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Art Speaks! Connecting Visual Arts and Language Arts A Program for Fourth-Grade Students in The School District of Philadelphia

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Art Speaks! Connecting Visual Arts and Language Arts

A Program for Fourth-Grade Students in The School District of Philadelphia

by

James Stein

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Abstract

Art Speaks! Connecting Visual Arts and Language Arts

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The Philadelphia Museum of Art (PMA) received a National Leadership Grant from the Institute of Museum and Library Services to support a partnership among PMA, Pennsylvania Academy of the Fine Arts, The Barnes Foundation, The Fabric Workshop and Museum, and Institute of Contemporary Art at the University of Pennsylvania. These five art institutions collaborated with each other, and with the School District of Philadelphia (SDP), to develop a literacy-based museum visit program called **Art Speaks!** that is open to all 13,500 fourth-grade students in SDP public schools. The program features a museum visit to one of the five collaborating institutions and includes teacher resources for use before and after the visit.

While multiple-visit programs have shown significant benefits for the students served, they have an inherently limited capacity. In contrast, this project's goal was to develop a single-visit program that is available to every class in one grade level throughout a large urban school district. This study explains how the team worked with SDP teachers and administrators to maximize the educational benefits of the program's classroom resources and museum visit. An Advisory Committee provided guidance throughout the project's development and two pilot phases have been conducted. Evaluation consisted of written surveys and two teacher focus group meetings. Based on the results, this study proposes a model for collaboration among diverse art institutions and a large urban school district.

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My colleagues at the partner institutions -- Institute of Contemporary Art, The Fabric Workshop and Museum, The Barnes Foundation and Pennsylvania Academy of the Fine Arts -- collaborated to make **Art Speaks!** a reality and helped me document the project in this case study.

I owe a debt of gratitude to my classmates and faculty at Bank Street's Leadership in Museum Education program. I am especially grateful to my classmates who suggested the subject of this study.

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James Stein
Philadelphia, PA
April 2008

List of acronyms

ALM	Art, Literacy, Museums
FWM	The Fabric Workshop and Museum
ICA	Institute of Contemporary Art
IMLS	Institute of Museum and Library Services
ISL	I See Literacy (High Museum of Art, Atlanta)
LTA	Learning Through Art (Solomon R. Guggenheim Museum, New York)
NAEA	National Art Education Association
PAFA	Pennsylvania Academy of the Fine Arts
PMA	Philadelphia Museum of Art
SDP	School District of Philadelphia

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INTRODUCTION

Paul Vallas, the former Chief Executive Officer of the School District of Philadelphia (SDP), stated, “It doesn’t make me happy to hear that ‘X’ school has a wonderful art program. I want all students to have the same opportunity for a wonderful art program.”¹ With this directive in mind, the Philadelphia Museum of Art (PMA) applied to the federal Institute of Museum and Library Services (IMLS) for funding to develop, in collaboration with four local art institutions, a high-quality grade-wide initiative for fourth graders in Philadelphia’s public schools. The IMLS awarded a two-year National Leadership Grant to PMA to support this project in September 2006. The program that resulted, called **Art, Literacy, Museums** (ALM), helps students connect visual arts and language arts. ALM features a museum visit to one of the five collaborating art institutions and includes teacher resources for use before and after the visit.

National Leadership Grants support projects that IMLS believes may become models for other museums nationwide.² This project raised important questions for the participants -- and for the museum education field -- that are addressed in this thesis. These questions include: Can multiple art institutions find common ground and create an excellent program that allows freedom for each institution to highlight its unique collections and exhibitions? How do staff members who have varied types of expertise, and who work at different institutions, collaborate with each other and with a large urban school district? Does the program meet the educational goals of each of the collaborators and of the SDP? Can a single-visit program such as ALM offer some of the benefits of multiple-visit programs at art museums?³ Is this a model we would recommend to others?

PMA's Senior Curator of Education worked with the Museum's Curator of Education for School and Teacher Programs and its Development Department to prepare the IMLS grant application, in consultation with the other art institutions. (The IMLS application is Appendix A.) The collaborating partners are The Barnes Foundation, Institute of Contemporary Art at the University of Pennsylvania (ICA), The Fabric Workshop and Museum (FWM), Pennsylvania Academy of the Fine Arts (The Academy⁴) and PMA. This case study describes the process that PMA and its collaborators followed as they developed and implemented ALM.

The first chapter of this thesis provides a chronological overview of ALM from the project team's first meeting in October 2006 to the conclusion of the second phase of pilot testing the program in January 2008. The second and third chapters focus on several key issues that arose and the project team's responses to them. Chapter II addresses issues the team faced as it sought to establish a productive working relationship among institutions that had not previously collaborated with each other. These challenges included searching for themes that could work at five diverse visual art institutions, and managing a working group composed of staff members from each of them. This chapter concludes with the team members' own statements about the benefits for them and their institutions of working together to make ALM a reality.

Chapter III discusses ways that the team involved School District representatives as advisors while the project was in development. This chapter describes important contributions made by the project's Advisory Committee and two focus groups composed of teachers who field-

tested program materials. In addition, the relevant literature on museum-school partnerships, including multiple-visit programs, is reviewed with reference to ALM. Those intensive programs, while demonstrating significant benefits for the students served, have an inherently limited capacity. In contrast, the ALM team's goal was to develop a single-visit program that is widely available to every class in one grade level throughout a large urban school district. This chapter explains how the team worked with SDP teachers and administrators to maximize the educational benefits of ALM's classroom resources and museum visit program.

The topics covered in this thesis are likely to be of interest to other institutions that may be contemplating launching a similar project. The ALM project team members drew upon their professional skills, judgment and experience to devise solutions to the specific situations they faced. Any collaborative art museum visit program that serves an entire grade in a large school district is likely to encounter similar issues. The thesis concludes with some lessons the team learned, as well as suggestions and recommendations for others to consider. These suggestions include having senior staff members on the team who are able to manage a complex project of this scope with sensitivity to differences among the partner institutions. The Conclusion also features statements from museum educators about the benefits they observed for fourth-grade students who participated in ALM.

Chapter I – The History of Art, Literacy, Museums

A. Need for the Project

In the grant application to the IMLS, PMA noted that there are approximately 13,500 fourth-grade students in Philadelphia public elementary schools. Fewer than half of these schools have art teachers. It is a challenge for classroom teachers to introduce art to their students while meeting requirements for “adequate yearly progress” in math and literacy mandated by the No Child Left Behind federal legislation.⁵ Through ALM, PMA and its partner institutions hoped to create activities that would interest children and give them an opportunity to practice required literacy skills. The program also was intended to help fourth-grade classroom teachers introduce their students to art and museums.

PMA targeted grade four, with the SDP’s approval, for several reasons. First, it is in the elementary schools that art teachers – and therefore art experiences – are most severely lacking. Middle schools and high schools are still mandated to have art teachers. Second, travel away from school is easiest to coordinate at the elementary level because most students have one teacher for most of the day. Finally, the project team wanted to work with elementary school students who are old enough to begin to interact with simple concepts about history and artists, but young enough to be open to the experience.

PMA sought this IMLS grant to increase its capacity to serve all 13,500 fourth-grade students. PMA currently serves approximately 70,000 to 80,000 K-12 students per year through its school programs, and was unable to accommodate another 13,500 on its own. By joining forces with colleagues at other institutions, however, it would be possible to serve all

fourth-grade students throughout the School District and help those institutions attract more school group visits.

B. The Collaborating Art Institutions

PMA collaborated with four art institutions that represent a broad spectrum of museum models. **The Barnes Foundation** in Merion, PA, a suburb of Philadelphia, houses one of the world's finest collections of French Impressionist, Post-Impressionist and early Modern paintings, as well as decorative arts, metalwork and African sculpture. **ICA**, at the University of Pennsylvania, is a leader in the presentation of contemporary art. ICA has no permanent collection and showcases the art of emerging and established artists through temporary exhibitions, installations and commissions. **FWM** is the only non-profit arts organization in the United States devoted to creating new work in fabric and other materials in collaboration with artists. This institution has a widely recognized artist-in-residence program and an extensive permanent collection of new work created by artists at the Workshop. **The Pennsylvania Academy**, founded in 1805, is the nation's oldest art school and museum. The Academy's museum has an acclaimed collection of works by American artists, including many by distinguished faculty and alumni of its school. **PMA** houses over 225,000 objects, featuring European holdings that date from the medieval era to the present, arms and armor, one of the country's finest American collections, and modern and contemporary art. The Museum's collection also includes art and architecture from all parts of Asia dating from 2500 B.C.E. to the present.

As stated in the grant application, PMA's Division of Education was not aware of another project in which art museums jointly developed teaching materials that focus on basic concepts about art and can be used by multiple museums. By working together, the team hoped to create a single product that all five diverse organizations would be able to use for a number of years. The grant application noted that this partnership would give smaller organizations an opportunity to produce a fully-fledged curriculum that they would not otherwise have the resources to develop and test on their own. The goal was to allow each organization to work more effectively in partnership than it could by itself to serve the very large School District of Philadelphia. The team hoped to create a product that met the District's needs and was true to the intention and purpose of each of the partner art institutions.

C. Overview of Program Development and Implementation

The general framework of the program was established in the grant application. The program's goal was to help students and teachers connect visual arts and language arts, and it would be available to every public school fourth-grade class in the School District of Philadelphia. It would include a museum visit to one of the five collaborating art institutions during the school year as well as pre- and post-trip materials for classroom use. Beyond these broad outlines, however, the team did not have a specific program design in mind.

This was true even though PMA's Division of Education had recently collaborated with the SDP to design a program for SDP fourth-graders that included literacy activities and a museum visit. That PMA program, called "Focus on Art & Literacy," was pilot tested during

the 2005-06 school year, and featured general topics and vocabulary terms such as landscape, portrait and narrative. A program based on these traditional categories of art could have worked at some of the partner institutions, but it was not suitable for all of them. Some PMA staff members hoped that this program, which had already been successfully piloted, could serve as a template for ALM. Others recognized that the new program would not succeed unless it resulted from the team members working together collaboratively, even if that meant starting over again. The ALM project team reviewed Focus on Art & Literacy as a potential model, but decided not to adopt it as a prototype for the IMLS project.

1. Forming the Project Team

The ALM Project Team was composed of staff members from each of the five collaborating institutions who met monthly to design the program and its materials. Due to PMA's institutional size and leadership role in preparing the grant application, this museum had five staff members participating in the project. Most of these PMA staff members had extensive experience working on similar projects in-house and had produced classroom materials based on the Museum's permanent collection and special exhibitions. However, PMA staff had no experience collaborating with other art institutions on this type of project. As noted in the Introduction, PMA's Senior Curator of Education worked with the Curator of Education for School and Teacher Programs to prepare the IMLS grant application, in consultation with the other art institutions. Both of them played a significant ongoing leadership role in project development. Other veteran PMA staff included a Project Resource Writer who was responsible for preparing the Teacher Notebook and related materials, and a part-time staff member who served as Liaison with the School District and coordinated an external

Advisory Committee. The author of this paper, who is a museum educator at PMA, served as the Project Coordinator.

Each of the collaborating art institutions chose as its primary representative to the project team a staff member who was Curator or Coordinator of Education. They invited additional staff members to participate in the planning and implementation of the project as it developed.

2. The Project Team's First Steps

Representatives of the institutions began meeting monthly in October 2006 to plan the project materials. The meeting locations rotated so that the team met at each institution at least once. This allowed the team members to become more familiar with each organization's physical space and the art on display there; the team also was able to assess each institution's potential ability to serve student groups. Another purpose of the early meetings was to develop rapport and build a good working relationship among the team members, who had not previously worked with each other.⁶ Toward that end, the Project Coordinator requested that each team member answer an overarching question about the project and its possible impact: "What are the benefits and challenges of this project to you and your institution?" The answers helped team members better understand each other's perspectives and concerns before beginning to work in earnest on the project (see Appendix B).

Although there were many questions for the project team to address, two that emerged from the first few meetings were:

- (1) What are some themes linking art and literacy that could work at all five art institutions and support Pennsylvania's language arts standards for fourth-grade students?
- (2) Which classroom materials would be most useful to teachers in meeting their literacy goals and helping to prepare their students for a museum visit?

3. Forming an Advisory Committee and Holding the First Meeting

In order to provide guidance on these issues and others, the project team formed an Advisory Committee that included SDP classroom and art teachers, as well as SDP experts in the areas of literacy, visual arts and special education. This core group was supplemented by faculty from area universities and colleges, such as the University of the Arts and Moore College of Art and Design. The broad and inclusive composition of the Advisory Committee helped ensure that the teachers who would ultimately be the project's front-line "customers" could participate in program development, while other Committee members who were involved in the larger framework of strategies to link art and literacy concepts also could provide input and oversight. The Advisory Committee was a large group (15 members), and the project team was concerned about using the Committee's time efficiently. The Committee met three times during the 2006-07 academic year, as compared to the monthly meetings of the project's working team, which was consistent with the advisors' oversight role. The entire project team was invited to attend Advisory Committee meetings.

After its first few monthly meetings, the project team was ready to present a list of potential themes and components to the Advisory Committee at its first meeting in December 2006.

The proposed themes were:

- (1) What is an artist?
- (2) What materials and processes do artists use?
- (3) How can we understand and respond to art?
- (4) What is an art museum?

The proposed components were:

- (1) Pre-museum visit materials
- (2) Museum visit materials
- (3) Post-museum visit materials
- (4) Glossary
- (5) Interdisciplinary connections.

The Advisory Committee generally approved of these potential themes, and suggested another one: “What is art?” A Committee member who is a program manager in the SDP’s Office of Curriculum and Instruction suggested that the ALM program emphasize literacy *skills* rather than focusing too closely on specifics of the fourth-grade curriculum. She noted that viewing art could be a shared experience that leads to development of skills such as word comprehension and fluency. This common experience for students -- viewing art at the museum -- would complement the use of guided reading in the classroom as a way to develop literacy skills. The possible components of the program were discussed in more

detail at the next Advisory Committee meeting, after the project team had an opportunity to develop its proposals in more detail.

At this first meeting, the Project Coordinator asked Advisory Committee members and the project team a basic question as part of the front-end evaluation.⁷ This question, which was based on IMLS guidance for outcomes-based planning and evaluation, was: “If we are successful with this program, what will the results look like for the people we served?” The answers were compiled into a single document (see Appendix C). Although the project team’s primary focus had to be on achieving the outcomes stated in the IMLS grant application, the responses to this question helped clarify the goals of the various interested stakeholders and provided useful background information for the team to consider.

4. The Project Team’s Key Initial Decisions

Following the first Advisory Committee meeting, the project team continued to meet monthly to refine the possible themes and further develop its ideas for program materials. Over the course of the next several meetings, the project team made three crucial decisions that affected the final product. First, the team adopted the substance of the question proposed by the Advisory Committee, “What is art?” but revised the phrasing as follows: “What can art be?” or “Art can be...” The team felt that the question “What is art?” was too open-ended and impossible to answer, and could lead to lengthy, unproductive discussions. The revised phrasing suggested multiple correct answers, and could help students learn to recognize art in the world around them. This was a goal stated by some members of the Advisory Committee. In addition, this question was particularly appropriate to exploring the

collections of PMA and The Barnes Foundation, both of which feature a wide variety of artistic media as well as objects used in everyday life (such as ceramics, furniture and metalwork). The question also could lead to fruitful discussions at FWM, where fabric is used to create art, and at ICA, where contemporary artists challenge preconceptions of what art can be.

The second major decision that the project team reached was to choose a single essential question as the focus of the program. That question, which was #3 in the list above, is “How can we understand and respond to art?” This essential question established a basic framework for the program: Students would be invited to use literacy skills (such as discussion, comparison and interpretation) to understand and respond to the art they saw at the museum. Although this question may seem relatively simple at first, it became the central point around which the entire program revolved. The question established that students would be *actively* involved in trying to understand art, rather than passively receiving information from a museum teacher or docent. In addition, students would be encouraged to be creative and active in their responses to art, whether those responses consisted of discussion, writing or drawing. This essential question helped shape the museum visit and the Museum Journal that students used during their visits. The remaining themes listed above evolved into key questions that related to the single essential question.

The third crucial decision was to choose a name -- and thus the nucleus of an identity -- for the museum visit portion of the program. The team was concerned about the need to clarify the purpose of the museum visit and ensure some consistency so that teachers booking a tour

at one of the five participating institutions would have a clear idea of what to expect. The team chose **Art Speaks!** as the name for the museum visit, which was derived from the essential question, “How can we understand and respond to art?”⁸ The underlying concept was that artists speak to us through their art, and students would be encouraged to express their responses to the art they saw. The team adopted **Art Speaks!** as the name for the museum visit, rather than the more formal title from the IMLS grant, “Art, Literacy, Museums.” PMA’s team members later added a subtitle for the program: “**Art Speaks!** Connecting Visual Arts and Language Arts.”

In subsequent meetings the project team further refined the specifics of the museum visit. In response to questions from team members, the Project Coordinator prepared a summary of the goals for the museum visit, explaining that it was a lesson based on student use of literacy skills, as was suggested at the first Advisory Committee meeting, rather than a content-based lesson (see Appendix D). This helped the team members see how this lesson differed from others that their institutions offered, and also provided a set of goals that could be applied by each institution offering **Art Speaks!** tours.

The team also discussed the possible components of the program, which ultimately included an orientation video on DVD, a printed Teacher Notebook with pre- and post-visit classroom activities, five separate PowerPoint explorations of an artwork from each partner institution, a set of five teaching posters about the same artworks for the classroom, and a Museum Journal (in several formats that focus on the same set of literacy skills) for students to use

during their museum visits. As stated in the grant application, when these materials are in final form they will be available on each institution's website.

5. The Advisory Committee's Second Meeting

While this process was under way, the project team held the second Advisory Committee meeting in February 2007 and discussed possible components of the program materials. The project team asked the Advisory Committee about the availability of different types of technology in the schools. The Committee members said that most schools had access to a DVD player and television monitor, which supported the project team's decision to produce an orientation video on a DVD. The PowerPoint explorations were produced on a DVD so they could be shown on the same equipment. The Advisory Committee endorsed the project team's plan to produce teaching posters for classroom use, and suggested that they include questions as well as text to guide students' curiosity about the art depicted and provide some background information.

The project team solicited the Advisory Committee's views on logistical issues as well. The team planned to offer Teacher In-service Workshops to introduce the program. Ideally teachers would have the option to attend a workshop at the museum their class would visit. However, if that was not possible, attending a workshop at another museum was acceptable. It was decided that teachers would be encouraged, but not required, to attend the workshops.

