio tours	0
0	0	0	0	1-self-guided brochure	0
0	1	0	1	0	0
0	0	0	0	0	0
0	0	0	0	0	0
0	0	0	1	0	0
0	0	0	1	0	1
0	1	0	1	1-audio tours	1
0	1	0	1	1-self-guided brochure	0
0	1	0	1	0	0
0	0	0	1-hands-on activities	0	0
0	1	0	0	1	0
0	1	0	1	0	1
0	1	0	1	0	0
0	0	0	0	0	0
0	0	0	1-through museum educators	0	0
0	0	0	1	0	0
0	0	0	0	0	1
0	1	0	1	1-audio tours	1-hands on demonstrations
0	1	0	0	1-self-guided brochures	0
0	1	0	0	0	0
0	0	0	1-hands-on art making materials	0	0

Written in margin: "during the trip, some teachers arrange a special learning experience.

This could include a curatorial visit, a hands-on art project, a video related to the topic, in gallery assignments, etc.

These are always welcome if planned in advance. The more general "field trip" adheres to LA benchmarks (standards) and each tour is personalized to accommodate the individual needs of the teacher

Columbus Museum/Art Museum 3	Dallas Museum of Art Museum 4	Detroit Institute/Arts Museum 5	The Fabric Workshop Museum 6	The Getty Center Museum 7	Metropolitan Museum Museum 8	Museum/American Art Museum 9
0	0	0	0	1	0	1
0	0	0	0	0	0	1
0	0	0	0	0	0	0
0	0	0	0	0	0	1
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	1 - NMCH-see below*	0
related, follow-up activities are part of the the packet teachers receive before visit					*packets	
1	0	0	0	0	0	0
0	0	0	0	0	1	1
0	0	0	0	0	1	1
0	0	0	0	1 - As part of the packet sent before visit	0	0
1 - NMCH-see below*	0	0	0	1	0	1
1 - NMCH-see below*	0	0	0	0	0	1
0	0	0	0	0	0	0
0	0	0	0	0	0	1
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
*activity sheet/coupon; poetry/art cards						
0	0	0	0	0	0	0
0	0	0	0	0	0	1
0	0	0	0	0	0	1
0	0	0	0	0	0	1
0	0	0	0	0 - As part of pre-visit packet	0	0
Docents distribute cards to children & package of activity sheets to teacher						
1 - NMCH-see below*	1	0	1	1	1 - NMCH-see below*	1
1 - NMCH-see below*	1	0	0	0	1 - NMCH-see below*	1
*part of tour fee which is \$2 per student					*both	

*All of our materials are
available free-of-charge
If picked up at Museum; a
\$5 handling fee if we mail
them

Free of charge: The teach-
ing packet that correlates
with the tour the group has
booked
Fee: additional teaching
packets or teaching pack-
ets the educator would like
to use, but he/she has not
booked a docent-guided
tour

0

We provide program bro-
chures, as well as general
institutional brochures,
free of charge. The bulk of
of complementary media
is only available on-site.
We have extensive docu-
mentary materials on-site,
In addition to exhibitions
and our open studio.
Elements of this library will
be included on our forth-
coming website.

All of our materials
(pre-visit, during & post)
are available for free.

free: gallery info sheets,
packets + videos to
NYC schools

Packets and educational
materials are free. Slides,
if not returned at time of
trip cost \$25. Materials
and guides in the book-
store are purchased

