

LEARN AND PLAY: HOW VISITOR-CENTERED MUSEUMS INCORPORATE
K-12 COMMON CORE STANDARDS

AS
36
2015
MUSST
•A485

A Thesis submitted to the faculty of
San Francisco State University
In partial fulfillment of
the requirements for
the Degree

Master of Arts

In

Museum Studies

by

Anela Margarita Alvidrez

San Francisco, California

May 2015

Copyright by
Anela Margarita Alvidrez
2015

CERTIFICATION OF APPROVAL

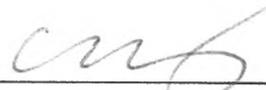
I certify that I have read *Learn and Play: How Visitor-Centered Museums Incorporate K-12 Common Core Standards* by Anela Margarita Alvidrez, and that in my opinion this work meets the criteria for approving a thesis submitted in partial fulfillment of the requirement for the degree Master of Arts in Museum Studies at San Francisco State University.



Edward M. Luby, Ph.D.
Professor of Museum Studies



Karen Kienzle, M.A.
Lecturer of Museum Studies



Christine Fogarty, M.A.
Lecturer of Museum Studies

LEARN AND PLAY: HOW VISITOR-CENTERED MUSEUMS INCORPORATE
K-12 COMMON CORE STANDARDS

Anela Margarita Alvidrez
San Francisco, California
2015

In this thesis, the development, implementation, and evaluation of educational programming for K-12 school groups in visitor-centered museums in the United States are examined. A literature review consisting of an examination of the history of museum education, the educational theories that inform programming development, the common services provided by a museum's education department, and the goals and impacts of visitor-centered learning and Common Core standards in the museum setting is presented, followed by case studies of three museums with visitor-centered educational programming. Four principles that support successful educational programming for K-12 school groups in visitor-centered museums are then outlined. It is concluded that in order to create dynamic educational programs that resonate with visitors on a personal, meaningful level, museum educators designing visitor-centered educational programs must be willing to experiment with a variety of educational theories and teaching techniques that will ultimately support and enable the development of strong museum-community partnerships.

I certify that the Abstract is a correct representation of the content of this thesis.



Chair, Thesis Committee

5-4-15

Date

ACKNOWLEDGEMENTS

This thesis could not have been completed without the generous support and encouragement of my thesis committee: Dr. Edward Luby, Christine Fogarty, and Karen Kienzle. Their expertise, enthusiasm, and kindness have helped shape my work immensely and it is my hope to share their passion for museums with others.

My deepest gratitude goes out to the individuals who graciously agreed to be interviewed for my thesis: Sarah Cahill, Cindy Foley, and Natalie Mann. I will be forever grateful for the insights they have shared with me.

I would like to thank my museum studies colleagues for all the shared laughter, smiles, and fond memories and wish them all the best of luck in their museum endeavors.

My heartfelt thanks to Jeff Hollis whose sense of humor, encouragement, and CD mixes kept me from losing hope as I traveled through the unknown.

Lastly, I would like to thank my amazing mom and wonderful brother for helping to edit my thesis and for their continual patience and understanding throughout my writing process and graduate work. This thesis could not have been written without their counsel and compassion.

TABLE OF CONTENTS

List of Figures	viii
List of Appendices	ix
Chapter 1: Introduction	1
Chapter 2: Constructivism and Theories of Learning.....	5
Chapter 3: Historically Significant Museums and Their Education Models.....	14
Chapter 4: Visitor-Centered Learning and the Common Core.....	28
Chapter 5: Key Components of Educational Programming in the Museum.....	37
Chapter 6: Methodology.....	47
Chapter 7: Mystic Seaport, Mystic, CT	53
Mission and Background	53
Layout and Exhibits	54
Programs and Projects.....	59
Interview	63
Assessment.....	64
Chapter 8: Columbus Museum of Art, Columbus, OH.....	67
Mission and Background	67
Layout and Exhibits	69
Programs and Projects.....	73
Interview	76
Assessment.....	77