Another issue that concerned the project team was how to match classes with the museum they would visit. The team considered a first-come, first-served option, in which teachers

would contact the museum of their choice; a lottery option, in which teachers would submit their requests to a central point and be matched by lottery with a museum to visit; and an assignment option, in which schools would be assigned to a museum, possibly based on the school's location. Although the question was not resolved at this meeting, it was clear that many teachers preferred to select which museum their class would visit. The project team preferred a system that was simple and streamlined. Ultimately the team adopted the first-come, first-served approach as the fairest and most workable choice.

In addition, the Committee discussed ways to publicize the program when it was ready for release to the entire School District. Committee members who were familiar with the SDP's management noted that communication was most likely to be effective if it was top-down: start with Regional Superintendents, who would then spread the word to their principals and through them to the teachers. Committee members suggested inviting the Regional Superintendents to hold one of their regular meetings at the PMA so that the project team could introduce the program to them and obtain their support. The project team revisited this topic at a later Advisory Committee meeting.

6. Testing the Program in Two Pilot Phases

After this second meeting, the project team developed prototype classroom and museum visit materials and reviewed them with the Advisory Committee at its final meeting of the school year in April 2007. The Committee offered some comments on these materials, which the team revised and then field-tested during a mini-pilot phase with six schools in May 2007. The prototype materials that were ready for this pilot included the Teacher Notebook and the

Museum Journal. In June 2007 the team held a focus group meeting for teachers who participated in the pilot. Following the focus group meeting and a report by the meeting's facilitator, who was also a member of the Advisory Committee, the team revised the materials during the summer of 2007 and continued to work on the remaining components: the orientation DVD, PowerPoints, and teaching posters. The focus group's comments and the team's subsequent revisions to the program materials will be discussed in more detail in Chapter III (Part 2) in the context of the partnership between the project team and the School District.

By fall 2007, the project team had revised the Teacher Notebook and Museum Journal (in several versions), and prepared prototypes of the orientation DVD and the five PowerPoints. The team conducted an expanded pilot phase using these revised and new components, in which approximately 25 schools participated. In addition, project staff offered workshops for museum educators and classroom teachers in September and October 2007. Two workshops for museum educators were held at PMA. At these workshops, the project team explained the **Art Speaks!** program and then educators from the partner institutions shared ideas about ways to use the Museum Journal and related literacy activities in the galleries. One workshop for classroom teachers was held at PMA and the other at ICA. In both cases, the project team presented the teacher resources, and then gave teachers a mini-lesson so they could understand the experience their students would have during an **Art Speaks!** museum visit. A second focus group meeting was held in January 2008 for teachers who participated in the fall 2007 pilot. This focus group's comments also will be addressed in Chapter III.

The partner institutions continued to recruit schools to participate in **Art Speaks!** during spring 2008 using IMLS grant funds to cover the costs of museum admission, busing and compensation for educators at some institutions. By the end of the 2007-08 academic year, approximately forty percent of fourth-graders in SDP public elementary schools (including charter and managed schools) will have participated in the ALM program. At the time of writing, the project materials are being prepared in final form in anticipation of launching **Art Speaks!** throughout the School District in fall 2008. The next two chapters delineate the major steps in the project team's collaboration with each other and their partnership with the SDP as they worked together to produce **Art Speaks!**

Chapter II: Forming a Partnership Among Diverse Art Institutions

A. Introduction

The five collaborating institutions differ not only in the types of art they display but also in their approaches to museum education and the ways they implemented **Art Speaks!** One of the project team's core principles was promoting diversity and flexibility. Each institution was encouraged to adapt **Art Speaks!** to its unique situation and approach to museum teaching. Indeed, by the time the second pilot phase ended, the teacher focus group praised the distinctive features of each museum's ALM visit as highlights of their class's trip. (See Chapter III for a discussion of the focus group's comments.) This is an introduction to some of those differences:

- PMA's collection is "encyclopedic," including architecture and fine and decorative arts from Asia, Europe and the Americas. An experienced team of full- and part-time museum educators teaches most K-12 lessons, including ALM.
- The Academy has a strong collection of American art, and is an art museum as well as an art school. While volunteer docents lead most school tours at The Academy, Academy graduate students who were trained by the Education Department staff served as ALM gallery teachers and led drawing activities for students in the museum.
- The Barnes Foundation, like PMA, features European and American fine and decorative arts. It also has collections of African sculpture as well as Asian, Egyptian and Classical art. The Foundation's collections are displayed in "ensembles" that juxtapose objects from different cultures, periods and media. School visits are

scheduled on days when the Foundation is closed to the public, and are led in small groups primarily by volunteer docents.

- ICA exhibits contemporary art (art made within the last thirty years), including installations that it has commissioned for the ninety-two-foot-long ramp space that connects its first and second floors. It is part of the University of Pennsylvania community, with outdoor sculptures nearby on Penn's campus. ICA staff or University graduate students lead most school tours.
- FWM has a studio workshop with artists in residence. Student visitors might watch artists at work and see the product; they also may participate in a hands-on workshop during their visit. At FWM, full-time or part-time paid staff members, many of whom are fabric artists, lead most school tours.

B. Getting to Know Each Other and Forming a Partnership

Despite being in close proximity to each other in central Philadelphia and a nearby suburb, these art institutions had not previously collaborated with one another. The first stage of this project involved getting to know each other and building trust among the members of the working team. PMA's staff recognized that the success of the project would depend not only on the skills, personalities and professional experience of the individuals involved, but also on developing a good working relationship among the team members.

One strategy for getting to know the team members and their institutions was included in the grant application, which specified that the location of the project team's monthly meetings would rotate at each institution. This strategy gave each one a role in preparing for and

hosting the meetings, and therefore an increased sense of ownership of the project. This practice expressed the team members' fundamental respect for each partner's contributions, as well as curiosity and willingness to learn from each other. It also gave the team an opportunity to see each institution from the inside and explore ways to use its strengths in support of the program.

For example, ICA is unique among the partners in that it has no permanent collection. It presents changing exhibitions of works by contemporary artists, usually for about three months, and also commissions artists to design installations for its ramp space. The ramp has large windows that give it a public aspect and help tie it to the campus outside. Meeting at ICA with its Curator of Education allowed the project team to experience the Institute's spaces (including the ramp) first-hand as a group, and see the opportunities they presented for education.

The project team decided to feature sculpture on the campus of the University of Pennsylvania in ICA's ALM teaching poster and PowerPoint. The team based this decision on the need to have some "permanent" art object associated with ICA that would represent the Institute to teachers and students. During an informal meeting, ICA's Curator of Education and PMA staff walked around the campus discussing the suitability of specific sculptures for a fourth-grade audience, including the ease of reaching them on foot from ICA's building and their proximity to other sculptures that could be used for comparison. This led to the decision to make ALM museum visits to ICA unique by including a walking tour of nearby outdoor sculptures as well as a tour inside the building.

As another example, Dr. Albert Barnes established The Barnes Foundation to “promote the advancement of education and the appreciation of the fine arts,” according to its website.⁹ He chose and arranged the artworks in “wall ensembles” in the Gallery to illustrate the visual elements and aesthetic traditions he felt were evident in all art forms across periods and cultures (particularly light, line, color and space). Meeting as a team at the Foundation with its Education staff allowed the team to see how they used the wall ensembles in their student tours. This gave team members a sense of possible ways the collection could be used to support ALM’s objectives, especially when asking students to consider what art can be. The team also experienced the Gallery during non-public hours, which is when school tours are offered, a unique characteristic of the Barnes.

Rotating the meetings at each facility also helped team members understand the limitations each one faces. For example, FWM was in the process of relocating from its previous home to a temporary space, and then to a new long-term home. Seeing the spaces helped team members understand the limited number of students that could be accommodated at any one time, and the difficulties FWM faced as it considered participating in the project’s pilot phase while it was in the midst of a major transition.

As these monthly meetings progressed, one team member expressed this developing relationship as “getting beyond the dating phase.” There was an initial period of getting to know each other and the institutions, building trust, and learning how to work productively with each other. The project team members had to build this relationship so that they could cooperate to meet the project’s goals for the SDP.

It was a challenge for the project team to produce materials for the Teacher Notebook that could work at all five collaborating art institutions. One of the team's key decisions was to emphasize certain broad *themes* that could apply at each of them, as discussed in Chapter I, without reference to specific works of art that students might see. The project team chose the themes as a way to tie the program together; they focus on universal topics that students could explore as part of their preparation for a visit to any of the five institutions. In the end, the project team produced resources for the Teacher Notebook that could be used at almost any art museum, not just these five. The Teacher Notebook was supplemented by materials such as PowerPoints and teaching posters that provide more in-depth information about a single work of art from each institution.

C. Sharing Resources Among Institutions

There was a wide range of budget, staffing and resources among the partner institutions. The institutions and their staff members also had different levels of experience working with elementary school groups in general, and with the School District of Philadelphia in particular. While PMA's team members had extensive experience producing classroom resources and presenting workshops for teachers, some collaborators had much less experience in those areas. One of the partnership's goals was to share these resources and enable senior staff members to act as mentors to staff at other institutions, while enhancing the entire team's ability to serve the School District.

PMA, the largest institution among the working group, had operating expenses of approximately \$52 million in fiscal year 2007 according to its Annual Report. Although the

numbers fluctuate, PMA's Education Division had about 25 full-time staff members and 20 part-time staff (10 of whom were Studio Teachers) in fiscal 2007. On average, 70,000 to 80,000 K-12 students visit the Museum in school groups annually, and about 20,000 of them are SDP students.

PMA's Senior Curator of Education has devoted her career (over 30 years) to PMA, and has been recognized by state and national art education associations for her leadership in the field. She is a former Director of the Museum Division of the National Art Education Association (NAEA). In 2000, NAEA named her National Museum Educator of the Year and she was selected as a Getty Scholar. She also has served as President of the Philadelphia Arts in Education Partnership. PMA's Curator of Education for School and Teacher Programs has worked at PMA for 20 years. She has served as President of the Museum Council of Philadelphia and the Delaware Valley, and has been named Eastern Region Museum Educator of the Year by NAEA. She and her staff of museum educators frequently present at local, regional and national conferences and provide professional development activities for teachers. Both of these senior managers were deeply involved in the project; they attended monthly meetings and played a significant ongoing role in project leadership and management.

The Project Resource Writer joined PMA's staff in 1994 and has produced a wide range of acclaimed classroom resources, including teaching poster sets and innovative multimedia teaching kits for both PMA's permanent collection and special exhibitions. She has extensive experience working with PMA's editorial and graphic design staff to coordinate

production of these materials. The project's Liaison with the School District had been employed by the School District while assigned to work as a teacher-in-residence at PMA for over 20 years, and was very familiar with many individual SDP staff members and the District's organizational structure.

The Project Coordinator, who has been a museum educator at PMA since 2004, previously worked with PMA staff and an advisory committee of teachers from a suburban Philadelphia school district to produce new teacher resources for a two-visit program serving all fifth-grade classes in that district.

The Pennsylvania Academy has an annual operating budget of \$12 million (total for the museum and school). Its Education Department has two full-time staff members and one who works part-time, and it has an average annual student visit population of 5000. The Director of Museum Education has been on the staff for more than 20 years and was well known to the PMA staff. The Academy's staff had experience working with many SDP schools, and had established good relationships with most of the schools that participated in the second pilot phase of **Art Speaks!** at The Academy.

The Barnes Foundation, which is subject to limitations on the number of visitors it may accommodate, also serves approximately 5000 student visitors per year. Its annual operating budget is \$3 million. There were originally two Education staff members working on **Art Speaks!** who were both relatively new (in the field five years or less); one of them left the Foundation in November 2007. A third staff member focused on general K-12 instruction

and a fourth acted as an adult Gallery Instructor. The staff had cultivated a good working relationship with its local suburban school district, Lower Merion (including a district-wide third grade multiple-visit program), and had also worked with a small number of individual SDP schools.

ICA's annual budget is about \$2.5 million. Its Education staff consists of one full-time Curator of Education, two part-time staff members, three work-study students and two graduate lecturers. ICA's target audience is high school students and above. In the last three academic years, ICA had an annual average of fewer than 20 student visitors in grades 1 - 8 (excluding ALM), and fewer than 150 students in grades 9 - 12. ICA's representative on the project team noted that many of its exhibitions would be inappropriate for an elementary school audience, which limited its ability to serve this age group. (That was another reason the project team chose a sculpture on Penn's campus to represent the ICA in **Art Speaks!** materials.) The Institute had to develop a new program from the ground up, with assistance from a PMA museum educator who is a former elementary school classroom teacher, to be able to serve fourth-grade students.

FWM's budget is about \$2 million and its Education staff includes three full-time employees and one part-time. FWM had a small-scale program for school groups that sometimes included a hands-on art-making experience, which made it unique among the collaborating institutions. An average of approximately 3000 K - 12 students visit FWM annually. FWM, however, had limited experience producing classroom resources or workshops for teachers.

D. Finding Common Ground Amid Diverse Educational Practices

There also were differences in education department staffing models among the institutions. For example, full- or part-time professional museum educators teach most lessons for school groups at PMA, while The Academy and The Barnes Foundation rely primarily on volunteer docents. PMA's staff members wished to share their experience and resources without dominating the working process. This was part of a general concern about balance and fairness among working group members, and was related to the goal of cultivating a good working relationship among the team members based on mutual respect.

At PMA, seven full-time staff members and four part-time staff members who are museum educators teach school groups, along with some volunteer guides who teach primarily in special exhibitions. PMA's full-time educators participated in an **Art Speaks!** workshop in fall 2007 and taught this program at PMA during the pilot phases.

Although volunteer docents lead most of its school tours, The Academy's staff chose to hire art students (using IMLS grant funds designated for this purpose) from its graduate school as gallery teachers for **Art Speaks!**¹⁰ These graduate students were familiar with the museum's permanent collection, were well-versed in speaking about art and had some teaching experience before **Art Speaks!** began. The staff believed that they would pick up the new program quickly and relate well to fourth-graders. The graduate art students also were comfortable leading art activities during **Art Speaks!** lessons. Building on its success with previous school tours, The Academy's staff designed its ALM visit as a three-step rotation, in which small groups of students met for about twenty minutes with one gallery teacher to

complete an activity, and then moved on to a second and third teacher in other galleries for different activities. The visit concluded with a whole-group drawing activity based on a painting in The Academy's collection.

The Barnes Foundation's staff chose not to hire outside educators to teach the **Art Speaks!** pilot, although grant funds were available, because they believed that recruiting educators who had not been fully trained in the Foundation's educational approach would be inconsistent with its principles. Education staff members, along with volunteer docents under their supervision, lead tours for school groups.

As previously noted, staff or University graduate students lead school tours at ICA. At FWM, full-time or part-time paid staff members, many of whom are fabric artists, lead school tours.

The ALM project team members respected different approaches to gallery teaching that suited each organization's mission and history. This principle was stated in the grant application and followed during the working process. PMA's staff members on the project team encouraged each institution to adapt **Art Speaks!** to its art exhibitions and philosophy of teaching in the galleries. For example, the Project Resource Writer designed several formats for the Museum Journal so that institutions or individual educators could choose the ones that worked best for them. Further, the Project Coordinator led a workshop for museum teachers from each of the partner institutions in which the group brainstormed various ways the Museum Journal activities could be used during gallery tours. PMA's staff recognized

that it would be inappropriate for any of the partners to try to impose its approach to museum education on the others. No attempt was made to mandate a particular style of teaching as long as museum educators encouraged students to use literacy skills to address the essential question, and related themes and activities, during the museum visit. During the pilot phases, each institution found distinctive ways to integrate Museum Journal activities into **Art Speaks!** tours.

The team members learned that each partner institution shed a different light on the essential question: “How can we understand and respond to art?” Ultimately, as a result of getting to know each organization and its teaching strategy, the project team found ways to celebrate what was unique about each one that would draw on its strengths to enrich the **Art Speaks!** program.

E. Project Management

As the lead IMLS grant recipient, PMA was responsible for the project’s overall management. However, none of PMA’s education staff members had experience working on a collaborative project of this type among art institutions, and they were not aware of a similar collaboration that had been managed by any other department in the Museum. Although there was no specific template for this project, PMA’s Senior Curator of Education relied on her professional experience and judgment to plan the project team’s working methods as set forth in the IMLS grant application.¹¹

The application stated, for example, that the project team would hold monthly meetings and alternate the location at each of the five collaborating institutions. The application noted the intention to create a program that “will be adaptable for each organization” and that would “allow for individual freedom to feature each of our unique collections and exhibitions.” It was hoped that the program would meet the education goals of each institution.

The Senior Curator stated that this flexibility was based on her experience working on other types of collaborative projects, not on a review of the literature on partnerships among art institutions. For example, she served as a member of an interdepartmental PMA team that included educators and curators working on reinstallation of the Museum’s medieval galleries. She learned from that experience to look for common ground among project team members from different departments. This was in contrast to what she observed at another museum, where it appeared that one part of an interdepartmental team had “won” at the expense of another. For the ALM project, she believed it was more important in the long run for all team members to have their voices heard and respected, and therefore to be invested in the success and longevity of the project, than for one educational ideology, for example, to win out over another.

Based on her experience of partnerships with community groups, she understood the dynamics of a large organization like PMA working with smaller ones. She recognized the importance of building a trusting relationship among the team partners based on frequent and open communication, including regular monthly meetings. She supported transparency in the project budget so that all team members understood the total context of the grant

finances, not just their share of it. (The IMLS budget included a stipend for each institution to support its administrative expenses of participating in the project.)

Although PMA's gallery teaching style is generally constructivist, interactive and discussion-based, the Division of Education does not ask its educators to follow a single method but instead trusts their professional judgment. The Senior Curator's experience with this lack of dogma at PMA led her to accept flexibility and diversity in teaching strategies at other institutions. The Education staff members at PMA knew that the Academy and The Barnes Foundation, for example, had their own approaches to museum education. The Senior Curator expected all ALM team members, including PMA's staff, to be challenged about their education practices and considered that to be a key benefit of the project.

The literature on partnerships among arts institutions is generally consistent with the practices that were adopted by the ALM project team. For example, *Partners in Public Service: Models for Collaboration* (2002) recommends designating a project manager, providing staff in each organization with an active role, and being flexible. This source recognizes the importance of good communication among the partners, noting that personal interactions strengthen relationships, and suggests holding monthly meetings (pp. 21-23). An IMLS publication, *Charting the Landscape, Mapping New Paths: Museums, Libraries, and K-12 Learning*, says, "Leaders of successful collaborations...take the time to get to know their partner organizations' strengths, weaknesses, limitations and core competencies.... Strong collaborations also share risks and rewards while striving towards common goals." (p. 12). Although Hirzy (1996) focuses primarily on partnerships between museums and

schools, she includes twelve “conditions for partnership,” some of which apply to partnerships among art institutions (pp. 49-60). Burchenal and Lasser (2007) also list recommendations for creating successful partnerships (p. 108).