APPENDIX E7

MUSEUM EDUCATORS SURVEY

NUMERICAL DATA OF RESPONSES - POST-TRIP

Post-trip	Art Institute/Chicago Museum1	Atwater Kent Museum 2
5a. Do you provide educational materials to elementary school teachers after their trip? Exhibition materials (textual)	0	1
5a. Do you provide educational materials to elementary school teachers after their trip? Exhibition materials (visual)	0	0
5a. Do you provide educational materials to elementary school teachers after their trip? Exhibition materials (audio-visual)	0	0
5a. Do you provide educational materials to elementary school teachers after their trip? Exhibition materials (Internet)	0	0
5a. Do you provide educational materials to elementary school teachers after their trip? Institutional brochures	0	0
5a. Do you provide educational materials to elementary school teachers after their trip? Maps	0	0
5a. Do you provide educational materials to elementary school teachers after their trip? Other	1 - teachers receive an appropriate evaluation form (guided or self-conducted)	0
5b. How are these materials disseminated to the teachers? For pickup throughout the museum	0	0
5b. How are these materials disseminated to the teachers? Take home packets	0	1
5b. How are these materials disseminated to the teachers? Gift shop/bookstore purchases	0	0
5b. How are these materials disseminated to the teachers? Other	X upon arrival at museum	0
6a. Do you provide educational material to elementary school students after their trip? Exhibition materials (textual)	0	1
6a. Do you provide educational material to elementary school students after their trip? Exhibition materials (visual)	0	0
6a. Do you provide educational material to elementary school students after their trip? Exhibition materials (audio-visual)	0	0
6a. Do you provide educational material to elementary school students after their trip? Exhibition materials (Internet)	0	0
6a. Do you provide educational material to elementary school students after their trip? Institutional brochures	0	0
6a. Do you provide educational material to elementary school students after their trip? Maps	0	0
6a. Do you provide educational material to elementary school students after their trip? Other	1 - students in specific collaborative programs might receive special materials program-see 2a; also all students on guided + self-conducted tours receive a free family pass upon arrival	0
6b. How are these educational materials disseminated to the students? For pickup throughout the museum	0	1
6b. How are these educational materials disseminated to the students? Take home packets	0	1
6b. How are these educational materials disseminated to the students? Gift shop/bookstore purchases	0	0
6b. How are these educational materials disseminated to the students? From their teachers	1	0
6b. How are these educational materials disseminated to the students? Other	0	0
7a. If you answered yes to any of the above questions, are these materials available? Free of charge	1	1 - NMCH-see below
7a. If you answered yes to any of the above questions, are these materials available? For a fee	1 - prices vary for items purchased in teacher resource center-see enclosed brochures	1
7b. Briefly explain what is available free and what is available for a fee -	see enclosed brochures	*The materials are included in the admission fee. So all the materials are free with the admission.

*Note: 1=Marked; 0=Not Marked

"NMCH-see below" means "Not Marked, Counted Here"
see comment note directly below the series of questions.

1 Art	M/Fine Arts Houston Museum 10	New Orleans Museum Museum 11	Philadelphia Museum Museum 12	Portland Art Museum Museum 13	St. Louis Art Museum Museum 14	Seattle Art Museum Museum 15	Walters Art Gallery Museum 16
	0		0	1	1	0	0
	0		0	1	1	0	1
	0		0	0	1	0	1
	0		0	0	1	0	0
	0		0	0	1	0	0
	0		0	0	1	0	0
	1- kaleidoscope for kids - written by docent program coordinator	1-free passes for educator & colleague to return to museum for planning.	0 *No*-handwritten	0	0	1-our see visit materials may be used before or after the visit.	0 upon request
	0		0	0	0	0	0
	0		0	0	0	0	0
	0		0	1	0	0	0
	1 - NMCH-see below* *information desk- docents distribute kaleidoscopes after tours.	1-by docent	0	1 - NMCH-see below* *by request mailing	1-Resource Center	0	1-mail
	0		0	0	0	0	0
	0		0	0	0	0	0
	0		0	0	0	0	0
	0		0	0	0	0	0
	0		0	0	0	0	0
	0		0	0	0	0	0
	1- kaleidoscope for kids - written by docent program coordinator	1-free passes for family of four to return to museum for visit.	0	0	0	0	0 upon request
	0		0	0	0	0	0
	0		0	0	0	0	0
	0		0	0	0	0	0
	0		0	0	0	0	0
	1 - NMCH-see below* *same as 5b.	1-by docent	0	0	0	0	0
	1	1	1	1 - NMCH-see below* 1 - NMCH-see below* *7b answer indicates both free and fee	1	1 - NMCH-see below* 1 - NMCH-see below* *) Included in the cost of that tour-	1
	0	0	0 (If they made a reser- vation or come to a teachers workshop)		1		1
nal ides, of is k-	Audio guides cost \$5 per person. All school tours are free (whether docent- led or self-guided). Artline-school programs newsletter distributed 2 x year-free. Resource Center - with textual, visual, & audiovisual materials for free check- out to teachers at 2 week interval	Guided school tours: free for orleans parish;\$1.50 per student all others teachers workshops:free van go:free resource materials:free brochures:Video:free presentation to your group:free speaker's bureau:free lectures:free with museum adm.	Everything in teachers workshop is free	a cd-rom program on the museum its collections are free-one per school teacher curriculum pkts/ poster sets are available for purchase; museum to classroom, fee suitcases -docents take to classroom, fee	The only charge is for Touch-Kits to cover postage for return mail.	0	curriculum kits can be purchased for a fee and can be borrowed free of charge. videos are free to rent