TABLE OF CONTENTS CONTINUED

Chapter 9: Walt Disney Family Museum, San Francisco, CA.....80

 Mission and Background 80

 Layout and Exhibits 81

 Programs and Projects..... 82

 Interview 86

 Assessment..... 88

Chapter 10: Discussion and Conclusions.....90

References..... 99

Appendices.....107

LIST OF FIGURES

Figures	Page
1. A model for educational theories.....	5
2. Recreated 19th century New England maritime village at the Mystic Seaport.....	55
3. A photo of the <i>Charles W. Morgan</i> sailing to Newport on her 38 th Voyage on June 15 th , 2015.....	60
4. Columbus Museum of Art Education Department Guiding Principles.....	67
5. Photo of <i>Think Like An Artist</i> interactive station in the Columbus Museum of Art.....	70
6. #street of the #mobilephotonow exhibit.....	72
7. One of the many galleries in the Walt Disney Family Museum.....	81
8. Photo of the Learning Center in the Walt Disney Family Museum.....	83

LIST OF APPENDICES

Appendix	Page
1. Appendix A: Mystic Seaport Case Study Web Sources	107
2. Appendix B: Columbus Museum of Art Case Study Web Sources	137
3. Appendix C: Walt Disney Family Museum Case Study Web Sources	151
4. Appendix D: Additional Web Sources.....	159

CHAPTER 1

INTRODUCTION

Our world is changing rapidly. When global travel, communication, and media were limited, it was enough for museums to offer information and artifacts that expanded our access to unknown culture, history, science, or art forms. But with innovations like the worldwide web and social media, visitors want and need opportunities to contribute to a dialogue with the museum and with each other—to personalize the experience for themselves and to be a part of something with others. This means that museums must continue to evolve. – Mary Kay Cunningham, 2009, “A Scenario for the Future of Museum Educators,” *Journal of Museum Education*

Museums in the United States are facing a number of challenges in the 21st century. Audience demographics are shifting to focus on visitors from multiple generations and from diverse backgrounds; the 2000 Census found that 2.4 percent of the nation’s population, over 6.8 million Americans, selected an identification of two or more races when asked to define their ethnic identity (Social Science Data Analysis Network, 2000). Innovative technology, the internet, and emerging online services have dramatically changed the way people access and share cultural content and people are questioning what expertise means in our contemporary culture (Black, 2012). The financial downturn of 2007-2008 forced many museums to make difficult choices; 53 percent of museums reported a lack of staff to deliver their programs and services while 67 percent reported financial stress in 2010 (Black, 2012). With changing audience demographics, new technological innovations, and challenging economic pressures, one of museum field’s biggest challenges is finding ways to stay relevant to visitors and constituents.

Using visitor-centered practices is one way museums can meet the challenges of the 21st century. Visitor-centered museums offer opportunities for museum visitors to explore exhibits and programs that incorporate the needs and interests of the visitor with staff facilitation. This enables visitors to make their museum experience personal and meaningful. When collaborating with school groups, visitor-centered practices encourage teachers and students to collaborate with museums in ways that meet the museum's, the school's, and the individual's needs.

To effectively serve school groups, museums must take into account state educational standards. In 2009 the Common Core State Standards Initiative, developed by U.S. state governors and education commissioners along with the input of teachers, parents, school administrators, and experts from across the country, was created to ensure that students have the knowledge and skills to succeed in college, in career, and in life after graduation regardless of where they live in the United States (Common Core State Standards Initiative, 2015). Many states adopted these standards in 2010 with full implementation expected during the 2014-2015 school year. There is limited data on how changing educational standards are impacting the museum's relationship with schools since many schools are still in the process of implementing Common Core standards.

Museums have always strived to serve the public, manifested in part through partnerships with schools and universities. Initially, museums served 'the public,' which was narrowly defined as researchers and students and provided services similar to universities. Museums had to find ways to provide education for visitors with various motivations for visiting as they expanded their definition of 'the public' to include many other potential museum audiences. Visitor-centered practices are changing the way

museums educate their public by incorporating visitor needs and interests in their educational programming and institutional mission while striving to serve schools and help them meet their educational goals.

Finding ways to meet visitor needs while helping schools meet state standards can often seem daunting and even contradictory for museums that use visitor-centered practices. This thesis examines how museums can meet visitor needs while adhering to Common Core state standards by exploring how visitor-centered museums develop, implement, and evaluate their K-12 education programs. It is supported by a literature review and three case studies of visitor-centered museums with educational programming aimed at K-12 students.