The ALM team did not have a formal organizational structure or partnership agreement, as recommended by *Partners in Public Service* (p. 19). It did, however, have a single institution, PMA, that took a leadership role in coordinating team meetings and project scheduling. PMA’s staff had managed similar types of projects in-house and could draw on that experience. In particular, PMA’s Senior Curator of Education and its Curator of Education for School and Teacher Programs brought their leadership skills in museum education and project management to ALM; their professional judgment helped guide the working process for the project team and Advisory Committee. However, PMA’s staff recognized that ALM had to be developed collaboratively by the project team members themselves even though (as noted in Chapter I) PMA had recently created its own pilot project for fourth-graders, at the School District’s request, linking art and literacy. The Project Resource Writer stated that she understood her role was to facilitate the group’s working process, not lead it toward a predetermined result. It is a tribute to her professional abilities and interpersonal skills that she was able to distill a coherent and effective set of materials from many hours of free-flowing team discussion.

Monthly meetings helped keep the project on track. Especially when working with a team of staff from five different institutions, it was beneficial to meet regularly so that the members could get to know each other and become comfortable working together. The meetings

facilitated informal sharing of ideas and communication in addition to the necessary business needed to get the project up and running.

Asking team members to state the benefits and challenges of the project helped lay a foundation (see Appendix B). As team members thought about the potential gains for themselves and their institution, they were reminded of their incentives to participate in the process. If they wished to benefit from the end result, they would have to share in the work needed to achieve it. Due to the collaborative decision-making process, team members took increasing ownership of and interest in the project as they saw it take shape and saw their own ideas reflected in it.

F. *In Their Own Words: Comments from Team Members*

In January 2008, after the project team had concluded its second pilot phase, the Project Coordinator asked the team members to respond to these three questions as part of the project documentation:

- 1.) How did you or your institution benefit from participating in the **Art Speaks!** project?
What was the value of the project?
- 2.) What were the challenges that you or your institution faced?
- 3.) What do your museum teachers/docents say about the benefits to students of participating in the program? What other comments do they have about the program so far?

The responses of The Barnes Foundation, The Academy, ICA and PMA to Question 1 are excerpted here, and responses to Questions 2 and 3 are in the Conclusion. (See Appendix E for complete responses.) No schools visited FWM during the second pilot phase so that institution did not participate in this survey.

According to The Barnes Foundation's project team member, **Art Speaks!** helped the Foundation expand its audiences in the School District of Philadelphia and further its mission: "The **Art Speaks!** program has truly benefited the Foundation because it has allowed the Foundation to begin a partnership with the School District of Philadelphia (SDP) in a significant way. It has permitted an audience of students from the SDP, who otherwise would not be able, to visit and learn from and about the collection. This audience is exactly who Albert Barnes intended to reach. **Art Speaks!** allows the Foundation to further achieve and sharpen its mission of promoting education and the appreciation of fine arts to an audience in its local community. Moreover, as the Foundation looks forward to its move [from suburban Merion to downtown Philadelphia], it hopes to continue and build upon its relationship with the SDP. The Foundation also benefited from helping to create a program that promotes learning literacy skills through art education. **Art Speaks!** is now a model that the Foundation can use to think about different interdisciplinary program possibilities."

This team member also praised the collaborative nature of the project and her experiences learning from other team members: "Personally, I am truly grateful to be part of the collaborative team of museum educators who have worked on the development, implementation, and assessment of **Art Speaks!** I have been thrilled with the relationships

that I have formed with my fellow museum educators and feel that I have truly learned from them and their experiences.”

The Pennsylvania Academy identified several benefits to that institution from participating in ALM: “We found it very beneficial to work with our associates from the other institutions to create a sense of community. By combining everyone's ideas and expertise we can create exemplary programs.” The Academy said that benefits of ALM included “creating a model for working together - how best to work together with other museums.” In terms of educational staffing, The Academy noted that “funding for gallery teachers has helped The Academy to see the value of paid gallery teachers and consider further funding for paid guides.” Finally, The Academy praised the “excellent collaborative education materials - poster, pre-visit, DVD - that we can continue to utilize.”

ICA saw benefits in terms of developing both a new tour and materials that would not otherwise have been possible: “The project provided a unique opportunity for five area museums to expand access to their varied institutions connecting art and literacy for 4th grade students and teachers in Philadelphia. In addition to working with the museum team, ICA received assistance from a seasoned PMA museum educator to develop an ICA tour outline focusing on themes of working with living artists, site-specific commissions and public art. We were pleased to see the sophistication and open minds that the Penn Alexander School [fourth-grade] visitors brought to contemporary art and to integrating literacy activities with their experiences at ICA. Development of the **Art Speaks!** materials — particularly the video and curriculum — [is] another valuable part of the project. ICA could not have produced the

materials or reached out to this audience without assistance and funding provided by the project.”

PMA’s staff identified these benefits of the project: “We designed a structured but flexible museum visit program that the partner institutions have successfully adapted to meet their own needs. Although each one has interpreted the museum visit differently, the core literacy activities are consistent. We produced a DVD and Teacher Resource Notebook that work well to introduce the program and the five art institutions.”

As can be seen from these comments, the project team accomplished its primary goal of creating a literacy-based museum visit program that could be used by each museum partner, and also helped the partners expand their audience of fourth-grade SDP students. By sharing their resources and expertise, the team members created teaching materials that they could not have produced independently. Equally important, working on the ALM project allowed staff members from different institutions to form mutually supportive professional relationships.

CHAPTER III: Forming a Partnership With a School District

Part 1: Literature Review

A. Introduction

When planning the ALM project, PMA's staff members relied on their judgment and professional experience rather than a review of the literature on partnerships among art institutions. However, the staff was familiar with the literature on partnerships between schools and art institutions. This literature informs many aspects of the Museum's practice in its work with schools and teachers, and is frequently shared at conferences and professional presentations in the museum education field.

The literature on partnerships between schools and art institutions that was reviewed for this paper may be divided into two main groups: theoretical background and case studies. The first type of reference provides an overview of the field and identifies traits of successful arts partnerships, but typically does not include many specific details about individual programs. Those resources are considered here as a framework for ALM.

The other type of literature on school-museum partnerships consists of case studies of specific programs. The most relevant study concerns a literacy-based museum visit program at the High Museum of Art in Atlanta. That study showed how a close working relationship between an art museum and an urban school district enhanced the benefits of a single-visit program. The authors of that study explained how they developed the program and candidly discussed some of the challenges they faced in its first year. The ALM project staff

anticipated similar challenges and was able to respond to them. This thesis includes a description of the steps that the ALM team took to achieve its results. It is hoped that other arts institutions will benefit from reading about this experience if they are considering launching a similar project.

A significant portion of the case study literature concerns multiple-visit programs that are based at art museums and typically serve a limited number of students intensively. Such programs have shown promising results and are of great interest to educators in both museum and school settings. However, despite the apparent educational benefits of multiple-visit programs, their scope is inherently limited by capacity constraints at museums and other practical concerns. One goal of this thesis is to show how the ALM project team worked in partnership with representatives of the SDP to enhance the value of its single-visit program.

B. Theoretical Background: Types of Partnerships Between Schools and Art Institutions

Dreeszen (1992) defined arts partnerships as “the deliberate cooperation of community cultural organizations, school teachers and administrators, local arts agencies, and public and private funders to connect children with arts experiences and instruction in and out of school” (p. 11). Dreeszen presented a developmental chart entitled “Growth of a Partnership” with a six-stage Partnership Development Cycle. Remer (1996) recognized that not all partnerships go through every stage in Dreeszen’s model. She adapted part of this six-stage process into an abridged two-step cycle for the formation of partnerships, consisting of (1) Simple Transactions and (2) Joint Ventures. According to Remer, in a simple transaction:

An artist or arts organization offers an arts program for a school's students, and a school purchases the arts program. The arts group is a vendor, and the school is a consumer. The school does not meaningfully participate in the design of the arts program, and the program provider does little or no needs assessment or adaptation of the program to the specific school site.

In discussing a joint venture Remer notes:

This is a more complex interaction. A school and an arts organization work together to define the students' needs and to design the arts education enrichment program. Even if this interaction is only a one-time event, this can be considered a joint venture. A succession of joint ventures may lead to an ongoing collaboration (pp. 116-117).

In a study the RAND corporation prepared for the California Arts Council Demonstration Grant Program, Rowe, Castaneda, Kaganoff, and Robyn (2004) reviewed the literature on arts partnerships that had been published over the preceding 15 years. They adopted Remer's analysis of the two major types of arts partnerships, "simple transactions" and "joint ventures" (pp. xvi-xvii, 8-9), and added to her description of joint ventures:

At its best, a joint venture incorporates an ongoing series of events, includes preparatory and follow-up curriculum materials, and provides training for teachers.

The focus of such partnerships is on teaching and learning rather than simply exposing students to the arts (p. xvii).

Rowe et al. noted that Remer associated simple transactions with lower educational effectiveness, and joint ventures with higher educational effectiveness. In summarizing recent studies that focused largely on successful joint venture partnerships, they consistently found a set of features that characterize strong partnerships (excerpted below):

“Shared Goal. At the core of successful partnerships is an explicit goal, shared by arts organization and school, to make the needs of students and schools the main priority of the partnership’s mission.

Effective Communication. Communication between partners is critical to individuals’ and organizations’ understanding and respecting each other’s values, cultures, goals, and limitations.

Program Evaluation. Partners need to document and evaluate their own programs.... The results of the program evaluation or student assessment should be used to improve arts education programming to better meet educational goals.

Leadership. Partnerships rely on individuals who are strongly committed to arts education. Leaders provide vision for the partnerships, solicit the involvement of others in the community, give direction and focus to participants’ efforts and facilitate goal setting.

Adequate Resources: Successful partnerships require adequate resources (broadly defined as time, human capital, money and facilities)” (pp. 10-11).

Rowe et al. included a report based on interviews that were conducted at a sample of schools throughout the Los Angeles Unified School District (LAUSD). The authors noted that their interviews with LAUSD staff suggested that “most of them prefer the simple provider-consumer transactions versus the more-involved joint-venture type of partnerships because the simple transactions require little effort to arrange and maintain” (pp. 72-73). The authors concluded, “Considering the persistent demands on a teacher’s and principal’s time, it seems likely that many partnerships between a school and an arts organization will continue to be simple transactions” (p. 73).¹²

These findings are consistent with observations of PMA staff members, who recognize that the day-to-day responsibilities of teachers can be onerous. As both Remer and Rowe et al. suggest, however, a “one-time event” such as a single museum visit *can* be the result of a joint venture partnership between arts institutions and a school district.¹³ In planning ALM, PMA’s staff hoped to achieve many of the benefits of a joint venture while limiting the program’s demands on teachers. Involving a small number of teachers in advisory groups improved ALM’s usefulness for teachers throughout the SDP. The ALM team also increased the program’s value for teachers by providing teacher training at workshops as well as pre- and post-visit classroom resources.

Consistent with the criteria of successful partnerships outlined above, the ALM project team worked with its Advisory Committee to articulate a set of **shared goals** for the program, focusing on the needs of students, teachers and schools. This was accomplished in part by asking both the project team and the Advisory Committee, “If we are successful with this project, what will the results look like for the people we served?” The answers to this question provided useful information for the project team to consider in addition to its ongoing discussions at Committee meetings. The project team developed **effective communication** first by establishing a productive working relationship among the art institution partners, and then by providing a way for teachers to participate through the Advisory Committee and teacher focus groups, which will be explained in more detail later in this chapter. The project’s **program evaluation** included two pilot phases followed by teacher focus group meetings, teacher survey forms, and documented observations of museum visits. PMA provided project **leadership**, and worked with its museum partners and the Advisory Committee to give direction and focus to the group’s efforts. The PMA senior staff members who participated in the project are strongly committed to arts education and have decades of experience in the field; they sought funding from IMLS to bring their vision to reality. Finally, the IMLS grant provided **adequate resources** (including time, staff and funding) to support development of the project. The team requested and received an extension of time from IMLS to allow for two pilot phases. This additional time gave the project team an opportunity to revise the program materials twice in response to comments from teachers.

C. Case Study: A Single-Visit Program at the High Museum of Art

Although several case studies were reviewed, one in particular was identified as the most relevant comparison to ALM. Adams and Sibille (2005) provided a case study of a program at the High Museum of Art in Atlanta called “I See Literacy” (ISL) that is built around objects on display in the High’s permanent collection. It includes four components: a guided student tour; professional learning for teachers; classroom resources to integrate the gallery visit and daily teaching; and a teaching artist-in-residence to lead a creative art-making classroom experience. The authors state that they were interested in “creating a tour experience *with* school educators and administrators, not *for* them” (p. 10), which meets the definition of a joint venture in the partnership literature.

The project leaders initiated a partnership with the Fulton County Schools in the Atlanta area and worked with school district partners to develop a program for fourth-graders to help students develop literacy skills while looking at art. “The main objective of the tour is to demonstrate to students the parallels between reading works of written text and reading works of visual art in order to make transparent the literacy skills and strategies for constructing meaning from a variety of texts” (p. 10-11). The program thus supported “a wider view of literacy.” During the museum tour, “the discussion remains student centered and discovery focused” (p. 11).

In the first year ISL was made available (the 2004-05 academic year), the response was overwhelming. The tour was fully booked for the entire year in the first few weeks, and student attendance records were set. This unexpected success caught the High’s Group

Services and Facilities Departments off-guard and was more than the staff could easily handle. In addition, the Education Department met with some resistance from docents, who were not used to the “skills-based, divergent facilitation style of presentation” and required extensive training in the new program (p. 12).

ISL is similar to ALM in many respects: both are single-visit art museum-based programs that were developed in a partnership between museums and schools, and both help fourth-grade students connect visual arts and language arts. There are, however, some important differences. PMA’s staff anticipated a large response to its program, which was one of the primary reasons for its collaboration with four other arts institutions. This collaboration increased the program’s capacity to serve a large urban school district. (One consequence of this collaboration, as previously noted, is that ALM has to be suitable for all five art institutions; unlike the High’s program, it cannot be based on objects in one museum’s permanent collection.) In addition, the IMLS grant includes funding for museum educators. PMA’s staff wished to give its partners that use docents to lead school tours the option of hiring educators for this program, as The Academy has done with success. Both of these steps helped to alleviate some of the challenges faced by the High Museum of Art in the first year of its ISL program.

D. Case Studies: Multiple-Visit Programs

Several recent case studies of multiple-visit programs at art museums were featured in the *Journal of Museum Education*, Vol. 32, number 2, including the following: *Thinking Through Art: Transforming Museum Curriculum*, about the Isabella Stewart Gardner

Museum's Thinking Through Art program (Burchenal and Grohe, 2007); *Measuring the Impact of Museum-School Programs: Findings and Implications for Practice*, about the Solomon R. Guggenheim Museum's Learning Through Art program (Downey, Delamatre, and Jones, 2007); and *Thinking Critically About Social Issues Through Visual Material*, about The Wolfsonian-Florida International University's Artful Citizenship program (Rawlinson, Wood, Osterman, and Sullivan, 2007). These studies show significant benefits for students who participate in these programs, including their development of critical thinking skills.

Although it is not always clear from the reports, it appears that these programs, at least in their initial stages, serve a relatively small number of students. For example, the "Gardner's School Partnership Program is a multiple-visit program that annually reaches over 800 K-8 students" as well as teachers and administrators in five neighboring public schools (Burchenal and Grohe, 2007, p. 113). In the Guggenheim's research study, 24 third-grade classes from four New York City public schools participated in a treatment group (Downey et al., 2007, p. 177). The Wolfsonian's Artful Citizenship curriculum was implemented in three schools (Rawlinson et al., 2007, p. 157). Due to the intensive nature of any multiple-visit program, it is reasonable to conclude that a limited number of students will be accommodated at each museum even when these programs are in full operation. Moreover, as suggested by the RAND report, many teachers and schools are unlikely to participate in a multiple-visit joint venture program with an art museum due to competing demands on their time.

The ALM project team sought to apply some benefits of these multiple-visit programs to a single-visit program that is available to an entire public school grade, such as working in partnership with the School District and identifying ways to help students connect visual arts and language arts during a museum visit. The first step in achieving that goal was working with SDP representatives on program design and implementation, as the ALM team has done through its Advisory Committee and focus groups. This type of joint venture helps ensure that the program is planned with the needs of schools and students as its main priority. Another important step was incorporating the types of learning strategies that have been proven in both the High Museum's ISL and the other museums' multiple-visit programs. In ALM and ISL, the primary focus of the museum visit is helping students use literacy skills as they observe and discuss works of art. Similarly, the report of the Gardner's study said: "There is now a growing body of evidence to suggest that the skills involved in 'learning to look' – observation, inference, speculation, etc. – are the kinds of critical-thinking skills that are essential to success in subjects across the school curriculum" (p. 112). The Guggenheim's "Learning Through Art" (LTA) program uses a form of inquiry that is theme-based, rather than being entirely open-ended. Students are encouraged to notice details and are asked to support their interpretations with evidence. Through its use of inquiry with art, LTA strives to teach students how to apply critical-thinking skills to both art and text (p. 183). These approaches are built into the ALM Museum Journal activities and are part of the training for museum educators. (The team recognized, however, that it was unrealistic to expect any single-visit program to achieve the impressive results shown in the reports of multiple-visit programs.)

Part 2: Roles of the Advisory Committee and Teacher Focus Groups

A. Introduction

To help increase the value of ALM for both teachers and students, the project team worked with an Advisory Committee and two teacher focus groups in developing the program. Both the Advisory Committee and the focus groups provided a forum for teachers and others to express their views about ALM and its related materials, although these two bodies had different roles. The Advisory Committee played an oversight role when the materials were in the planning and design phase during the project's first year, from fall 2006 to spring 2007. When the draft materials were ready to be tested in two pilot phases during the spring and fall of 2007, the focus groups offered a "reality check." They helped the project team see whether the museum visits and classroom materials were working as planned from the perspective of teachers who used them.