Columbus Museum/Art Museum 3	Dallas Museum of Art Museum 4	Detroit Institute/Arts Museum 5	The Fabric Workshop Museum 6	The Getty Center Museum 7	Metropolitan Museum Museum 8	Museum/American Art Museum 9
No answer	The DMA is in the process of putting the teaching packets on the web-we hope that this will make them more readily available to teachers	Website curriculum plans for teachers www.dia.org	Our website is in develop- ment and we are planning for special teacher pro- grams in the upcoming year.	0	0	0
1	0	1	0	0	0	0
1	0	1	0	0	0	1
1	1	1	0	1	0	0
1	0	1	0	0	0	1
1	0	1	0	0	0	1
1	1	1	1	1	0	1
we tour approximately 25,000 students	3,000 tours/60,000 students	2,500	80	76,000	0 - no answer	15,000 students/ 400 groups per yr.
18,000 (very approximate)	approx 750 tours/ 15,000 students	1,500	~8	63,000	0 - no answer	7,000+/250 per yr.
0	0	0	0	0	0	0
0	0	1	0	1	0	1
0	0	0	0	0	0	0
0	1- Depends on class size> In general, if a teacher brings one class of 10 students they are more prepared than groups of 100 or more. (these students don't all have the same teacher).	0	1- several of the elementary school groups, collaborative projects or our relationship with a teacher.	0	0	1- Some groups are very prepared, i.e. have or have been working on the theme as part of curriculum. Others have little to no preparation despite the materials we send
0	0	1	0	1 - in progress	0	0
0	1	0	1	0	0	1
only anecdotal written evaluation from teachers		middle school age, not the very young children				not recently.
0	0	1	0	1	0	0
0	0	0	0	0	0	0