The results of the research and a review of the literature are presented in Chapter 2 through 5. Chapter 2 discusses the transition of the museum from a researched-centered place to a visitor-centered one and provides examples of influential museum models and their leaders. Chapter 3 examines the role of constructivism in shaping formal education practices and explores a sample of foundational educational theories that have helped to shape visitor-centered practices. Chapter 4 explores the common goals of visitor-centered museums and examines how different museum leaders have interpreted its concepts. Additional information about the Common Core standards and visitor-centered museums plan to meet them is discussed in greater detail. Chapter 5 reviews the key components of a museum's educational department used with school groups, which typically include programs, tours, and outreach, as well as the importance of practicing formal evaluation, an essential part of program development.

Chapter 6 investigates the methodology of this thesis, including a discussion of

the process of selecting, contacting, and interviewing content experts for case studies. Chapter 7, 8, and 9 provide an analysis of three visitor-centered museums selected as case studies: the Mystic Seaport, the Columbus Museum of Art, and the Walt Disney Family Museum. Each case study chapter is divided into three separate parts: the first portion describes the museum's mission, background, layout, exhibits, programs, and projects; the second portion presents a summary of the interview with the content expert; and the third portion assesses the museum's efforts in providing visitor-centered education to its community.

Finally, Chapter 10 includes two main sections: discussion and conclusions. The discussion portion includes recommendations on strengthening a museum's educational goals using eight visitor-centered principles that museums would need to incorporate into their educational departments to create a visitor-centered experience for their public. These principles are: exploration and experimentation, collaboration and partnerships, audiences and community, and evaluation and reflection. The conclusion portion summarizes the research of this thesis, reflecting on the benefits of using visitor-centered education in helping museums achieve their educational ambitions.

Museums offer invaluable resources to students that have the potential to extend education beyond the classroom. It is imperative that museums find ways to incorporate student needs and interests while meeting educational standards. This will enable students to become better citizens capable of navigating the challenges of living in a 21st century world.

CHAPTER 2

CONSTRUCTIVISM AND THEORIES OF LEARNING

Educational Theory

An educational theory is made up of two main components: a theory of knowledge and a theory of learning. In a theory of knowledge, a person's belief in how knowledge is obtained influences their understanding of the learning process and informs the way they teach. There are two epistemologies of knowledge that exist on a spectrum (see Figure 1): realism on one side and idealism on the other. In realism, knowledge

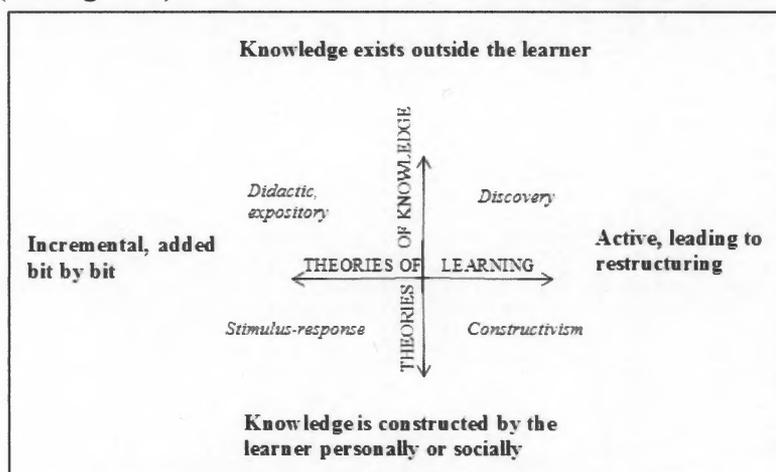


Figure 1: A model for educational theories. © Hein, E. and M. Alexander. *Museums: Places of Learning*. Washington, D.C.: American Association of Museums Education Committee, 1998.

exists independent of the learner. In idealism, knowledge is dependent on the individual to give it meaning. The laws of nature, for example, exist independently from human knowledge. The

knowledge acquired by studying nature is a human construct, dependent on people to make the information meaningful to help make sense of the natural world (Hein and Alexander, 1998). Similarly, there are two opposing schools of thought on the theory of learning that exists on its own spectrum. On one side, learning is seen as the incremental assimilation of knowledge. Individuals are typically seen as empty vessels or blank slates (*tabula rasas*), thought to acquire knowledge by absorbing information in small, step-by

empty vessels or blank slates (*tabula rasas*), thought to acquire knowledge by absorbing information in small, step-by step pieces (Hein and Alexander, 1998). On the other end of the spectrum, learning is seen as being actively created by the learner through experience. Traditionally, schools have followed the former didactic, expository stimulus and response models (Hein and Alexander, 1998). There is now a trend in schools using constructivist theories to teach their students to be active creators of their own knowledge (Hein and Alexander, 1998). The development of the Common Core is one response to this trend. It encourages teachers to determine the best methods for implementing the given standards, an acknowledgement that students learn in a variety of ways.