B. The Advisory Committee's Composition and Responsibilities

As discussed in Chapter II, PMA assumed a leadership role in project management due to its institutional size and the experience of its staff members. This principle applied to management of the Advisory Committee as well. A PMA staff member who has extensive experience working with the School District and teaching at the Museum served as the SDP Liaison and Advisory Committee Coordinator. She worked with the rest of the project team to identify SDP teachers and administrators -- as well as educators at area universities and colleges -- who could be expected to provide useful comments and insights. When the Committee Coordinator contacted potential members, she helped establish the program's

credibility because many of them knew her through her work at PMA and respected her professionally.

The Committee Coordinator, an African-American woman, was keenly aware of the need to seek diversity and balance among the members. She and the project team looked for potential members who could fairly represent a range of geographic regions within the school district, socioeconomic groups of the student population served, and ethnic backgrounds. In addition, the team sought to include fourth-grade classroom teachers and art teachers, administrators (such as the SDP's Director of Literacy, its Lead Academic Coach for Art Education and its Special Education Consultant), and teachers at different types of Philadelphia public schools (including charter and managed schools). The Committee also included area educators from outside the SDP to bring another perspective to the table.

The Advisory Committee's fifteen members collectively satisfied virtually all of the criteria stated above, thus ensuring that a range of views was presented. The teachers who were on the Committee were familiar with their own classroom environment and the institutional obstacles to museum field trips. They were able to inform museum staff members about the time pressures, testing requirements and other considerations that classroom teachers face. The Advisory Committee provided a way for a small number of SDP representatives to add value to a single-visit program that will benefit teachers and students throughout the district.

The Committee met only three times during the project's first year: in December 2006, and February and April 2007. As the name suggests, its role was "advisory," which meant that

Committee members were asked to advise the project team on major topics under discussion. For example, at its first meeting in December 2006, the Committee participated in the project's front-end evaluation. As previously discussed, Committee members responded to the question, "If we are successful with this program, what will the results look like for the people we served?" (See Appendix C for results.) The Committee also discussed the possible themes proposed by the project team, and offered advice on the types of technology available in most schools to present project materials (such as DVD player). At subsequent meetings, the project team consulted with Committee members on issues such as selection of schools that would participate in the pilot phase and ways to publicize the program when it was ready to be launched District-wide.

At its meeting in April 2007, the Committee reviewed the draft program materials. The Project Resource Writer presented an overview of the contents of the Teacher Notebook and asked Committee members to provide their comments in writing to her within an agreed time period after the meeting. This strategy made efficient use of the Committee's time at the meeting because members did not review each page of the Notebook line-by-line and comment on the spot. Instead, those who wished to review the materials in more detail had the opportunity to do so and could take the time to present their comments in a thoughtful manner. This approach also helped the Project Writer because she received the Committee members' comments in writing, and could sort through them more efficiently than if she had to take notes from a fast-paced group discussion.

In addition to its oversight role, the Advisory Committee has other potential benefits for the project. For example, SDP teachers and officials who participated have been encouraged to act as spokespeople for the program. They have some pride of ownership because they assisted in its development; they understand its goals and have a stake in its success due to their own involvement. The project team hopes they will continue to serve as ambassadors to others throughout the School District, a process that the team formally initiated at a Committee meeting held in late February 2008.

By spring 2007, the project team had prepared resources that were ready to be pilot-tested. Those materials included a Teacher Notebook with pre- and post-visit classroom activities and a journal that students would use during their museum visit. Teachers who participated in the pilot phase were invited to attend a focus group meeting where they could discuss their experiences with each other for the benefit of the project team.

C. Two Pilot Phases Followed by Focus Group Meetings

After the first set of draft materials was completed in spring of 2007, the project team ran a small pilot for six schools. Three schools visited the PMA, and one each visited ICA, Barnes and FWM. (The Academy was unable to participate in this pilot.) Ten teachers who were in this pilot attended the first focus group meeting (focus group I), which was held in June 2007. The project team revised the materials after this meeting; these materials and the revisions will be discussed below. In fall of 2007, the project team conducted a second pilot phase using the revised materials, involving approximately 25 schools at four museums. Teachers who participated in this pilot were invited to attend the second focus group meeting

(focus group II), which was held in January 2008. The project team is currently revising the materials based on this group's comments in preparation for launching the program School District-wide in fall 2008.

Beth A. Twiss Houting, a member of the Advisory Committee, facilitated both focus group meetings, which were an important part of the project's formative evaluation.¹⁴ In preparation for her report on these meetings, she also reviewed:

- general survey forms about the program that teachers completed after their museum visits (see Appendix F),
- checklists about specific program resources that teachers used (see Appendix G),
- materials created by students in the classroom using **Art Speaks!** activity sheets, and
- museum journals that students used during their museum visits.¹⁵

Ms. Twiss Houting's reports after both focus group meetings included a summary of teachers' comments followed by recommendations for follow up action, which she presented to the project team. Both focus groups gave the team valuable comments from the project's customers that helped shape the next stage of revisions.

1. First Pilot Phase – Teacher Resources

For the first pilot phase, the Teacher Resources consisted of the following components:

- A letter to teachers with an overview of the program
- A 2-page Introduction to the Teacher Notebook. This Introduction noted that "Every aspect of **Art Speaks!** is aligned with the Pennsylvania State Standards and the

Philadelphia Core Curricula for Literacy and for Art, and many of the worksheets and activities for the program are drawn directly, or adapted from, these sources.”

- A list of specific sections of the Pennsylvania State Standards for Literacy and Standards for Visual Arts that the program targeted.
- A 1-page “Learning Activities Overview” stating that the guiding (or essential) question for the program is “How can we understand and respond to art?” This page included key questions that are related to the guiding question, such as:
 - What can art be?
 - Who are artists?
 - What materials and tools do they use?
 - What is an art museum?
 - What creative responses can we have to art?

Classroom teachers were encouraged to select one or more of the Notebook’s activities to use before and after their museum visit, and adapt them as desired.

- **Pre-visit activities.** This section began with a 2-page introduction for teachers, asking them to use the “KWL” chart in the Notebook with their students, in which students write what they *Know* about art (K), what they *Want* to know (W), and then (after their visit) what they *Learned* about art (L). The KWL chart was one of the few activity sheets that all teachers were encouraged to use. This introduction noted that additional materials were still in development and would not be ready for this pilot phase, including a video introduction to the program on DVD and PowerPoint presentations about a work of art from each of the five participating museums. Finally, this introduction for teachers noted that “Many of the questions [in the pre-

visit activities] are open-ended and exploratory; they do not have ‘right’ answers.”

Following the KWL charts were 7 pages of activity sheets from which teachers could choose. These activity sheets were based on formats that were familiar to teachers from other sources.

- **The Museum Journal.** This section noted that a museum teacher would lead this portion of the program. The Museum Journal included three activities for use during the museum visit: one each in which students would compare and contrast works of art (using a Venn diagram), describe art with drawing and words (using a postcard-like format), and list facts and opinions (using two columns of blank lines to be filled in with words).
- **Post-visit activities.** The last section of the Notebook asked teachers to have their students complete the KWL charts for possible use in the project assessment. The following 13 pages of activity sheets were optional. Because the **Art Speaks!** PowerPoint materials were not completed at this stage, teachers were invited to use the DVD or posters from the PMA’s “Learning to Look” kit, which is based on its permanent collection.

These **Art Speaks!** resources had several intended outcomes for students: (1) introduce students to the essential question and key concepts that form the foundation of the program; (2) pique students’ curiosity about what they will see and do at the museum their class visits; (3) build on any prior knowledge students may have about art, including their own art-making experiences; (4) encourage them to use literacy skills to discuss their thoughts and

observations about art before coming to the museum and (5) introduce them to the kinds of discussion and observation activities they will engage in at the museum.

Furthermore, as noted above, **Art Speaks!** materials were aligned with Pennsylvania State standards and Philadelphia core curricula for literacy and visual arts. Because the program's activity sheets were based on those sources, the team believed that the literacy strategies used in **Art Speaks!** would be apparent to teachers (Adams & Sibille, 2005, p. 10). The IMLS application said that ALM would "introduce content that is integral to the SDP curricula so that fourth-grade teachers can easily fit the program into their demanding teaching schedule." The project team's goal was to create new resources that teachers could use creatively to teach standardized core subjects such as literacy, not an add-on that would take time away from required instruction.

2. First Focus Group Meeting and Report

Ten teachers who participated in the pilot attended the first focus group meeting in June 2007. Ms. Twiss Houting's report included these recommendations:

1. Museum staff members need to be more consistent in their understanding of the goals and outcomes for the program, especially the museum visit.
2. Museum educators need training in working with fourth graders.
3. The museum visit needs to be focused on visual art, rather than literacy skills themselves. Because engaged exposure to art is a worthy goal in itself, the museum visit should include some time for looking and discussion, in addition to time spent on Museum Journal activities.

4. The activities in the Teacher Notebook, especially the post-visit section, need to provide a flexible framework for teachers. The pre-visit materials should give more details about the specific art institution to be visited, behavior rules and activities to be done at the museum.
5. The Museum Journal should be expanded to allow blank spaces for more writing and for sketching.

During the summer, the project team met and formulated its responses to these concerns.

Although they took many forms, here are the highlights:

In response to items 1 and 3 above, the focus group's comments highlighted a key point for the project team: literacy skills are not limited to writing, but also include oral communication skills that naturally occur during museum visits such as observation, description, comparison, discussion (listening to others) and expression of opinions. The focus group saw that the program encouraged students to use literacy strategies while they learned about visual arts -- rather than helping them develop or expand their literacy skills -- and recognized that as a worthwhile outcome in itself. Teachers clearly valued the museum visit and wanted students to observe carefully and learn as much as they could about art while they were there. This took some pressure off museum educators, who were concerned about fitting all three of the "required" Museum Journal writing activities into every visit. The focus group, in effect, gave the project team permission to use the journal activities to support a museum visit built around discussion and observation of art; there was no need for the writing activities to dominate the visit's content and purpose. As Ms. Twiss Houting

concluded in her report, “teachers feel they are able to use the discussion and thinking developed by students in the museum to craft writing activities at school after the trip.” In other words, teachers saw themselves as literacy experts in the classroom, and accepted that a single museum visit was unlikely to add substantially to their students’ literacy skills.

In response to item 2, the Project Coordinator prepared guidance on working with students to encourage their participation (see Appendix H) based on learning theory and museum practice. This was distributed to the partner institutions. In addition, PMA’s staff presented a workshop for museum educators in which the Project Coordinator modeled and discussed ways to use Museum Journal activities in the galleries. According to the Project Resource Writer, who was in the audience for this gallery session, museum educators from the other institutions (both project staff and museum teachers) saw how to build a museum visit around student participation and use of journal-based literacy skills. Staff at the partner institutions worked closely with their gallery teachers and docents to help them understand and apply the concepts of **Art Speaks!** in ways that were appropriate for fourth-grade students.

In response to item 4, the Project Resource Writer added to the post-visit section of the Teacher Notebook open-ended writing activities based on what students had observed (and possibly recorded in their journals) during their museum visit. She also added a section listing connections between art at each institution and the currently required fourth-grade reader, called “Trophies.” In addition, she completed the orientation DVD, which includes museum behavior rules and an overview of student activities during the museum visit, and the PowerPoint explorations of a work of art from each institution, which were intended to be

used after the museum visit as a way to introduce students to art from institutions other than the one their class visited.

In response to item 5, the project team was unable to reach a consensus on a single format for the Museum Journal. In a spirit of flexibility, the Project Resource Writer created several formats from which museum teachers could choose. Many of these formats expanded the space for students to draw their response to works of art. Student drawing could be used as the basis for discussion during the museum visit. The Resource Writer also added a list of literacy skills to the front of the Museum Journal to remind both educators and students of the activities that would take place during museum visits: “describe, compare, discuss, interpret, and express your opinions.” The journal became a place where students could record observations that would serve as fodder for writing activities back in the classroom, as teachers had requested. For students in classes where journals are already used, they are a familiar tool for recording thoughts, drawings and experiences.

3. Second Pilot Phase – Teacher Resources

The revised Teacher Notebook, as well as the orientation DVD and PowerPoints for each institution, were ready to be field-tested during the second pilot phase in fall 2007. (The only materials that were not completed for the fall 2007 pilot were a set of five teaching posters for classroom use.) The program resources thus included both general background for the entire program (the DVD and Teacher Notebook) and specific materials tailored for each art institution (the PowerPoints). They also represented a variety of media, including a video on DVD, PowerPoint presentations on DVD, and printed materials, with the understanding that

some students (and teachers) may respond more to printed materials, while others may find the video or PowerPoint more engaging.

The project team had consulted with the Advisory Committee on technology available to teachers. The team chose DVD format for the orientation video and the PowerPoints because DVD players are widely available in many of Philadelphia's public schools. Experience with other local school districts also showed that DVD players are relatively inexpensive and available in most schools, if not in each teacher's own classroom. Putting the orientation video on DVD has another advantage: ease of use. The teacher only has to put it in the DVD player and press the play button. (Teachers could always use the printed Teacher Notebook materials if their school lacked a DVD player.)

These resources gave teachers a range of choices to suit their available time and interest level. At a minimum, a teacher's pre-visit preparation could consist of showing his or her class the orientation DVD (running time seven minutes) and using a single activity sheet from the pre-visit section of the Teacher Notebook (the first part of the "KWL," explained above). These two activities would take approximately 20 minutes of classroom time. Teachers who had more time could choose from additional pre-visit activities in the Teacher Notebook. The only required post-visit activity was the "L" part of the KWL. The remaining Notebook activities were optional.

4. Second Focus Group Meeting and Report

During the second pilot phase, approximately twenty-five schools visited four of the partner museums: PMA, Barnes, ICA and The Academy. (FWM, which was in transition to its new space, did not participate.) Nine teachers in this pilot phase attended a focus group meeting on January 10, 2008 (focus group II).

Following the second focus group, Ms. Twiss Houting briefed the project team at a meeting on January 31, 2008. In her report, Ms. Twiss Houting noted as a general matter that teachers valued the program's focus on reinforcing students' literacy skills while they learned about art. They found the KWL, "what can art be?" activity sheets and the orientation DVD helpful, but some of them thought the PowerPoint explorations were a bit slow-paced for many of their students.

Ms. Twiss Houting pointed out that focus group II teachers strongly praised the museum visit, which was a marked improvement over focus group I. Their comments were especially positive about aspects of the museum visit that are distinctive at each institution. For example, some teachers said that because the Barnes held its school visits on days when the Foundation is closed to the public and divided classes into small groups of about ten students each, students received a high level of personal attention from their docent and were not distracted by other visitors. Similarly, teachers whose classes visited The Academy, where groups spend about twenty minutes with one gallery teacher and then move on to another activity with a different gallery teacher, said that this rotation system kept students interested and engaged. They also liked the group drawing activity at The Academy that was led by an

Academy graduate student. The only area of concern overall was that teachers would like their class to be able to visit more than one museum. Bearing in mind that the museum visit is the central component of the program, the project team was very pleased to hear such positive comments.

Ms. Twiss Houting had several recommendations for the project team to consider:

- A clearer statement of ALM's goals would help teachers understand the program better and assist in marketing it to the School District. Some teachers were uncertain whether the program's primary audience was intended to be classroom teachers or art teachers.
- A better index and design for the Teacher Notebook would help teachers quickly separate high-priority activities from optional ones. Improved packaging also would make it easier for teachers to find their way through the Notebook. Some thought the Notebook was overwhelming, particularly the post-visit section. For example, some teachers did not see the open-ended writing prompts and connections to the "Trophies" fourth-grade reader in the post-visit activities.
- Teachers suggested adding the texts of the PowerPoints to the Notebook to allow them to review that content easily.
- Teachers who attended a workshop needed more information about the specific details of their class's museum visit. Although they understood the program overall, they were unsure of the logistics of visiting each museum. This aspect can be confusing, especially when teachers attend a workshop at a museum other than the one their class will visit.

At the time of writing this thesis, the project team is revising the program materials in response to these recommendations. The project team also held a meeting of the Advisory Committee in late February 2008 to update the Committee on its progress since the last time they met, and to enlist its members' support for the launch of the final version of **Art Speaks!** in fall of 2008.

CONCLUSION

A. Lessons Learned and Recommendations

Some challenges the team partners faced during the pilot phases of ALM could well affect other institutions considering a similar type of partnership. The first recommendation is to give careful consideration to the choice of partners. The three largest institutions -- PMA, The Barnes Foundation and The Pennsylvania Academy -- already had educational programs for K-12 students in place, and their art collections have some areas of overlap. ICA, however, had virtually no recent history of working with elementary school students and has no permanent collection. It was a challenge to develop teaching materials that could be used successfully at such a wide range of institutions, and only one school visited ICA during the pilot phases. In spring 2008, while the other partners continued to recruit schools after the second pilot ended, ICA had no exhibitions on view that were deemed appropriate for this age group.

However, one of the project's goals was to help the partners develop new programs for younger students, and it was successful in achieving that outcome. In its comments, ICA noted that it "has only one full-time staff member dedicated to education, which makes creating and maintaining programs for younger audiences challenging, especially since K-8 students are not a target audience for the institution. Funding received from ICA's participation in the project enabled us to hire temporary staff to assist with the program." ICA further noted that it is expanding its website resources to include materials for grades 4 – 8 that support **Art Speaks!**

A second recommendation is to allow sufficient time for a project of this nature to be developed. The grant application writers were overly optimistic in their expectation that the materials could be developed and pilot-tested in Year One (2006-07 school year) and launched in Year Two (2007-08 school year). The project team sought and received from IMLS a one-year extension to allow for more thorough testing and revision of the project materials in two separate pilot phases. In its comments, The Academy noted benefits to the project's extended time table: "Since the program has been for an extended time period there was never too much pressure on any one of us -- as far as time or resources -- since planning has been stretched out over a long period. Extended period of piloting and evaluation has been beneficial to the quality of the program and educational materials." As The Academy's comment suggests, this extension allowed sufficient time to give careful consideration to the comments of the two focus groups before launching the program District-wide in fall 2008. In addition, it gave each institution time to obtain rights to use images for the teaching poster sets, a process that took longer than expected.

A third lesson is the value of meeting on a consistent monthly schedule. Although the project team followed this schedule during Year One of the grant, for a period in fall 2007, the team did not do so. The team then recognized its value and arranged a meeting schedule for the rest of the school year. The team members have found it helpful to meet monthly to keep in contact with each other, exchange ideas and make sure that everyone was informed about the project at each institution.