APPENDIX E8

MUSEUM EDUCATORS SURVEY

NUMERICAL DATA OF RESPONSES - ADDITIONAL QUESTIONS

Additional Questions	Art Institute/Chicago Museum 1	Atwater Kent Museum Museum 2
8. What other kinds and ways of providing educational materials are provided by your institution?	We have just started to provide resource material on line-see museum website www.artic.edu	No answer
9. Do you offer formal teacher educational programs? During the summer	1	1
9. Do you offer formal teacher educational programs? During the school year	1	1
9. Do you offer formal teacher educational programs? Throughout the calendar year (after school and/or weekends)	1	1
10. Do you offer formal children's educational programs? During the summer	0	1
10. Do you offer formal children's educational programs? During the school year	0	1
10. Do you offer formal children's educational programs? Throughout the calendar year (after school and/or weekends)	0 No, but formal classroom programs are available through the school of the Art Institute- see museum/ school website for info www.artic.edu	1
11. What is the approximate number of school groups visiting your institution each year?	c.150,000 students + chaperones total, or about 2500-3000 "groups"	200
12. Of these, approximately how many are elementary school age groups?	approx. 28-30% (very rough estimate)	150
13. In general, how prepared are most elementary age school children prior to visiting you institution? Very prepared	0	0
13. In general, how prepared are most elementary age school children prior to visiting you institution? Somewhat prepared	0	1
13. In general, how prepared are most elementary age school children prior to visiting you institution? Under prepared	0	0
13. In general, how prepared are most elementary age school children prior to visiting you institution? Varies greatly	1 - as with anything, this and ability of the teacher - some teachers go to great lengths to prepare students, some want to but don't have the time or resources, some simply don't seem to care to do anything	1- It varies by how much visit materials. 1/5 groups (by our estimation) seems to make use of these.
14a. Have you conducted research on the effectiveness of your educational materials for young children? Yes	0	0
14a. Have you conducted research on the effectiveness of your educational materials for young children? No	1 - I wish we had the time	1
14b. If yes, would you be willing to share the nature and results of your study with me? Yes	0	0
14b. If yes, would you be willing to share the nature and results of your study with me? No	0	0

*Note: 1=Marked; 0=Not Marked

"NMCH-see below" means "Not Marked, Counted Here"
see comment note directly below the series of questions.

M/Fine Arts Houston Museum 10	New Orleans Museum Museum 11	Philadelphia Museum Museum 12	Portland Art Museum Museum 13	St. Louis Art Museum Museum 14	Seattle Art Museum Museum 15	Walters Art Gallery Museum 16
In-depth packets accompany teacher workshops & evenings	We are working on a new, improved website as we speak.	Teachers workshops/ website	0	Art-Reach-out each lectures; outreach programs in community centers, newspaper column/weekly now discontinued)	All of our special exhibition teacher packets are available to download online. We also have online activities for students at www.seattleartmuseum.org/tc .	outreach lessons- Museum Educators go to classrooms and distribute materials on-site
0	1	1	1	1	0	0
0	1	1	1	1	1	1
1	1	1	1	1	1	0
0	1	1	1	1	1	1
0	1	1	0	1	1	1
1	1	1	1	1	1	1
approx. 1200	0-no answer	60000 students	35-40,000	well over 100,000	average 38,000 about 1100 groups	before we closed the museum for renovation: approx. 55,000 students, after: approx. 21,000 students =
approx. 800	0-no answer	3/5 of the total	75%	2/3 of total	84% (depends on exhibits each year)	80% numbers will rise in 2001-2002 b/c [because] we will reopen.
0	0	0	0	0	0	0
1	0	1	0	0	1	0
1	0	0	0	1	0	0
1	1-Some groups (from orleans parish public school system) have never visited a museum before. Other groups come every year.	0	1-because it is up to the teacher to prepare-one never knows how prepared a class will be. We try to stress how beneficial it is and make them aware of our materials	1-our regular school programs do a great job. Tours and other one-off visitors are little to no prep.	0	1-we serve a variety of Maryland counties. Some schools have a strong background while others don't.
1	1	0	1-Infomnal	0	1	1
0	0	1	0	1	0	0
1	0	0	0	0	1	0
0	0	0	0	0	0	0
contact Carrie Robinson Cannon or Stephanie Piefer in Docent Office	difficult to share - teacher's evaluations (questionnaires)					N/A-written e evaluations from docents + teachers- difficult to reproduce these comments

APPENDIX E9

SAMPLE OF THANK YOU NOTE TO MUSEUM EDUCATORS



....And the winner of the "GRAND PRIZE" for completing my survey is.....

Pam Donahue
Family and Community Programs
Dallas Museum of Art

CONGRATULATIONS !

Ms. Donahue received a fun gift from the Philadelphia Museum of Art giftshop -
The Original House of Cards designed by Charles Eames.

The original House of Cards picture deck,
was produced in 1952. Among the toys
designed by Charles and Ray Eames, the
House of Cards remains a universal favorite.

For more information contact www.eamesoffice.com

Thanks to everyone for your wonderful response!
I will keep you posted on my project results.