Progressive Education and Constructivism

The progressive education movement that began in the late 19th century represents a pushback against traditional ideas of learning and teaching in the 19th century (Mooney, 2013). Traditional education methods focused on the structure of the subject. Lessons were taught using a rational, incremental sequence with repetition being an important part of the learning process (Hein and Alexander, 1998). Progressive education believed that education should be: (1) child-centered, (2) active and interactive, and (3) include a child's social world and community (Shaffer, 2010). Progressive education practices led to the development of constructivist theories which are based upon the assumption that knowledge is "an internal process and influenced by interactions with the environment and experiences of the individual" (Shaffer, 2010: 34) and that learning requires the active participation of the learner (Hein and Alexander, 1998). Constructivist learning is

The following sections discuss foundational constructivist theories by educational leaders whose research has been used to shape the goals taught in formal education. These theories play an important role in developing visitor-centered education practices. Examples of different educational theories implemented into museum settings are also included.

John Dewey: Experiential Learning

A progressive educator, philosopher, and psychologist in the early 20th century, John Dewey wrote numerous volumes on educational psychology and theory. His views on education can be seen in many schools and museums that practice visitor-centered learning. Many of these practices that are quite common now were considered revolutionary when first published (Mooney, 2013). Dewey's central ideas on learning were: (1) children learn best through interaction, either with other people or through self-action; (2) a child's interests should form the foundation of curriculum planning and that the interests and background of each child should be taken into account; (3) education is a life-long process; and (4) education should address what the child needs to know in the present rather than prepare them for the future (Mooney, 2013). The phrase "learning-by-doing," or experiential learning, is often associated with Dewey, who saw learning as "not about acquiring information but rather creating meaning from experience, action, and thought" (Shaffer, 2010: 35).

Dewey stated that teachers have a great responsibility in developing appropriate educational content for children (Mooney, 2013). Teachers need to be aware of a child's age and abilities when developing educational content to determine what is safe and

developmentally appropriate for the child. Teachers also need to: (1) have a strong base of general knowledge and be willing to make sense of the world for children based on the child's knowledge and experience and (2) invest in observation, planning, organization, and documentation to develop an effective educational plan (Mooney, 2013).

Dewey believed that an activity without purpose or guidance was not a learning activity and criticized teachers who placed children in learning environments to explore without any unifying theme, continuity, or purpose (Mooney, 2013). According to Dewey, an experience can only be called educational if it is: (1) based on the child's interests; (2) supports the child's development; (3) helps the child to develop new skills; (4) adds to the child's understanding of the world; and (5) prepares the child to live more fully (Mooney, 2013).

An example of a "learning-by-doing" approach that incorporates many of Dewey's ideas in a museum context can be seen in a 1999 project called the Latino Community History Program at the Oakland Museum of California. Latino historians and anthropologists assisted 15 low-income, inner-city youth in learning how to "conduct original historical research, collect oral histories from their elders, and identify artifacts and photos for the museum's permanent collection" (Institute of Museum and Library Services, 2008: 9). Over time, "the youth began to see themselves as contributors and stewards of their community's cultural heritage and community leaders. They gained an increased sense of pride in their community and improved relationships with adults, particularly elders" (Institute of Museum and Library Services, 2008: 9). The guided assistance from experienced adults facilitated activities that encouraged students to make a difference in their community. The students' interaction with community members and

the activity of collecting, identifying, and preserving objects for the museum helped students find meaning in the work they were doing and see the value in developing their community's cultural history.