A final lesson learned is the value of experienced staff members who are able to manage a project of this magnitude with flexibility and respect for each partner. As The Barnes Foundation's comment in Chapter II said, ALM provided an opportunity for senior staff to act as mentors to younger professionals at other institutions. The Academy, which has a senior staff member in its education department, noted the benefits of collaborating with other institutions, pointing out that together the team was able to create "an exemplary program." This case study has identified benefits of having experienced staff members as leaders in areas such as project management and recruitment of Advisory Committee members. Without the active participation of such staff members, it would be more difficult for a collaborative project of this nature to achieve similar results.

B. Some Challenges for the Project Team, and Solutions

At least one institution found it difficult to recruit schools to participate in **Art Speaks!** According to The Barnes Foundation, "While the teachers and schools that have participated in this program seem to have been extremely happy and enthusiastic, it has been challenging to make the initial connection with individual teachers and schools. Fellow museum educators and institutions have been helpful with providing guidance and advice and have aided in directing individual teachers to participate in this program at the Foundation."

One way this challenge has been addressed was apparent when the program expanded after its second pilot phase. In January 2008 PMA's Liaison with the SDP informed teachers that spaces on PMA's spring 2008 calendar were available for schools to book **Art Speaks!** tours. The response was very positive, and within a few weeks all remaining spaces on PMA's

calendar were taken. PMA's Administrator of School Programs then referred teachers to The Barnes Foundation, which helped that institution increase its student attendance, thus achieving one of the project's goals. (The Academy was able to recruit enough schools on its own.)

An ongoing concern for the entire project team is how to sustain the program, especially when there is no longer IMLS grant-funded busing. (Teachers in the focus groups praised the program's free buses.) Many of the institutions are seeking funding to support future ALM visits, and The Academy has already obtained a grant to expand its program in spring 2008, including bus funds. As they seek to build on the program's early success, the collaborating institutions can use ALM's teacher resource materials to show potential funders how the program helps students connect visual arts and language arts. They also can show that they have increased their student attendance due to the program.

C. In Their Own Words: Comments from Museum Educators

It is fitting to conclude with the words of museum educators who participated in the pilot year of ALM. These comments are part of the project's summative evaluation.¹⁶ In effect, the educators speak for the impact of the program on the fourth-grade SDP students who were served. As shown in the following comments, they noted especially that the program encouraged students to participate constructively during **Art Speaks!** museum visits and express their responses to art by writing, drawing and discussing.

At The Barnes Foundation, “the docents have noticed that almost all (if not all) students who have visited through **Art Speaks!** have participated in a positive way during the experience. Students who were seemingly intimidated when they entered the Gallery quickly opened up. The docents have attributed this, at least in part, to the [museum] journals, which allow different entry ways for students to relate to the art and to express themselves.”

One PMA educator wrote, “I think one benefit is that due to the journals, every student gets a chance to respond to the art (versus tours with discussion only) since they each have their own journal where they write down their ideas. I think **Art Speaks!** also lends itself to designing activities for different learning styles – with the mix of activities (writing, drawing, group brainstorming), there’s something for the visual learner, the writer, etc. One last benefit is that I think the program (and the journal) encourages active and sustained looking.”

Another PMA educator said, “I like that the lesson is not content-based. Students can write or draw. That makes it more accessible for everyone. They all have the ability to participate. The content of the tour comes from the students, not from me. It’s experiential, not information-based. When students do a journal activity, they play a bigger part in making meaning from what they see.” A PMA educator noted, “I use the words on the front of the journal [describe, compare, discuss, interpret, express your opinions] to remind myself what the goals of the visit are, and I ask students what they mean. I also ask them which of these activities we did at each stop. The journal helps students be more self-aware. They understand what’s coming and what they’ll be doing. It’s a framework and it helps ground them.”

The Academy's gallery teachers praised ALM because it provided opportunities for students to be enriched by an art institution and to experience the value of art in their lives. They also noted that teachers experienced the value of art in the learning process, and that students enjoyed the hands-on drawing in the gallery component of **Art Speaks!** at The Academy.

ICA also recognized the value of participating in ALM. "The staff and graduate students who worked with the Penn Alexander students were struck by the 4th graders' sincere interest in contemporary art as well as the ways that students were able to use the Fall 2007 ICA exhibitions to stimulate storytelling and literacy-related activities. This is a great program and we are hopeful that our participation in **Art Speaks!** will increase the number of 4th grade teachers in Philadelphia using ICA as a resource for learning. ICA's main goals moving forward are to secure institutional commitment to **Art Speaks!**, sustain the partnership with Penn Alexander and expand our web resources related to the project."

Museum educators at the partner institutions pointed out the benefits of the journal-based museum visit activities for students. Seeing this wide range of benefits is evidence that the project has achieved many of its goals and could be considered a model for other art institutions nationwide. Ultimately, the value of ALM lies primarily in its benefits to the students and teachers who participate, but it has also had a profound impact on the art institutions, program staff and educators who brought it to life.

Endnotes

¹ See Appendix A, page 75.

² IMLS 2008 National Leadership Grants: Grant program guidelines and application forms (p. 8). Retrieved from http://www.imls.gov/applicants/grants/pdf/NLG_2008.pdf.

³ A typical multiple visit program involves three or four museum visits, classroom and museum experiences, and ongoing professional development for teachers. (Burchenal and Lasser, 2007, p. 104).

⁴ The Pennsylvania Academy of the Fine Arts is sometimes identified by its initials, PAFA, in the Appendices. In accordance with its current practice, "The Academy" is used throughout the body of this thesis.

⁵ P.L. 107-110, The No Child Left Behind Act of 2001. Retrieved from <http://www.ed.gov/policy/elsec/leg/esea02/107-110.pdf>.

⁶ Johnson (2002) notes the benefits of rotating the location of monthly meetings to help build trust and understanding among multiple organizations (p. 8). Her article describes a collaborative project among four Philadelphia-area science museums and 11 community-based organizations to provide family learning experiences.

⁷ Front-end evaluation, the first phase of the evaluation process, "tells program planners how visitors think about and understand the concept of a new program or exhibition" (Korn, 2007, p. 213).

⁸ The project team has adopted **Art Speaks!** as the format to be used in published materials, and that has been followed throughout this thesis for consistency. In some Appendices, however, other formats (such as ART SPEAKS!) were used.

⁹ <http://www.barnesfoundation.org>.

¹⁰ Eklund (2007) discusses reasons for hiring professional staff to teach students in the galleries, including "content consistency and accountability."

¹¹ The Project Coordinator interviewed PMA staff about their roles in ALM as part of the research for this study, and gave them an opportunity to review and comment on the relevant portions of the draft. Similarly, staff from the partner institutions were given excerpts from the draft pertaining to their institution for review and comment.

¹² Other researchers have noted that collaborative partnerships between teachers or schools and art museums are rare. Liu (2007) states, "Indeed, it is still common for art museums to design programs for students and teachers and for school teachers to bring their students to museums – without further communication and discussion with museums regarding teaching and learning. Most art museum resources and materials for schools have been traditionally designed by art museum educators without teacher participation" (p. 129). She identifies this as the "Provider-Receiver" model, similar to Remer's "simple transaction." See also Marcus (2008), p. 72.

¹³ Some authors imply that the only alternative to a single visit field trip is a multiple-visit program. These authors apparently do not consider the possibility that a single-visit field trip could be part of a joint venture partnership between museums and schools. "Most art museums devote enormous resources to these [single] visits, even though they are commonly planned as self-contained events with little connection to the classroom curriculum" (Burchenal and Lasser, 2007, p. 103). Newsom (2007) describes "the one-time group tour" as "abetted both by their institutions' public relations requirements and by a compulsion to impart the facts about works of art," and suggests they are inconsistent with a joint venture partnership (p. 2).

¹⁴Formative evaluation, phase two in the evaluation process, “is likened to piloting a program or testing prototype exhibit components. Formative evaluation is used to identify problems before finalizing a program or exhibition component” (Korn, 2007, p. 214).

¹⁵The Barnes Foundation’s staff member asked to have its student materials and journals returned after review so they could be put on display in its Administration Building. This shows that she valued ALM and wished to share the results with other Barnes staff members so they could learn about the program. Similarly, a school that brought three classes to PMA during the fall 2007 pilot, and whose teachers participated in focus group II, asked to have its student materials returned for inclusion in the students’ art portfolios for the year.

¹⁶Summative evaluation, the final evaluation phase, is conducted “to determine whether the visitor experience is similar to or different from the program planners’ intentions” (Korn, 2007, p. 214).

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Appendix A: IMLS Grant Application

Assessment of Need

The Philadelphia Museum of Art (PMA) is seeking a two-year \$242,550 grant from the IMLS National Leadership Grant Program to launch **Art, Literacy, Museums**, a grade-wide initiative for grade four students in the School District of Philadelphia (SDP) that 1) links the teaching of basic art and museum-going concepts with literacy skills and 2) introduces 4th grade students to original works of art at the Philadelphia Museum of Art and four additional visual art institutions in the Philadelphia area.

Working with an advisory group of SDP staff members and area art education specialists, the PMA's Division of Education will collaborate with museum educators at four local institutions– the Barnes Foundation, the Pennsylvania Academy of Fine Arts, the Institute of Contemporary Art, and the Fabric Workshop and Museum – to co-author a curriculum that teaches core concepts about visual art, acquaints students and teachers with five diverse arts organizations, and encourages mastery of literacy skills mandated for 4th graders in the SDP. With IMLS funds, the PMA will produce a unit of study that will be available to 4th grade teachers in both written and web-based formats, design and implement professional development for teachers to learn to use the materials most effectively, and provide at least 12,000 4th grade students with a museum lesson that incorporates the practice of literacy skills.

There are some 13,500 4th grade students in Philadelphia public elementary schools. Fewer than 50% of these schools have art teachers. Classroom teachers are challenged to introduce art to their students while at the same time meeting the requirements for “adequate yearly progress” in math and literacy as mandated by the No Child Left Behind federal legislation. Through **Art, Literacy, Museums**, the PMA intends to help 4th grade classroom teachers introduce their students to art and museums, and provide activities that excite children – through arts learning – to practice required literacy skills.

The PMA is targeting grade four, with the approval of the School District of Philadelphia, for a number of reasons. First, it is in the elementary schools that art teachers – and therefore art experiences – are most severely lacking. Middle schools and high schools are still mandated to have art teachers. Secondly, travel away from school is easiest to coordinate at the elementary level because most students have one teacher for most of the day. Finally, the team wants to work with elementary students who are old enough to begin to interact with simple concepts about history and artists, and on whom the curriculum will make a bigger impact in their attitude toward school.

The Philadelphia Museum of Art maintains a longstanding affiliation with the School District of Philadelphia, and some 20,000 SDP students visit the Museum annually. Nearly every year from 1929 until 2001, the SDP funded two teacher-in-residence positions at the Philadelphia Museum of Art. These positions were part of a broader SDP museum education program that placed teachers-in-residence at six local cultural institutions. Four years ago, in an (unsuccessful) effort to avert a state takeover of the schools, the School District made drastic budget cuts that eliminated these positions. Recognizing the importance of its relationship with the SDP, in 2002 the PMA

successfully obtained a four-year grant to continue to offer free school visits to all Philadelphia public school children, and to employ two museum teachers dedicated to working with SDP students and teachers.

Furthering its commitment to school age children, the Museum's nationally recognized teaching materials on its permanent collections and special exhibitions are offered to the public schools at no cost. Teacher workshops throughout the year empower teachers to use these materials with their students. Artist-in-residence programs and after-school art clubs at the Museum bring visual art experiences to hundreds of middle and high school students annually. Through the School District's Adopt-a-School initiative, the Museum annually conducts thematic multiple-lesson programs for three to four elementary schools. In 2004, the PMA established a new Committee on Education to support the activities of the Division of Education and advance the Museum's educational mission. The SDP's Chief of Staff, Natalye Paquin, and a number of District educators are active members of this new, trustee-level committee.

Over the past two years, museum educators at the Philadelphia Museum of Art have been discussing the creation of a grade-wide art experience with School District of Philadelphia administrators. With so few art instructors in the schools, the SDP is enthusiastic about the PMA developing a program that offers all students at a particular grade level the opportunity to engage in a structured art experience. This year the PMA contracted with the School District of Philadelphia to develop and pilot a program for 4th grade that links a museum visit and classroom activities to the standardized curriculum in both art and literacy. This initiative is currently underway and will be tested in the spring of 2006 and throughout the 2006-2007 academic year. The IMLS grant is being sought for PMA to expand this program to include other art museums in Philadelphia, thereby increasing our capacity to serve all 13,500 students while at the same time introducing students and their teachers to a rich variety of art museums. The Philadelphia Museum of Art currently serves approximately 80,000 students a year through its school programs, and cannot alone accommodate another 13,500. By joining forces with colleagues at other institutions, however, all 4th grade students can participate.

Philadelphia is fortunate to have vibrant, active visual art institutions with dynamic museum educators on staff who are eager to increase student visitation. Despite many years of collegial interaction at area conferences and events, **Art, Literacy, Museums** is the Division of Education's first opportunity to work closely with area colleagues on such a large-scale project. It is an occasion to learn about each other's institutions and teaching philosophies, and to find common ground for developing a new curriculum. The collaboration will create a new model for how museums can work together to create a shared curriculum, and at the same time feature the particular strengths of each institution's collecting and exhibiting profile.

The art institutions with which the PMA intends to collaborate with represent a broad spectrum of museum models. Established by Dr. Albert Barnes in 1922, **The Barnes Foundation** maintains one of the most important collections of Impressionist and 19th-century art in the United States, as well as superb Modern and African collections.

Located on the former Barnes estate, just beyond the city limits of Philadelphia, this unique institution is dedicated to its founder's goals to advance the appreciation of the fine arts and its educational mission. Since its founding in 1805, the **Pennsylvania Academy of the Fine Arts (PAFA)** has been committed to fostering and collecting American art. PAFA maintains an acclaimed collection of works by American artists, including numerous important figures of 19th-century American art, many of whom were students and teachers at the academy. Administered by the University of Pennsylvania, the **Institute of Contemporary Art (ICA)** is a leader in the presentation of contemporary art. Through over forty years of loan exhibitions, commissions, educational programs, and publications, the ICA has invited the public to share in the experience, interpretation and understanding of the work of established and emerging artists. The **Fabric Workshop and Museum** is the only non-profit arts organization in the United States devoted to creating new work in fabric and other materials in collaboration with emerging, nationally, and internationally recognized artists. This renowned institution has a widely recognized artist-in-residence program, an extensive permanent collection of new work created by artists at the workshop, in-house and touring exhibitions, and comprehensive educational programming.

A Philadelphia model for a grade-wide, museum-based unit of study currently exists at the National Constitution Center. Every 5th grade student visits the Center for a lesson on civics and the meaning of the Constitution. Classroom teachers use the accompanying curriculum booklet to build lessons around the visit. To develop **Art, Literacy, Museums**, the Division of Education consulted with and will continue to seek advice from the author of this study unit, Beth Twiss-Garrity, former Director of Interpretation at the National Constitution Center and now Director of the Museum Communications Program at the University of the Arts in Philadelphia.

Making the arts available to teachers is essential to the Museum's goal to reach children throughout Philadelphia. In 2007, the Philadelphia Museum of Art will open The Ruth and Raymond G. Perelman Building, a major new addition to the Museum campus. As well as expanded gallery, study and library spaces, the Perelman Building will include the new Wachovia Education Resource Center. Developed through extensive formative evaluation, the Wachovia Center will be a fully interactive learning space for educators in the region, as well as the general public. The Center will encourage and facilitate teaching about and learning in the visual arts by providing sophisticated, state-of-the-art resources. The **Art, Literacy, Museums** curriculum and materials will be a key component of the Wachovia Center's offerings for public school teachers. The launch of the 4th grade initiative, which coincides with the opening of the Center, is an excellent occasion for the Museum to introduce this new resource facility to the teachers using the new curriculum and the administrators involved in the project. Every 4th grade teacher will have opportunities to visit the new Center to consult with an on-staff educator who is trained in the use of the **Art, Literacy, Museums** materials and all of the PMA resources focusing on incorporating the visual arts into the classroom.

The development of permanent teaching resources and a corresponding website are essential components of this multi-institutional initiative. Through recent surveys, focus

groups and assessments of its teaching resources, the Division of Education has found that teachers lack adequate resources for bringing the visual arts into the classroom. Feedback from educators using PMA classroom materials has shown that students make deeper connections with works of art when they can use hand-held images in their classrooms, and their teachers use curriculum-based activities to link these images to classroom subjects. Because survey results show that access to digital technological resources is still very limited in most Philadelphia Public Schools, the curriculum will be published in hard copy. The project team will also make all the materials available on the websites of each participating museum so that teachers who do have access to the Internet can download materials or display digital images for their students. The availability of the new Wachovia Education Resource Center will allow teachers to consult with a Museum Educator on the teaching materials, do further research on the visual arts, seek additional teaching resources, and if necessary, use the PMA's computers and digital technology to prepare classroom activities. The **Art, Literacy, Museums** teaching materials will include images of works of art in each institution's collection or from an exhibition as well as pre-and post-visit activities based on SDP and state core curricula for literacy and for art. Guided by the Advisory Group, the project team will spend the first year of the grant developing the content of these teaching resources.

National Impact and Intended Results

This undertaking is in line with the current trends and advances in arts education and the Museum's longstanding commitment to Philadelphia's schoolchildren. **Art, Literacy, Museums** will initiate and foster long-term collaborative activities between Philadelphia art institutions and the School District with the intent of incorporating arts into the education of thousands of local children. The PMA's initiative acknowledges that the arts are a vital part of children's education, and one of the most successful ways to incorporate the arts into their lives is to foster partnerships between schools and arts organizations. This project draws upon New York City's Blueprint for Teaching and Learning in the Arts, a citywide, comprehensive arts curriculum that connects schools with cultural institutions, and on Dallas's Arts Partners, a collaborative program between the city's school district, government, and 60 arts organizations. The PMA and the collaborating museums all offer programs for Philadelphia public school children. What is unique about this project is the desire to work together in order to have a broader impact. Paul Vallas, CEO of the School District of Philadelphia has stated: "*it doesn't make [him] happy to hear that "X" school has a wonderful art program. [He] wants all students to have the same opportunity for a wonderful art program.*" It is with this directive in mind that the PMA and the four collaborators described in this application have come together to create a high quality grade-wide initiative.

The intended results of this project are:

- That all 4th grade students in Philadelphia have the opportunity to engage in a high quality visual arts experience and to learn about art institutions in their city
- That they will practice grade-appropriate literacy skills while engaged in the study of art

- That 4th grade classroom teachers will learn about five art organizations in the region where they can plan arts experiences for their students
- That the curriculum will support these teachers in their goals for both art and literacy
- That school group attendance will increase at all five institutions
- That museum educators at all five organizations will benefit from the experience and increase their capacity to serve their own museum
- That School District teachers will be introduced to and familiarized with the Wachovia Education Resource Center
- That the project will create a national model for how museums can work together to design curriculum for local schools.