Lev Vygotsky: Zone of Proximal Development and Scaffolding

The research of developmental psychologist Lev Vygotsky stressed the fundamental role social interaction has on learning. He believed learning was a result of a person's interaction with both the environment and with other people, and that social interaction in particular could greatly influence how a person learns (Shaffer, 2010). "Children's social interactions with significant individuals in their lives (parents, teachers, and other adults) profoundly shape their interpretations of the world and higher order thought processes" (Lui, 2012). Vygotsky encouraged adults to guide or scaffold their child's learning experience to help them complete tasks that they otherwise could not complete independently (Lui, 2012). Instructional scaffolding may include skill modeling, initializing and maintaining interest and motivation, and simplifying problems to a level that the child understands (Lui, 2012). Vygotsky argued that instruction taught below a student's level would not be challenging enough to promote learning and instruction that was beyond a student's level would be ineffectual (Lui, 2012). In Vygotsky's "zone of proximal development," instruction is neither too easy nor too difficult, but is just challenging enough to help a child develop new skills by building on previously established ones. Children gain skills and knowledge with the appropriate scaffolding to help them complete tasks until they are able to do them on their own (Lui, 2012).

Scaffolding in a museum context is demonstrated in an exhibit called *The Power of Children: Making a Difference* at the Children's Museum of Indianapolis (Wolf and Wood, 2012). Through retellings of the stories of Anne Frank, Ruby Bridges, and Ryan White, the museum helps caregivers talk with their children about difficult topics such as prejudice and intolerance. A key part of the exhibit is the "Kindness Tree," a metallic tree with removable, magnetic leaves that have words illustrated with acts of kindness (Wolf and Wood, 2012). Children can rearrange the leaves or add one of their own and caregivers can scaffold the experience by helping their child to read and relate to the message on the leaves or to include a leafy message of their own.

Jean Piaget: Stages of Cognitive Development

Jean Piaget is a developmental psychologist known for his educational theory "the stages of cognitive development," which he uses to explain "how a child thinks and understands the world" (Shaffer, 2010: 37). Each stage is defined by characteristics of the child and provides a general understanding of how learning occurs for children at different age levels (Shaffer, 2010). Piaget claimed that young children below school age have different views of the natural world than children in middle school or adolescents; the older a child gets, the more he or she is able to think in abstract terms (Hein and Alexander, 1998). Piaget points out that the stages cannot be given a constant chronological date and can vary by individual and culture (Shaffer, 2010).

Piaget argued that children make sense of their world by interacting with tangible objects: "This interaction leads to the recognition of similarities and differences, which allows for sorting, classifying, and organizing and thereby, results in a more significant

knowledge” (Shaffer, 2010: 38). Schemas, or basic impressions that make up the concept of an idea, form the foundation of cognition, and over time are modified by experiences that relate to the concept. “For significant learning to take place, new ideas must compete with concepts that are present in the mind. Learning involves not only just the addition of new material but constant recognition of what is already known” (Hein and Alexander, 1998: 37).

By using Piaget’s stages of development as a guide to understanding the cognitive capabilities of children in a museum environment, museum educators can create frameworks to aid them in designing appropriate exhibit interpretations and educational activities based on a child’s age and cognitive abilities (Grinder and McCoy, 1985). The education department at the Brooklyn Children’s Museum created a developmental framework that provided educators and exhibitors with a useful tool that displayed a child’s age and cognitive capability in relation to various themes within an exhibit called *World Brooklyn* (Rawson, 2010). For example, in the section called *Understanding Culture, Dealing with Difference*, the framework states that while children between the ages of four and seven may understand that different perspectives exist, they may lack ability to appreciate someone else’s perspective (Rawson, 2010). However, by age eight, children can appreciate the perspective of others from a reciprocal point of view, and by age eleven, children can imagine a perspective that is very different from their own (Rawson, 2010).

Howard Gardner: Theory of Multiple Intelligences

In 1983, Howard Gardner published a book titled *Frames of Mind: The Theory of Multiple Intelligences* which challenged educators to envision learners with more than

one type of intelligence. The theory of multiple intelligences rejects the notion of the dual linguistics/logical-mathematical model traditionally taught and tested in formal education. Instead, Gardner proposes that there are at least nine ways to engage in thinking: musical-rhythmic, bodily-kinesthetic, visual-spatial, verbal-linguistic, logical-mathematical, interpersonal, and intrapersonal, later including naturalistic and existential intelligences to these modes (Hein and Alexander, 1998). Since there are multiple ways of knowing, Gardner encourages educators to: “Adopt a way of thinking and teaching that supports students with different strengths and interests, thereby building on the innate capacities of the individual” (Shaffer, 2010: 39). Gardner also offers suggestions on how to incorporate the multiple intelligences theory into practice: (1) individualize teaching as much as possible by determining how each person learns comfortably and effectively and (2) pluralize the teaching experience by presenting educational material in multiple formats or mediums (Strauss, 2013).

Gardner cautions educators not confuse modes of intelligence with learning styles (Strauss, 2013). The multiple intelligences theory proposes that a person’s dominant intelligence(s) guides that person’s learning in all areas of his or her life while learning styles are a hypothesis on how a person processes educational content (Strauss, 2013). For example: “If an individual has a ‘reflective style,’ he is hypothesized to be reflective about the full range of materials. We cannot assume that reflectiveness in writing necessarily signals reflectiveness in one’s interaction with others. But if reflectiveness truly obtains across the board, educators should take that style seriously” (Strauss, 2013).

An example of Gardner’s theory put into practice in a museum context can be seen in the Isabella Stewart Gardner Museum/Project Zero Educational Collaboration. In

this partnership, Harvard University's Project Zero worked with the Isabella Stewart Gardner Museum to expand the accessibility of the museum's collections and gardens and to give people of all ages and backgrounds the ability to: "approach their museum experiences with greater confidence and enthusiasm" (Project Zero, 2014). Drawing from Gardner's theory of multiple intelligences, the museum developed five "windows" into the museum experience with accompanying entry points for visitors, including: "narrational (e.g. what story does this art work depict?); logical/quantitative (e.g. how much do you think this work of art is worth?); foundational (e.g. why is this considered a work of art?); aesthetic (e.g. how are the forms you see organized or balanced?); and experiential (e.g. can you draw the shapes you see in this work of art?)" (Project Zero, 2014). These entry points helped visitors explore the museum by individualizing the experience based on visitor's interests.

As places of informal learning, museums have the potential to offer multiple opportunities for visitor-centered education based on constructivist theories. These educational theories are just a few of the numerous theories available for museums, schools, and other educational institutions to use in the development of their own educational programs and activities. Visitor-centered museums will need to explore various types of educational theories in order to determine which ones work best for their museum environment and community.

In the next chapter, the transformation of museum education from research-centered to visitor-centered will be examined with examples of key museum models, their leaders, and their influence on visitor-centered learning today.

CHAPTER 3

HISTORICALLY SIGNIFICANT MUSEUMS AND THEIR EDUCATION MODELS

As American museums transformed over time, their duty to provide education for the general public shifted from a secondary concern to a primary one. Today, museums have integrated education into their mission alongside collection stewardship and public exhibition. The incorporation of education into museum missions has led to the development of more visitor inclusive programs and has spurred museums to examine the needs and interests of their visitors to better serve their audiences. Many early museums in the United States provided elements of education as part of their mission by including services like lectures and classes. However, their main focus continued with expanding, conserving, and exhibiting their collections for a select portion of the general public made up of mostly students, professors, and researchers. In this first section, examples of education in early American museums are discussed, examining natural science museums and art museums. This selection of museums illustrates the shift in museum education from a secondary concern to a primary one in the late 1700s through the 1900s. The chapter concludes with a discussion of four key museum leaders whose works were instrumental in developing museums that understood the value of designing programs that appealed to general public interests.

Natural Sciences

Towards the beginning of the 19th century, many universities included a natural history museum on their campus for intellectual endeavors by students, professors, and researchers. Natural history specimens were seen as essential objects in teaching natural history and many colleges encouraged their students to participate in collecting specimens of their own. Intricately tied with American nationalism and religion, the study of natural history sought to organize and bring order to the natural world with the belief that this work would reveal “God’s plan for the world and humans’ place in it” (Conn, 1998: 42).

During the mid-19th century, natural history museums tried to “forge a balance between serving the needs of scientists and appealing to a larger public” (1998: 56). Changing scientific paradigms led to specialized fields of study and emphasized theoretical and experimental research. As the functions of museums and universities began to shift, these institutions began to see each other as competitors rather than partners in higher learning. Natural history museums tried to gain legitimacy as places for higher learning by creating exhibits that presented objects in a way that would allow them to be observed but “not in a way that caused them to titillate, excite, or otherwise amuse” (1998: 40).