As schools feel the pressure to make adequate yearly progress toward the goals of the No Child Left Behind (NCLB) legislation, arts programs are being cut to increase time and staff dedicated to literacy and math. The **Art, Literacy, Museums** program will illustrate the ways in which museum experiences are an ideal element for literacy curricula, since what people do in museums is think and talk about art. The PMA understands the concern in the arts field of making the teaching of art subservient to other disciplines – i.e. students can only learn about art if it improves their reading scores – but feels that both learning about art and practicing literacy skills can be accomplished at the same time. Literacy skills may be used in this project to support arts learning, not vice versa.

The PMA's Division of Education is not aware of another project in which art museums have jointly developed curricula that focuses on basic concepts about art that multiple museums can employ and yet also represents collections from very diverse organizations. In the current climate of scarce resources for the arts, we believe that by joining together, the team can create a single product that all organizations will use for a number of years. In addition, it provides smaller museums an opportunity to produce a fully-fledged curriculum that they might otherwise not have the resources to develop and test on their own. The project will allow each organization to work more effectively with the very large School District of Philadelphia to create a product that meets the District's needs and is true to the intention and purpose of each institution.

Project Design and Evaluation Plan

Art, Literacy, Museums will take place over two years with Year One devoted to planning and development and Year Two to marketing and implementation. The design team for the **Art, Literacy, Museums** project will include the following individuals, whose curricula vitae are included as addenda:

Marla K. Shoemaker, Senior Curator of Education, PMA
 Barbara Bassett, Curator of Education for School and Teacher Programs, PMA
 Elizabeth (Bay) Hallowell, Manager of Special Projects, Div. Of Education, PMA
 Jean Woodley, Museum Teacher on Special Assignment, School District of Philadelphia
 Johanna Plummer, Curator of Education, Institute of Contemporary Art, UPENN

Shir Ly Camin, Education Coordinator, Fabric Workshop and Museum
 Judith Ringold, Director of Public Education, Pennsylvania Academy of Fine Arts
 Laura Creed, Education Coordinator, Barnes Foundation

The external Advisory Group will be established and comprised of SDP administrators in visual art, literacy, and 4th grade programs, as well as 4th grade teachers, and university faculty. A number of individuals have already committed to this project, including Tessie Varthas, Lead Academic Coach, Visual Arts, SDP; Pat Demnisky, Lead Academic Coach, Literacy, SDP; Dana King, Lead Academic Coach, African American Studies, SDP; Joyce Dukes, Office of Specialized Services, Trainer and Consultant, SDP; and Wendy Osterweil, Assistant Professor, Dept. of Art Education; Temple University.

Year One – Planning: October 2006 – September 2007

The Philadelphia Museum of Art will hire a Project Coordinator for the two-year project. This individual's responsibilities will include organizing all meetings and correspondence between the collaborating institutions, coordinating the writing of the curriculum materials, compiling the "Project Diary" that will document the development process, forming and leading the external Advisory Group, determining the formative and summative evaluation strategies, setting up relationships with schools to pilot the new program, and managing all other communications with the School District of Philadelphia and its 4th grade teachers. The PMA will seek an individual with strong communication and organization skills, who has experience as a classroom or museum teacher in visual art and has worked with public schools either as a consultant, museum educator, or as a classroom or art teacher.

The project team will hold monthly meetings throughout the year, alternating the location at each of the five collaborating museums. Sub-meetings will be held for members designing and testing the curriculum. The team will elicit feedback from the Advisory Group, and use them as a sounding board for new ideas. In Year One, the curriculum will be drafted and piloted with a group of 4th grade teachers and students. In the spring of 2007, at least five classrooms will be selected to test the **Art, Literacy, Museums** activities. The Museum visits for these initial classes will take place at the PMA with on-staff Museum Teachers. Subsequently, the first of a number of teacher workshops will be offered to acquaint the broader group of 4th grade teachers with the new curriculum. The project team will also begin to conduct educator training at each museum site in order for each organization's educators to be thoroughly introduced to the curriculum's concepts and teaching strategies in preparation for the program to fully commence in the 2007-2008 academic year.

The project team will evaluate whether students learn the concepts and successfully employ the project strategies through classroom observations and written tests at the end of the curriculum unit. The Project Coordinator will also conduct extensive interviews with participating teachers to elicit their response to the curriculum and its impact on their students. As part of each school's adequate yearly progress toward meeting NCLB benchmarks, SDP tests for mastery of literacy skills. The team will also test students on similar literacy strategies to determine if **Art, Literacy, Museums** caused gains on

specific NCLB measures. These evaluations will be used to adjust the curriculum, and to launch it in print and on all five museum websites in the fall of 2007.

As currently conceived, the curriculum unit will consist of five lessons: two pre-trip lessons, a visit to one of the five participating museums, and two post-visit lessons. As stated previously, **Art, Literacy, Museums** will correspond with the SDP core curricula for both art and literacy, focusing on two main goals. The first objective is for students to analyze, critique, and actively engage with original works of art at diverse museum sites. "What do you see? What is going on? How can you tell?" and most importantly, "What do you think?" These challenging questions encourage young students to observe carefully, utilize prior knowledge, form decisions, and communicate with their peers. The second goal is for the Museum experience to integrate and build upon classroom literacy studies. As stated in the Pennsylvania Academic Standards for Reading, Writing, Speaking, and Listening, "*The language arts...are unique because they are processes that students use to learn and make sense of their world.*" **Art, Literacy, Museums** will explore such topics as narrative, the development of vocabulary, and effective ways to utilize facts and communicate opinions. In the visually rich environment of a museum, students can explore symbolic and metaphoric thinking. Listening, speaking, critiquing and writing exercises in both small and whole group activities can motivate students to expand their literacy skills, while at the same time encourage students to examine works of art carefully, learn facts about artists and works of art, and form their own opinions about what they see. A component of the curriculum materials will be information about each of the five participating Museums that will link with the required grade four social studies focus on Philadelphia and Pennsylvania history.

The **Art, Literacy, Museums** curriculum will be adaptable for each organization. Each school group will visit one museum in a given year. The project team's challenge will be to identify basic art concepts and literacy skills that can be applied to a wide variety of works of art. The curriculum content will be guided by models such as the influential Visual Thinking Strategies established by noted museum educator Philip Yenawine and cognitive psychologist Abigail Housen, which focus students on open-ended observations followed by self-reflection about what was observed. However, it will also introduce content that is integral to the SDP curricula so that 4th grade teachers can easily fit the program into their demanding teaching schedule.

In the planning phase, the team will devote considerable time establishing how to encourage teachers to go to one museum or another. The project team has discussed a number of possibilities including allowing each teacher to select a museum or assigning specific schools to one museum based on established criteria such as geographic location or school size. The Project Team will work closely with the Advisory Group to arrive at a conclusion that is satisfactory to all the institutions and to the SDP.

Year Two -- Implementation: October 2007 -- September 2008

In Year Two grant funds will support the full launch of **Art, Literacy, Museums** at the PMA and at the collaborating organizations. A series of teacher workshops in fall 2007 will continue to acquaint teachers with the opportunity of **Art, Literacy, Museums**. In

the implementation year, the Project Coordinator will organize these workshops and facilitate the scheduling of classes at each collaborating institution. He or she will also design and facilitate the final evaluation of the project.

The PMA's Wachovia Education Resource Center will be the primary location for the introduction of the **Art, Literacy, Museums** program and resources to the SDP teachers. Adjacent to the Museum Library, the Center will be open during general Museum hours. On one weekday afternoon and Saturdays, the Center will be open expressly for teachers and a contracted **Resource Center Educator** will be on staff to help teachers make use of the many materials in multiple formats. This new staff position will be integral to the dissemination of the new materials to School District teachers and to helping them make use of the Center. IMLS funds will support the hiring of a part-time museum educator who will work closely with the project team and the Project Coordinator. Museum staff will train him or her to encourage 4th grade teachers to use the **Art, Literacy, Museums** curriculum to the fullest extent and take advantage of the Wachovia Center's resources to undertake additional research on the visual arts and teaching about art.

The Museum estimates that 400 school classes will take part in the program and visit one of the participating museums in Year Two. The PMA will host 8,000 students and at least 4,000 students will take trips to one of the four other sites. Each class will be provided with the free teaching materials to begin the exploration of its selected museum and the works of art the students may encounter on their visit. On-staff and contracted educators at each museum will teach the gallery lessons at their respective sites, and suggested post-visit activities will allow classroom teachers to reinforce the lesson concepts. Stipends and funds for additional Museum Teachers to teach at each collaborating organization will ease the burden of launching a new program. At the close of the project, museum educators and docents at all of the institutions will be familiarized with the project and its content, allowing for **Art, Literacy, Museums** to become a permanent part of each organization's regular school programming.

During the final year of the grant, the **Art, Literacy, Museums** Advisory Group will consult with project educators to evaluate each strategy in the curriculum. The Project Director will visit selected schools to observe the effectiveness of the pre and post visit lessons in a variety of settings. Working with the Advisory Group, the project team will develop assessment tools to evaluate student learning in the areas of art and literacy. The PMA will conduct two teacher focus groups to test their satisfaction with the program and to learn whether the program advances their mandated curriculum while also introducing visual art and museum collections. At the close of the program, final adjustments will be made to the curriculum to ensure that it can become a permanent program for all 4th grade classes in Philadelphia public schools.

Finally, the team will devise an evaluation about the efficacy of working together on this large project, answering such questions as: Can we find common ground and create an excellent program that allows for individual freedom to feature each of our unique collections and exhibitions? Does the program meet the education goals of each of our institutions? Is this model one we would recommend to others?

Project Resources: Budget, Personnel and Management Plan

The Philadelphia Museum of Art is well poised to produce a school initiative of this nature and scope.

With a collection of more than 225,000 objects representing more than two millennia of human creative endeavor, the PMA is the largest art museum in the Delaware Valley region and one of the five largest in the United States. Recently celebrating its 75th anniversary, the Museum's Division of Education is nationally recognized for its innovative art education methods and its staff is comprised of leaders in the art education field. The PMA was the first museum to offer distance learning in the United States and now serves thousands of students and teachers nationally and abroad through teleconference lessons based on the Museum collections. For twenty years the Division has produced the Visual Arts as Sources for Teaching (VAST) Summer Institute for Teachers. This two-week, graduate-level course, which welcomes sixty teachers to learn about the power of the arts to transform classroom teaching, has been replicated at a number of sister institutions. Most recently, the President's Council on the Arts and Humanities recognized the Museum's outreach programs for young people in Philadelphia's Latino community with a 2005 *Coming Up Taller Award*.

For over ten years, the Division of Education has created teaching resources that allow educators to incorporate the visual arts into their classrooms. These materials are distributed nationally and, with grant funding, are distributed free to every Philadelphia public and parochial school. In 2004, the PMA's *Mexican Art Teaching Posters* received second place honors in the American Association of Museums' *Award for Excellence in Educator Resources*. The PMA's long established Teacher Programs frequently use teacher advisory groups to guide the development of learning materials and programs. Last year, over 3,000 teachers attended workshops, courses and seminars at PMA, and an advisory group helped the Division produce the most recent set of classroom resources, *Beauford Delaney, African American Artists, and Modernism*. (A copy of these materials is attached.)

The Division of Education has also worked previously with school districts to design grade-wide programs. A PMA program for 5th grade students in the Upper Darby PA School District (twenty-five classrooms) has been in place for twenty years. The subject of the 5th grade program has varied as the School District's curriculum and population has shifted. The program was initially connected to the District's language arts, and then modified to a new program with a global focus to reflect the large immigrant population moving to Upper Darby. The PMA continues to revise and assess the program as needed.

Similarly, the Division has a long history of successful partnership with cultural organizations throughout Philadelphia. Museum Educators collaborated with the Rosenbach Museum and Library on a "Modernism in Art and Literature" teachers program, and created a "Traveling Scriptorium" with the Free Library of Philadelphia to accompany an exhibition of Medieval manuscripts. With the PMA's long record of creating materials that link collections to curriculum, working jointly with School

Districts, and collaborating with other cultural institutions, the Division is confident in its ability to lead a team of museum educators and Advisory Group members to create a new program of considerable depth and breadth for a large group of students.

PMA Project Staff

Marla K. Shoemaker, Senior Curator of Education, leads one of the most respected museum education teams in the nation and will head the team that creates **Art, Literacy, Museums**. A member of the PMA staff since 1973, Ms. Shoemaker is a former Director of the Museum Division of the National Art Education Association, and has lectured and written extensively on the powerful ways in which young visitors can become engaged with museum objects. In 2000, Ms. Shoemaker was named National Museum Educator of the Year by the National Art Education Association and was selected as a Getty Scholar. Based on experience with similar projects, she will contribute ten percent of her time to this project.

Barbara Bassett, Curator of Education for School and Teacher Programs is responsible for all Museum programs for schools and teachers including Visual Arts as Sources for Teaching (VAST). She will oversee the daily operations of **Art, Literacy, Museums**, and will supervise the Project Coordinator. Ms. Bassett is the current President of the Museum Council of Philadelphia and the Delaware Valley, and has been named Eastern Region Museum Art Educator of the Year by the National Art Education Association. She will contribute fifteen percent of her time to developing and implementing this program.

Working with the Project Coordinator, Elizabeth (Bay) Hallowell, Manager of Special Projects, will be responsible for developing the **Art, Literacy, Museums** teaching materials. Since joining the staff in 1994, Ms. Hallowell has written and developed classroom materials on such varied topics as *African-American Artists*, *Arts of Asia*, *American Women Artists*, *Mexican Artists*, and the exhibition *African Art, African Voices*. In Year One, eighty percent of Ms. Hallowell's time will be spent developing these teacher resources.

Museum Teachers Mindy Nguyen and Rebecca Hoenig will conduct pilot gallery lessons at PMA during the first year of the program. In Year Two, they will continue to teach the **Art, Literacy, Museums** lesson alongside contracted educators at PMA. Ms. Nguyen and Ms. Hoenig are the Division of Education's liaisons to the public schools, conducting in-school arts projects as well as teaching in the Museum galleries. Each Museum Teacher will dedicate twenty percent of her time to this program.

Emilie Parker, Coordinator of Teacher Programs, will manage teacher workshops and professional development activities related to **Art, Literacy, Museums** and ten percent of her time will be designated to the project. In addition, ten percent of three Division of Education administrative staff members' time will be dedicated to scheduling and managing the school tours.

Project Budget

IMLS grant funds will be used to support the temporary Project Coordinator position over two years, and to contract a part-time Resource Center Educator in Year Two. IMLS funding will also support half of the personnel costs for the PMA's Museum Teachers, Coordinator of Teacher Programs and administrative support staff. The Division of Education routinely hires part-time arts educators from a local pool of accomplished and talented instructors. Contracted Museum Teachers will assist with **Art, Literacy, Museums** gallery lessons at the PMA and at the participating museums. All other salary expenses will be covered by the PMA.

Once the project team and Advisory Group have outlined the teaching resource content, grant funds will be used for development, printing, materials and costs for image reproduction. IMLS funds will support four teacher workshops to introduce the program and materials for up to 200 School District teachers and marketing initiatives, including mailings to every public school to ensure that all 4th grade teachers introduced to the program. In Year Two, the PMA's webgroup will be contracted to implement the online version of the **Art, Literacy, Museums** materials.

Stipends for the collaborating institutions will ease the initial cost of accommodating the school groups, including admission fees, administrative expenses, and busing if necessary. Modest stipends will be available in Year One to offset administrative expenses at the collaborating institutions and larger amounts in the second year will support admission and busing. With annual grant support, the Philadelphia Museum of Art provides free admission for public school groups. PMA's colleagues at the other museums are unable to provide this service and offering free admission will greatly increase the number of school groups that could take advantage of this learning opportunity. Very often, free busing is an incentive for school groups to visit an unfamiliar location. Some or all of the collaborating institutions may opt to use grant funds in the implementation year to cover costs of busing for schools. Based on PMA experience, the Division believes that, after an initial visit, the schools will be willing to cover bus expenses in subsequent years. The project team has agreed that once the curriculum is written, marketed, implemented, and evaluated, the program can be offered by the five art museums at their own cost.

Dissemination

Others in the museum and art education fields will learn of **Art, Literacy, Museums** from the curriculum materials that will be available in booklet form and on each of the arts institutions' websites. The project team will make many decisions over the development of this program, and, through the "Project Diary," will document the working process for the benefit colleagues in the field. Division of Education staff will share these new materials, the process, and the results of their work at local, regional, and national conferences. PMA staff on the planning team routinely present at such conferences as the Mid-Atlantic Association of Museums, the American Association of Museums, the Pennsylvania Art Education Association, the National Art Education Association, the New Jersey Education Association, and the Art Educators of New Jersey.

Sustainability

The Philadelphia Museum of Art is committed to making **Art, Literacy, Museums** a permanent part of its School and Teacher offerings in an effort to make a systemic change in the School District of Philadelphia's 4th grade curriculum. This grade-wide initiative will advance arts learning in the public schools and provide educators with new methods for teaching literacy skills. The project is designed to be sustainable for all of the participating institutions after the two-year pilot program. In Year Two of the project, museum educators at each organization will train on-staff teachers and docents how to teach the new curriculum and will incorporate it to their standard program. The teaching materials that the PMA will produce with this grant will become permanent resources for all of the organizations and will be downloadable through each participant's website. Should the PMA or any of the other institutions wish to raise funds to offset admission costs or busing for visiting schools after the grant period, the curriculum model, which brings the arts to students who have little access while at the same time encouraging literacy skills should be a powerful asset in securing future funding.

Art, Literacy, Museums will be the PMA's first grade-wide program produced with other cultural institutions and the School District of Philadelphia. This opportunity will strengthen the PMA's alliances with the Barnes Foundation, the Pennsylvania Academy of Fine Arts, the Institute of Contemporary Art and the Fabric Workshop and Museum, and will foster ongoing collaboration with these and other cultural institutions throughout Greater Philadelphia. Once implemented, this innovative project will serve as a collaborative program model for both museums and schools locally and nationally.

Appendix B: Project Benefits and Challenges (November 2006)

PMA (email 11/14/06)

Benefits of project:

- Opportunity to work closely with the collaborating institutions and become more familiar with their collections/exhibitions, teaching resources and strategies for teaching in the museum.
- It will give all of us a chance to learn from each other and foster ongoing collaboration.
- Opportunity to provide a grade-wide introduction to art and museums for the School District of Philadelphia.

Challenges:

- How to drive attendance to all five museums, in the correct proportions that we can all handle.
- How to come up with a curriculum that we can all use as a framework, regardless of our collections and exhibition schedules.
- Time line is a challenge -- we need to do a lot of work this year (including writing the materials) to get this up and running by next year.
- Challenge to develop a curriculum that meets the needs of SDP and is also adaptable for use in each of the collaborating museums. Although PMA has worked with the School District to develop teaching resources based on PMA's own collections, we have not collaborated with other museums on this type of project.

Barnes Foundation

Benefits of Project:

- Opportunity to collaborate with the four other institutions, fostering relationships.
- Opportunity to learn from other institutions, regarding teaching resources and strategies.
- Provide a grade-wide learning opportunity for the entire 4th grade of the SDP.
- Exposure of our resources to students who might not have been able to visit otherwise.
- The move and how it will affect/influence education programs in general (goes along with timeline).

Challenges of Project:

- How to accommodate a large number of students, especially in some of our smaller galleries.
- Coming up with a framework that is easily adaptable to all five institutions.
- The project timeline in comparison to the Barnes' own "move" time line.
- How to accommodate our on-going, multiple-visit program with LMSD 3rd grade and keep up with multiple visits by 4th grade of SDP, not forgetting any other schools that may visit during the course of the year.
- The move and how it will affect/influence education programs in general (goes along with time line).

- How to ensure that the visits are being incorporated in classroom curriculum – is this even a worry?
- Do students visit the institution multiple times? How many times does one child visit an institution? Can we have multiple visits?

FWM (email 11/14/06)

Regarding exhibition schedule: because FWM works with living artists, mostly as residencies, it is impossible to know which projects will be ready when so there is very little lead time - we have about 6 to 8 artists that it could possibly be but FWM has been working on a 8-12 month advance at best.

We also have the issue in this next year of the looming eviction and unpredictable schedule for moving into our new space. By fall it will be worked out but the exhibition schedule is to remain flexible until we sort out which artists we will move ahead with given space.

That said, we had always envisioned basic curriculum that could be applied to most contemporary art focusing on art and literacy, science and math and broad themes. FWM turns over shows too frequently to do much on exhibition specific programming and we do not always have the same works in collection on view - the constant is process for us.

We are currently looking for an education coordinator who will take over the guiding of FWM's teaching strategies, gallery guide training, curriculum writing, tour coordination, etc. for K-12 groups. Tours and activities are mostly based on studio and hands-on activities guided by curriculum that is developed in collaboration with teachers we work with. [Name removed] can supply you with a recent example.

Appendix C: Summary of ALM Outcomes

Art, Literacy, Museums

Summary of Outcomes for Target Audiences and Possible Assessment Tools

I. Outcomes for Target Audiences

- **Primary outcomes are used to guide development of program materials and are likely to be included in assessment.**
- **Secondary outcomes may be used to guide development of program materials but may not be included in assessment.**

A. STUDENTS

Primary outcomes

1. All 4th grade students in Philadelphia have the opportunity to engage in a high quality visual arts experience and to learn about art institutions in their city (GRANT APP).
2. Students practice grade-appropriate literacy skills that build upon classroom studies while engaged in the study of art (all from GRANT APP), for example:
 - Students analyze, critique, and actively engage with original works of art at diverse museum sites.
 - Challenging questions encourage young students to observe carefully, utilize prior knowledge, form decisions, and communicate with their peers.
 - Students explore narrative, development of vocabulary, and effective ways to utilize facts and communicate opinions
 - Listening, speaking, critiquing and writing exercises in both small and whole group activities expand literacy skills
 - Students are encouraged to examine works of art carefully, learn facts about artists and works of art, and form their own opinions about what they see.

Secondary outcomes

3. Students come away with a new understanding about the institution they visited (BARNES).
4. Students want to participate again, not just in fourth grade but also in 5th grade. (AD COM). Students become repeat visitors; increase their comfort level and enthusiasm (from ICA, 12/14/06 mtg.) for looking at, interpreting, discussing and appreciating art (PAFA).
5. Students see connections between literacy skills and the real world around them. (AD COM).
6. Students make natural connections between art they see at museums and what they see in their everyday life and in other subjects at school (AD COM).
7. Students understand potentials for art and creativity in the classroom - the importance of creative expression as a tool, as a learning style (PAFA).
8. Students understand potentials for art and creative careers (PAFA).

B. TEACHERS

Primary outcomes

1. The program will help teachers achieve the School District's goals for both art and literacy (GRANT APP, rephrased). Program is useful to classroom teachers, including math and science teachers, not only art and language arts (from 12/14/06 mtg. and AD COM).
2. 4th grade classroom teachers will learn about five art organizations in the region where they can plan arts experiences for their students (GRANT APP).
3. School District teachers will be introduced to and familiarized with the Wachovia Education Resource Center at PMA/Perelman (GRANT APP).

Secondary outcomes

4. Teachers come away with a new understanding about the institution they visited. (BARNES).
5. Teachers understand the importance of the art institution as a center for education (BARNES).
6. Teachers are interested in using program again; if it integrates with curriculum, they'll want to do it again (AD COM).
7. Teachers will be more comfortable looking at, interpreting, discussing and appreciating art (PAFA).
8. Art teachers work with classroom teachers on a literacy program (AD COM).
9. Helps classroom teachers understand the art experience (AD COM)
10. Teachers seek museums out as resources- (teacher workshops, teacher materials, web info, classes, programs, etc) for teaching across the curriculum (PAFA).
11. Teachers see value of museums doing these activities (from PAFA at 12/14/06 mtg).
12. Teachers understand potentials for art and creativity in the classroom - the importance of creative expression as a tool, as a learning style (PAFA)
13. Hopefully, the short-term end result would be future visits to the same and other art institutions and the long-term result would be a cultivation of a lifetime of art appreciation (BARNES)

C. MUSEUM PARTNERS

Primary outcomes

1. School group attendance will increase at all five institutions (GRANT APP).
2. Museum educators at all five organizations will benefit from the experience and increase their understanding of school audiences so they can serve them better. (GRANT APP, rephrased).
3. School District teachers will be introduced to and familiarized with the Wachovia Education Resource Center at PMA/Perelman (GRANT APP).

D. IMLS/MUSEUM FIELD

Primary outcomes

1. The project will create a national model for how museums can work together to design curriculum for local schools. (GRANT APP)
2. Project results will be disseminated at conferences (GRANT APP).

Secondary outcomes

3. Increased audiences to understand relevance of art in their lives (PAFA).
4. Hopefully, the short-term end result would be future visits to the same and other art institutions and the long-term result would be a cultivation of a lifetime of art appreciation (BARNES).

E. PRINCIPALS/ADMINISTRATORS

Secondary outcomes (advocacy)

Program helps principals see how art fosters learning, leading them to see value of art teachers in schools (AD COM).

II. Range of Possible Assessment Tools

1. Focus group meetings with pilot teachers (GRANT APP)
2. Interviews with pilot teachers (GRANT APP)
3. Classroom observation by project coordinator (GRANT APP)
4. Teachers' assessments of their class's performance (GRANT APP)
5. How to "evaluate student learning in the areas of art and literacy" as stated in GRANT APP? Identify the target literacy skills (see Student Outcome #2) and ways to measure improvement. Also need to think about timeline for evaluation with respect to museum visit. Look at PA benchmarks. Consider using both open response (scored by rubric) and multiple choice.
6. How to take into account variability of classroom activities? (Teachers will participate at different levels in pre and post-visit activities.) Focusing on pilot group should help. Could ask teachers amount of class time they spent on pre-visit materials.
7. KWL for both students and teachers. Shows pre and post results.
8. Student responses (such as post-visit postcards).
9. Written surveys/evaluations for teachers and students.
10. Increased target group attendance at museums; repeat visits for teachers who are in program (measurable).
11. Compare a control group to pilot schools? E.g., compare classes at school where some classes participate in program and others don't.
12. Compare in-class writing activity based on artwork pre and post program.
13. Could survey principals, administrators; conversation with museum partners.

III. Timeline

May 1 – June 14, 2007: Pilot testing in schools (GRANT APP)

June 13, 2007: Focus group meeting with teachers who participate in pilot phase (GRANT APP)

Conduct “extensive interviews with participating teachers to elicit their response to the curriculum and its impact on their students” and testing students on “literacy strategies” during Year One (GRANT APP page 6). Year One: “These evaluations will be used to adjust the curriculum, and to launch it in print and on all five museum websites in the fall of 2007.” (Page 6)

Year Two: “The Project Director will visit selected schools to observe the effectiveness of the pre and post visit lessons in a variety of settings. Working with the Ad. Com., the project team will develop assessment tools to evaluate student learning in the areas of art and literacy.” (Page 7)

Year Two: Conduct “two teacher focus groups to test their satisfaction with the program” and “make final adjustments” to curriculum.” (Page 7)

James Stein, 3/9/07; (j-imls-obpe 3-8-07)

Appendix D: Summary of Goals for Museum Visit

How is ART SPEAKS different from other lessons?

1. **It is a skills-based lesson.** Many tours focus on content, such as specific subjects (e.g., Mythology), portions of the collection (Art of Asia, Arms and Armor), time periods or art historical styles (Renaissance to Modern), or themes (Artist and Society). This one is different. Instead of being content-based, ART SPEAKS is skills-based. While students frequently use literacy skills on other tours, those skills are the main focus of an ART SPEAKS lesson. That means educators should pay particular attention to encouraging students to use them during ART SPEAKS lessons.

2. **Consider the classroom materials when planning your tour.** The pre-visit classroom materials for ART SPEAKS encourage students to think about ways they can understand and respond to art. Educators should keep these ideas in mind when planning their tours. These key questions include:
 - What can art be?
 - Who are artists?
 - What does art communicate?
 - What materials and tools do artists use?
 - What is an art museum?
 - How can we respond to art?

3. **Think of ways to use the Museum Journal to help students practice literacy skills.** Unlike some other tours, ART SPEAKS has a Museum Journal. Educators should plan their tours thinking about ways students can use Journal writing and drawing activities to help with literacy skills. For example, if a student draws a response to an art object, he or she can be encouraged to talk about it with the rest of the class, thus developing speaking skills. Other possibilities include asking students to compare art works, describe them, interpret them and express their opinions about them. Writing activities can be used either as part of an initial exploration of an artwork or as a summary of important points from a previous discussion.

Appendix E: Project Benefits and Challenges (January 2008)

Benefits and Challenges of ART SPEAKS (January 2008)

Questions

- 1.) How did you or your institution benefit from participating in the ART SPEAKS project? What was the value of the project?
- 2.) What were the challenges that you or your institution faced?
- 3.) What do your museum teachers/docents say about the benefits to students of participating in the program? What other comments do they have about the program so far?

RESPONSE FROM BARNES (emailed on 1/18/08)

Here are the responses to the questions that we were to think about by January 21. I was waiting to send this to you until I had received comments back from the docents, who participated in the program.

- 1.) How did you or your institution benefit from participating in the ART SPEAKS project? What was the value of the project?

The Barnes Foundation is thrilled to be part of the ART SPEAKS project. There have been several benefits for the Foundation. The collaborative nature of this project allowed for the Foundation to form stronger relationships with the partnering institutions. The Foundation hopes to continue to build and expand upon these relationships as we prepare for the move to the Parkway. Our partnerships through this program have allowed for other collaborations to run smoothly with the participating institutions, already.

Additionally, the ART SPEAKS program has truly benefited the Foundation because it has allowed the Foundation to begin a partnership with the SDP in a significant way. It has permitted an audience of students from the School District of Philadelphia (SDP), who otherwise would not be able, to visit and learn from and about the collection. This audience is exactly who Albert Barnes intended to reach. However, without outside funding and due to other various reasons like location, it is very difficult for these schools to visit the Foundation on their own. Also, through the recorded, group post-visit evaluations, this program has allowed the Foundation and its educators to receive feedback from the SDP teachers that they usually would not be able to receive. ART SPEAKS allows the Foundation to further achieve and sharpen its mission of promoting education and the appreciation of fine arts to an audience in its local community. Moreover, as the Foundation looks forward to its move, it hopes to continue and build upon its relationship with the SDP.

The Foundation also benefited from helping to create a program that promotes learning literacy skills through art education. ART SPEAKS is now a model that the Foundation can use to think about different interdisciplinary program possibilities.

Personally, I am truly grateful to be part of the collaborative team of museum educators, who have worked on the development, implementation, and assessment of ART

SPEAKS. I have learned a great deal about initiating and successfully realizing collaborative programming. I have enjoyed the challenges that have accompanied planning, organizing, implementing, and assessing a common program in various kinds of arts organizations that utilize different educational approaches. Moreover, I have been thrilled with the relationships that I have formed with my fellow museum educators and feel that I have truly learned from them and their experiences.

Additionally, I have learned about the challenges that teachers from the School District of Philadelphia face when thinking of field trips to art institutions. I hope to use this knowledge to inform the way other programs are derived and implemented at the Foundation and wherever else my career may take me in the future. Finally, it is always a personal benefit to work with students and help open their eyes to new ways of looking at and thinking about art. This program has allowed me to work with many students who have never been to an art museum or any kind of arts institution. It is very rewarding to facilitate students' first experiences in a gallery setting and to hear their reactions and ideas.

2.) What were the challenges that you or your institution faced?

The Foundation's greatest challenge has been the recruitment of schools and teachers to partake in ART SPEAKS. While the teachers and schools that have participated in this program seem to have been extremely happy and enthusiastic, it has been challenging to make the initial connection with individual teachers and schools. Fellow museum educators and institutions have been helpful with providing guidance and advice and have aided in directing individual teachers to participate in this program at the Foundation.

Personally, my only main challenge has been that I am currently the only education programming coordinator at the Foundation and, thus, I am the only representative from the Foundation working on ART SPEAKS. This has been a challenge because I do not have any support staff to help with tasks like following up with potential participating schools and teachers, photocopying museum journals, greeting groups, etc. Therefore, the limit of time has been a challenge. However, I have greatly enjoyed taking part in all aspects of this project and I know that I have benefited from completing all of the necessary tasks, from the creative and scholarly to the administrative.

3.) What do your museum teachers/docents say about the benefits to students of participating in the program? What other comments do they have about the program so far?

The docents are thrilled to be part of this program. They have raved about their experiences with the students of the SDP. Two docents write,

"I think the program is terrific. The children are very excited about the art work. I think they need more practice with writing. The more they come the more comfortable they will become with expressing themselves."

"I have done only one ALM so far, but it went well. I feel the kids are very responsive and enjoy being there. They contribute a lot. I will keep tabs on their reactions during my next ALM sessions with them, with your request in mind, and send you further comments then."

Other docents have had very positive reactions to the program as well. They have noted that the activities in the Gallery allow the students to express themselves in several ways. They observed that students really enjoy the variety of ways to think about art and the collection, whether it is in the form of discussion, writing, or drawing. The docents have also noticed that almost all (if not all) students who have visited through ART SPEAKS have participated in a positive way during the experience. Students, who were seemingly intimidated when they entered the Gallery, quickly opened up. The docents have contributed this, at least in part, to the journals, which allow different entry ways for students to relate to the art and to express themselves. The docents have also noted the enthusiasm of the teachers and adult chaperones, as they actively participated and helped in a positive way with group organization. Additionally, the docents were very appreciative to receive photo-copies of the materials from the binder that is sent to students. (As part of ART SPEAKS training, these materials were distributed to docents by me.) They felt that the materials definitely helped them to prepare for the program.

RESPONSE FROM PAFA (emailed on 1/22/08)

1. How did you or your institution benefit from participating in the ARTSPEAKS project? What was the value of the project?

- We found it very beneficial to work with our associates from the other institutions to create a sense of community.
- Greater exposure for all of us.
- Increased connections with the Philadelphia School District.
- Creating a model for working together - how best to work together with other museums.
- Learning about other institutions and some of their programs.
- Funding for gallery teachers has helped the Academy to see the value of paid gallery teachers and consider further funding for paid guides.
- Funding for buses has helped the Academy to see the value of funding transportation and has encouraging continued funding.
- By combining everyone's ideas and expertise we can create exemplary programs.
- New audiences are always a great thing.
- Understanding of the many similar challenges we all face as Museum Educators.
- Excellent collaborative education materials - poster, pre-visit, DVD - that we can continue to utilize.

2. What were the challenges that you or your institution faced?

- How to sustain this program

- Learning how to work together effectively and communicate efficiently and effectively since there was no pre-established working relationship between the 5 institutions
- 3. What do your museum teachers/docents say about the benefits to students of participating in the program? What other comments do they have about the program so far?**
- Opportunity for students to be enriched by an arts' institution
 - Opportunity for students to experience the value of art in their lives
 - Opportunity for teachers to experience the value of art in the learning process
 - Teachers love the free bussing and have enjoyed having Academy students leading the tour
 - Students enjoy our hands-on drawing in the gallery component

Other comments

- James is doing a great job of disseminating information, getting questions answered and generally communicating
- Since the program has been for an extended time period - there was never too much pressure on any one of us - as far as time or resources - since planning has been stretched out over a long period
- Extended period of piloting and evaluation has been beneficial to the quality of the program and educational materials.

RESPONSE FROM ICA

Project Reflections – Institute of Contemporary Art (email on 3/14/08)

How did you or your institution benefit from participating in the ART SPEAKS project?

The Institute of Contemporary Art (ICA), University of Pennsylvania continually seeks to expand its audience in Philadelphia and ART SPEAKS provided an opportunity to reach a new audience of 4th grade students and teachers. Specifically ICA was able to begin building a partnership with our neighbor, the Penn Alexander School. School programs and tours at ICA are targeted for high school audiences and above, so this project provided the perfect opportunity to engage Penn Alexander students and teachers with the ICA. It was also beneficial to ICA that one of the teacher workshops was held at the museum, which provided an opportunity to introduce even more teachers to ICA.

What was the value of the project?

Working with four other museums on the ART SPEAKS project was a rewarding experience. The project provided a unique opportunity for five area museums to expand access to their varied institutions connecting art and literacy for 4th grade students and teachers in Philadelphia. In addition to working with the museum team, ICA received assistance from a seasoned PMA museum educator to develop an ICA tour outline focusing on themes of working with living artists, site-specific commissions and public art. Working with 4th grade students and their teachers provided us with the opportunity

to see how younger audiences make sense of often challenging and boundary-breaking contemporary artwork. We were pleased to see the sophistication and open minds that the Penn Alexander School visitors brought to contemporary art and to integrating literacy activities with their experiences at ICA.