Towards the end of the 19th century, universities were seen as the dominant institution for academic science. No museum was included when John Hopkins University was built in 1876, yet its new labs that focused on biology and physiology were considered the best in the country (Conn, 1998). “Advanced students at Hopkins never laid their hands on museum specimens” (Conn, 1998: 67). However, museums

found a way to be relevant to the scientific community and the general public as progressive education began to emerge. Progressive education was the result of a larger progressive movement, in which civil government entities rather than churches, monarchies, or guilds were held accountable for their community's health, education, and welfare (Hein, 2006). According to George Hein, who quotes Lawrence Cremin, the key principles of progressive education were to: "broaden the curriculum beyond traditional subjects, incorporate a child's well-being as part of its responsibilities, acknowledge childhood as an important developmental stage in a person's life, and increase accessibility of the arts and sciences for all" (2006: 163). By the 20th century, many museums had incorporated progressive education principles into their mission, which helped to increase public accessibility to their exhibits and programs and broaden teaching curricula to expanded audiences.

Art

Before the late 19th century, many museum professionals cataloged art as historical artifacts and displayed them alongside other historical objects in exhibits. By the late 19th century, however, these artifacts were split into two functions: practical and aesthetic. Fine art and industrial museums that held these objects began to compete for the public's attention with distinctions between two types often blurred (Conn, 1998). As Conn notes: "Whether the objects were arranged by geography or by materials analysis, those at the museum became more and more interested in displaying the finest examples of a given type, rather than as many examples of a type as possible" (1998: 216). This

practice led museums to pursue fine art goals rather than the goals of the industrial arts with authenticity and authorship of the object being held in high esteem (Conn, 1998).

A good example of the changes in the art museum world during the 19th century is the Pennsylvania Museum and School of Industrial Art founded in 1876. The mission of the museum was to provide an education in industrial design with the goal of reforming the taste of American consumers and producers, thus making the American products they sold more valuable as well (Alexander, 1979). The school, located centrally in Philadelphia, was designed to be accessible to working- and middle-class laborers by initially offering free enrollment (Alexander, 1979). The goal was to have the museum and the school work in conjunction: “What was taught in the school was reinforced by the objects in the museum and vice versa... Treating art objects as sites of knowledge to be comprehended through careful observation and study, in the same way that students could then infuse the objects they in turn produced with that knowledge” (1979: 212).

The Metropolitan Museum of Art (the Met), founded in 1866, believed that they had great economic potential for the city of New York; however, the Met saw the art museum as a way of attracting wealthy patrons and potential donors into the city (Alexander, 1979). The Met’s collections were shaped to both preserve its integrity and to highlight masterpieces since at the time, looking at art was considered a way of “fighting vice and crime by providing ‘attractive entertainment of an innocent and improving character’ ” (1979: 34). In the 1880s, a debate over whether the Met should open on Sundays was waged in the media by both proponents and opponents of the issue (Conn, 1998). While proponents felt that the sanctity of the Sabbath was a good enough reason to keep the museum closed, opponents felt this move was aimed at preventing

certain classes of people from entering the museum (Conn, 1998). In the end, the Met gave in to public pressure and opened the museum to the public on Sundays; however, the Board of Trustees declared it an “experiment” and lamented that the move had offended some of the museum’s “best friends and supporters” (1998: 204).

Museum Models and Key Leaders

The following sections discuss four museum models and their leaders whose policies and practices were designed to meet the educational and personal needs of the general public and were instrumental in having the community understand the value of museum education. Many of these museums expanded the role of their museum’s education department by implementing educational programs for a variety of ages and backgrounds, incorporating evaluation into their program development, finding ways to extend the museum’s resources, and experimenting with new programs that made educational material more engaging through entertainment, technology, and other means. These early museums helped to shape the foundation of visitor-centered education by becoming more accessible, incorporating the needs of the visitor, and showing a willingness to explore and collaborate with an eager public.

Charles Peale: Philadelphia Museum

The Philadelphia Museum was founded by Charles Peale in 1786 (Alexander, 1995). Wanting to show the progression of human knowledge in natural history, Peale established his museum with the intent “to amuse and in the same moment to instruct the adult of each sex and age” (Sellers, 1980: 18) with the hope that his museum would teach

his visitors “a proper religion of nature and advance public morality” (Alexander, 1995: 53). Peale believed that making the study of natural history accessible to the general public would make a more prosperous community (Conn, 1998). The museum displayed the scientific order of all living animals, including humans. Other exhibits included vegetables, minerals, petrified human remains, and aboriginal armor and clothes (Alexander, 1995). The museum also hosted a menagerie of live animals and a library of the best writings in natural history.