Development of the ART SPEAKS materials—particularly the video and curriculum—are another valuable part of the project. ICA could not have produced the materials or reached out to this audience without assistance and funding provided by the project. Additionally, in response to this project ICA is expanding our website resources for our ongoing Ramp Project exhibition series. Through the website, past Ramp Project installations are available to the public along with supplementary materials—artist biographies, links to other relevant sites, and integrated curriculum for teachers to use in their classrooms. Currently material is geared for the 9-12 level but we will expand to include 4-8 materials that support ART SPEAKS. The website piece is one of the major benefits of ICA's participation in ART SPEAKS: it captures our revolving exhibits and installations and encourages students, teachers, families, and others interested in interdisciplinary arts learning to engage with contemporary art, virtually "visit" our past installations, and learn more about contemporary art from a variety of lenses.

What were the challenges that you or your institution faced?

The ICA does not have a permanent collection. Exhibitions and commissions focus on contemporary art that pushes boundaries and the content is often not appropriate for 4th grade audiences. As such, ICA's strategic plan focuses school programs and tours on high school and college audiences who are better equipped to engage the challenges often presented in contemporary art. In addition, ICA has only one full-time staff member dedicated to education, which makes creating and maintaining programs for younger audiences challenging, especially since K-8 students are not a target audience for the institution. Funding received from ICA's participation in the project enabled us to hire temporary staff to assist with the program. Additionally, ICA engages Penn History of Art PhD students as tour guides and they are not adequately trained to teach younger students.

What do your museum teachers/docents say about the benefits to students of participating in the program?

The staff and graduate students who worked with the Penn Alexander students were struck by the 4th graders sincere interest in contemporary art as well as the ways that students were able to use the Fall 2007 ICA exhibitions to stimulate storytelling and literacy-related activities.

What other comments do they have about the program so far?

Other comments:

This is a great program and we are hopeful that our participation in ART SPEAKS will increase the number of 4th grade teachers in Philadelphia using ICA as a resource for learning. ICA's main goals moving forward are to secure institutional commitment to ART SPEAKS, sustain the partnership with Penn Alexander and expand our web resources related to the project.

RESPONSE FROM PMA (emailed on 1/25)

Here are PMA's responses to the three questions we asked of our IMLS team partners.

1. How did you or your institution benefit from participating in the ART SPEAKS project? What was the value of the project?

- We produced a DVD and Teacher Resource Notebook that work well to introduce the program and the five arts institutions
- We designed a structured but flexible museum visit program that the partner institutions have successfully adapted to meet their own needs. Although each one has interpreted the museum visit differently, the core literacy activities are consistent.
- The museum visits and journal activities effectively integrate literacy activities with learning about art, and students and teachers have responded positively to them.

2. What were the challenges that you or your institution faced? (I'm answering these in light of the focus group meeting.)

- How to revise Teacher Resource materials so they're easier for teachers to understand and use (including possible changes to PowerPoints)
- How to define program's purposes clearly so that the target audience -- SDP teachers and administrators -- understand what it offers
- How to launch the program successfully throughout the SDP and sustain it, especially when we no longer offer grant-funded busing

3. What do your museum teachers/docents say about the benefits to students of participating in the program? What other comments do they have about the program so far?

We held a meeting for educators who participated in ART SPEAKS to discuss their experiences. The part in quotation marks is from an educator who was unable to stay for the meeting and gave me her thoughts in advance. The rest are my paraphrase of the group discussion.

Comments from PMA Educators on ART SPEAKS – January 22, 2008

“In terms of my own experiences with Art Speaks, I found the lessons to be rewarding for the students and for me. I liked the journal, as it gave us a structure, but also the kids looked forward to what activity would be next. I included drawing exercises with the tours I did, which I liked. I think that kids are always utilizing language arts skills when they come to the PMA for tours, but Art Speaks just highlights it.

“I think one benefit is that due to the journals, every student gets a chance to respond to the art (versus tours with discussion only) since they each have their own journal where they write down their ideas. So, even if every kid doesn't talk, they are still able to voice

their response (at least in written form). Sometimes I would have the kids do an activity first (like find a detail and write what you think it is) before we even started talking, and then that really jump started the conversation. I could imagine that for a student who maybe needs a little time to come up with an observation, having the time to draw/think first, might be helpful. I could be imagining things, but I feel like I had a larger percentage of verbal participation on my Art Speaks tours. I think Art Speaks also lends itself to designing activities for different learning styles – with the mix of activities (writing, drawing, group brainstorming), there's something for the visual learner, the writer, etc. One last benefit goes back to my second comment above, which is that I think the program (and the journal) encourages active and sustained looking.”

1. I use the words on the front of the journal to remind myself what the goals of the visit are, and I ask students what they mean. I also ask them which of these activities we did at each stop. The journal helps students be more self-aware. They understand what's coming and what they'll be doing. It's a framework and it helps ground them.
2. I like that the journal is portable and personal. The journal gives students connections from one stop to another, compared to using separate activity sheets at each stop. I also like that it's personal for each student. It's a tool for exploration while they're in the museum and a souvenir. Students can take it with them when they leave.
3. Using drawing, writing and speaking activities leads to more likelihood that students will connect with the art.
4. Writing and drawing helps them remember what they've been doing. Drawing is important because many students don't have art teachers and they enjoy it.
5. I like that the lesson is not content-based. Students can write or draw. That makes it more accessible for everyone. They all have the ability to participate. The content of the tour comes from the students, not from me. It's experiential, not information-based. When students do a journal activity, they play a bigger part in making meaning from what they see.
6. Everyone has an opinion. That atmosphere was created – everyone was participating.
7. I find that using a journal is useful for other student groups, not just ART SPEAKS. Without a journal it sometimes takes one or two stops for students to get involved. It builds more quickly when they use the journal.
8. I find that the journal makes me stop and prepare the tour better. I have to think about which activity to use at each stop. It's like a shorthand lesson plan.

Suggestions

1. Sometimes it's difficult to show each group the Teahouse. We could suggest to teachers that they allow time for their group to tour on their own after their visit. That way they can see more of the museum.
2. Instead of having each educator make his or her own version of the journal, let's make copies in bulk of one or two popular formats that we can all use.
3. Some groups run out of space in their journals and would like additional boxes. Let's run off optional inserts so we have them if they're needed.
4. Students may come in with more questions from their KWL preparation than we have time to answer during the museum visit. It's OK not to get to all of them. Students can find answers to them after the visit too.

Appendix F: Teacher Survey Form

OPTIONAL: Please provide your name and contact information below.

Your name and school: _____

Phone: _____

Email: _____

Appendix G: Teacher Checklist Form for Program Resources

Art, Literacy, Museums: ART SPEAKS!

Pilot Program Participant Form

January 10, 2008

Please fill out this form if you used the Teacher Resource Notebook or brought a class to one of the five museums.

Name of museum you visited _____

In the three sections below, check off all the activities that you used and rate them using the following symbols. Add any comments in the far right column.

- * **Activity is good as it is - Why?**
- + **Could use some improvement - How?**
- **Delete the activity from the teacher's resource notebook – Why?**

Pre-visit

Suggested pre-visit activities	Used it	* + -	Comments
KWL chart: What can art be? (before visit)			
Brainstorm Web: What can art be?			
Checklist: What can art be?			
Who can be an artist? Worksheet			
Materials and tools artists use. Worksheet			
Checklist: What can art communicate?			
What will you see in the art museum? Worksheet with shapes			

Suggested pre-visit activities continued	Used it	* + -	Comments
When I visit the art museum I want to. . . Worksheet			
<i>An activity which you created for this project:</i> _____			
(name of activity)			

Museum Visit

Journal activities	Used it	* + -	Comments
Draw and describe (multiple formats)			
Compare/contrast (Venn diagram)			
Word lists (such as facts, opinions)			
<i>Other drawing, writing or discussion activities (please describe activity)</i>			

Post-visit

Suggested post-visit activities	Used it	* + -	Comments
KWL chart – (after visiting art museum)			
Post museum visit general ideas. Which ones did you use?			

Suggested post-visit activities continued	Used it	* + -	Comments
Post-visit ideas related to specific works of art. Which ones did you use?			
Connections with Trophies, 4 th grade reader (Theme 1 - 6). Which ones did you use?			
Memory Web: What did you see and do?			
Write about your favorite work of art: Postcard			
Draw your favorite work of art			
Story Map for a work of art			
Character Web: Who am I?			
Autobiography Worksheet			
Condensed word list poem			
Lune poem			
Optional: Making artwork			
Optional: Kids' exchange			

Appendix H: Tips and Strategies for Encouraging Student Participation

Tips and strategies for encouraging student participation during museum visits

1. **First impressions are important.** Your control over the museum visit experience begins as soon as you greet the group. Although it may be a bit chaotic when the group arrives, try to **welcome the students warmly and enthusiastically** as soon as you get the chance. Let them know that you are glad to see them at the museum without overdoing it.
2. At some point early on, perhaps during your introduction, **let students know that this is not a lecture.** Tell them you are interested in hearing what they notice and think about the art. Let them know that **you also want them to listen respectfully to each other.** That means no talking among themselves when one of their classmates is discussing the art.
3. Although you will want to vary your approaches, **consider beginning the discussion at some stops with a completely open-ended question.** For example, you could invite students to talk about anything they notice or observe about an artwork, and then see where the discussion goes from there. That shows them you are interested in a wide range of responses and everyone can participate.
4. **Try to let your questions, and the general conversation, flow naturally from the students' comments.** You may not cover all of the points you intended to, but if you follow the students' lead the experience is likely to be more rewarding and satisfying for them.
5. **Be patient.** Remember that most students have never been to your museum before. Most of them have no experience looking closely at art objects. Most have no experience thinking about art and trying to put their thoughts into words. All of this takes time. Don't be concerned about a few moments of silence while they're gathering their thoughts. **Posing several questions at once or jumping in to fill the silence is counter-productive.**
6. **Try to help students make connections between what they see at the museum and what they know from their everyday lives.** That helps them make sense of what they see in an unfamiliar environment by relating it to what they already know.
7. **Show them that you are listening attentively to what they say.** How? Make eye contact. If students are seated, kneel so you are on their eye level. Give them your complete attention and make it clear that you are doing that. Listen carefully, trying to put other thoughts out of your mind. Give them time to finish their thoughts. If a student pauses and you're not sure if he's finished, you could ask if there is anything else he'd like to say.
8. Many students speak quietly. **Go sit (or stand) near the student so you can hear her better.** You could gently encourage the student to speak more loudly so

the rest of the class can hear what she has to say. As appropriate, repeat or paraphrase the student's comments for the rest of the group. You may want to check with the student whose comments you repeated and ask if you got it right.

9. **Try to learn, remember and use students' names.** That shows them you are interested in them individually and care about them enough to know who they are. If their name is unfamiliar to you, you could ask to see where they've written it on the front of the museum journal. If you have trouble pronouncing a student's name, try it again until you get it right. Make fun of your own incompetence.
10. **Try to remember students' comments and refer back to them** as the discussion continues. For example, you could refer to a previous comment when the same subject comes up again in a different form: "Maria, a few minutes ago, you said this looks like a city. Now Teresa is being more specific. She says she thinks it's New York. What do you think?" That shows the students the importance of paying attention to each other.
11. **Follow up on student observations.** You could consider the VTS approach: "What do you see that makes you say that?" You could also simply invite the student to extend or support his comments. For example, if a student says a scene is colorful, you could ask him to name some colors he sees, or tell you which parts appear to be the most colorful. If a student says a scene is outdoors, you could ask the student to describe the setting in more detail.
12. **Following up on student observations is crucially important for several reasons.** **First**, it shows that you care enough about the student's initial observation to want to learn more about his thoughts. **Second**, it encourages the student to look at the art more closely. **Third**, it helps the student think about his initial comment, explain the reasons for it, and develop the skills to support an observation with evidence. Doing so also helps the rest of the class understand the student's comment and shows that you are taking them seriously.
13. Although you have planned your lesson with specific stops in mind, **try to follow student areas of interest** when possible. In general, they're more likely to remember what interests them than what you want them to see. Doing so also gives them some control over their museum visit experience.
14. **Work with the entire group.** Vary where you stand so that you are closer to different students at different times. That shows that you are interested in all of them.
15. If some students have not said anything, you could gently suggest when you ask a question that you would like to **give everyone a chance to participate**. When a shy student does participate, let them know how much you appreciate it without drawing too much attention to them.

16. If some students are disruptive, there are a variety of ways to handle that.

First, if the teacher is present, you could ask him or her for assistance or strategies the teacher uses for classroom management. If that doesn't work, it sometimes helps to quietly ask students who are constantly chattering to stay away from each other. Your goal is not to embarrass them, but to minimize the likelihood of disruption. It may help to give individual disruptive students a lot of attention for a limited time, for example while walking between stops. Sometimes they want your attention and once they receive it they may settle down. If you have a large group and some students are chatting among themselves while another is talking about the art, you could ask them if they heard what their classmate said. Again, your goal is not to embarrass them but to point out the importance of listening to each other respectfully.

17. Use humor. When it naturally arises during the conversation humor lightens the mood. Remember that the museum visit should be enjoyable for everyone!

James Stein
Project Coordinator – Art, Literacy, Museums
Division of Education
Philadelphia Museum of Art
September 2007

Appendix I: Consent Forms from the Partner Institutions

March 7, 2008

115

Dear ART SPEAKS team partner:

I am a graduate student in the Leadership in Museum Education program at Bank Street College of Education in New York. I am currently completing my Master's thesis on the **Art, Literacy, Museums: ART SPEAKS** program. My thesis is a case study in which I describe and analyze the working process that the team followed to develop and implement this program. My thesis advisor, Beth Twiss Houting, is a member of the ART SPEAKS Advisory Committee.

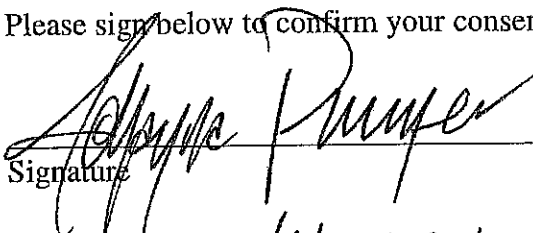
Bank Street has asked me to obtain your approval to use the name of your institution in my thesis. Please be aware that no names of any staff members will be used; I have used staff titles instead. I plan to include in my thesis documents that were created by the team partners as part of the project documentation, such as responses to questions about the benefits and challenges of the project.

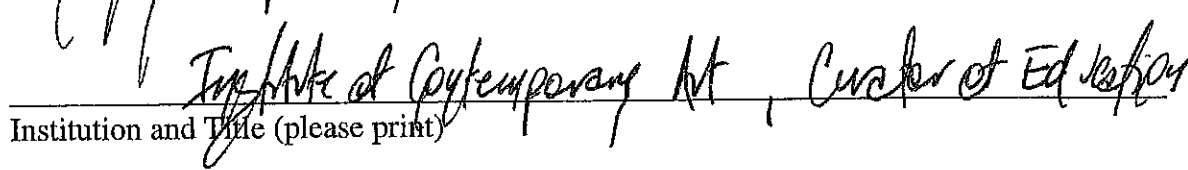
Under the heading "Dissemination," the ART SPEAKS grant application to the Institute of Museum and Library Services noted:

The project team will make many decisions over the development of this program, and, through the "Project Diary," will document the working process for the benefit [of] colleagues in the field. Division of Education staff will share these new materials, the process, and the results of their work at local, regional, and national conferences.

My thesis is one way in which the project's working process will be documented and shared with colleagues in the field. The thesis will be placed in the stacks of the Bank Street College Library where it will be available to all students and faculty, and may also be circulated through inter-library loans.

Please sign below to confirm your consent for your institution to be named in my thesis.


Signature


Institution and Title (please print)

Date: 

March 7, 2008

116

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Please sign below to confirm your consent for your institution to be named in my thesis.

Signature *Judy Ringolo*

Pennsylvania Academy of Fine Arts, Director of Museum Educa
Institution and Title (please print)

Date: *March 7, 2008*

March 7, 2008

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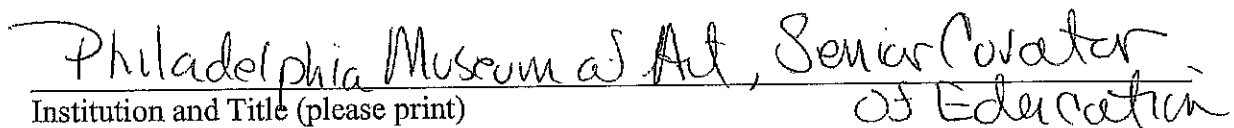
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Signature



Institution and Title (please print)

Date: March 8, 2008

March 7, 2008

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Please sign below to confirm your consent for your institution to be named in my thesis.

Nancy M. Oster
Signature

The Barnes Foundation, Education Coordinator
Institution and Title (please print)

Date: 3/10/08

March 7, 2008

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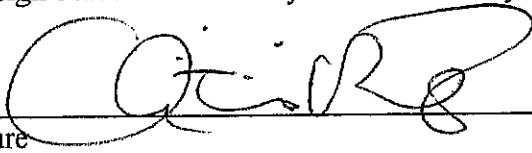
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Signature 

The Fabric Workshop and Museum Head of Education
Institution and Title (please print)

Date: March 8, 2008

Independent Study Checklist

The Library cannot accept your independent study until you have read and checked off each of the items below:

- I have followed the Commence procedures with the Registrar's and Business Offices.
- I am presenting the **complete** version of my independent study and I understand that nothing may be revised, replaced, or added to it at a later date.
- There is one abstract after the title page of each copy of my independent study.
- All pages are numbered, including the pages of any appendices. If the thesis includes an unpaginated picture book or other unnumbered inserts, pagination accounts for these pages and resumes on the correct number.
- The table of contents includes page numbers.
- All of the pages are in the correct order and face right-side-up.
- I have included a copy of the document(s) granting me permission to use any copyrighted material in the study. *(NA)*
- I have included a copy of the document(s) granting me permission to name any individuals or organizations; or I have masked the identity of the individuals or organizations in the independent study. *Appendix I*
- Persons in any photographs cannot be identified other than by a first name. *NA*
- The left margin is 1 1/2 inches wide.
- I have placed a blank sheet of paper at the beginning and at the end of each copy.
- I understand that the Library's copy of this independent study will be bound exactly as I am submitting it, and that the Library is not responsible for any errors in organization or appearance.

James Stein
Student's Name

4/10/08
Date