Peale created many educational programs that he felt would appeal to his public’s interests. He had the museum publish a 305-page catalog, which later failed to attract enough subscribers, in an attempt to increase the public’s knowledge of natural history (Alexander, 1995). Sometime between 1799 and 1800, Peale began a lecture series that combined published information with his own anecdotal stories to keep the attention of his visitors (Alexander, 1995). Museum specimens, both living and stuffed, accompanied by intervals of music and dance were often incorporated into these lectures. Visitors also had the opportunity observe his son give live demonstrations, such as the use of a compound blowpipe and a single plate electric machine. However, as the field of natural history grew to become more scientific and sophisticated, the use of scientific data alongside objects of amusement caused tension in academic organizations who wished to have their work regarded seriously (Alexander, 1995).

P.T. Barnum: American Museum

P.T. Barnum, who founded the American Museum in 1841 in New York City, rose in popularity as the public's taste for entertainment grew and activities such as theater shows, plays, and variety acts became more popular as leisure activities than scientific lectures and demonstrations:

[Barnum] made the Peale museums look tame and old-fashioned, as he transformed stuffed animals and small menageries into the glamorous traveling show and circus. Any museum with scientific or artistic integrity could not compete with no-holds-barred exuberance. Barnum's rise accompanied the Peales' fall (Alexander, 1995: 68).

For twenty-five cents, visitors were offered sensational attractions from: "the patchwork Fejee Mermaid to the diminutive but articulate Tom Thumb" (American Social History Project/Center for Media and Learning and Center for History and New Media, 2004b).

The museum had a menagerie, an aquarium, a large theater called the Lecture Room where Shakespearean dramas were performed, and a variety of exhibits that displayed painted portraits, wax figurines, and memorabilia. The museum established itself as a welcoming place for women and families with children by banning the use and sale of alcohol on its premises and emphasizing the safety and morality of its exhibits. Its 1850 Guide Book states: "The most fastidious may take their families there, without the least apprehension of their being offended by word or deed..." (American Social History Project/Center for Media and Learning and Center for History and New Media, 2004a).

P.T. Barnum saw his museum as a place for leisure, entertainment, and education:

...knowing that amusements and relaxation from the business and cares of life are absolutely required and will be had, in every civilized land, I felt that this community needed and demanded at least one more place of public amusement, where we might take our children, and secure much rational enjoyment, as well as valuable instruction..." (American Social History Project/Center for Media and Learning and Center for History and New Media, 2004c).

In 1865, a fire of unknown origin burned down the American Museum and most of its collections along with it. Many citizens were saddened by the loss of a beloved public institution: “This Museum was the only place of resort for amusement that could be called universal. Those living in this city visited it periodically. The first thing to be done by the sight-seeing visitor to the city was to go to Barnum’s... It is impossible to record this accident without sincere regret for the loss suffered by the whole community” (American Social History Project/Center for Media and Learning and Center for History and New Media, 2004d). There were some citizens of New York City who were less upset by the loss of the American Museum. An anonymous article appeared in *The Nation* berating the museum for its lack of scientific collections and for displaying exhibits that appealed to a “vicious and degraded crowd.” The article called for the rebuilding of a “real” museum that is “a place of public instruction as well as of public enjoyment” (American Social History Project/Center for Media and Learning and Center for History and New Media, 2004e).

Henry Watson Kent: Metropolitan Museum of Art

Henry Watson Kent became the assistant secretary of the Metropolitan Museum of Art (the Met) in 1905 (Alexander, 1997). Appalled by the lack of organization at the Met, Kent began to develop and implement exhibition, cataloging, and educational policies to increase the efficiency of the museum (Alexander, 1997). Kent created an information desk at the entrance of the museum where visitors and museum members could get their questions answered (Alexander, 1997). He edited a museum *Bulletin* that included information about acquisitions, art history issues, and educational activities for

members and other museum professionals. An excerpt from Kent's *Bulletin* also revealed his attention to detail by expanding his services to meet the public's needs; a "rolling-chair" was offered for those unable to walk and a person could hire someone to push them for a small fee, the restrooms and restaurant of the museum were updated, and chairs were provided in the galleries to prevent fatigue (Alexander, 1997).

Kent's biggest contribution to the Met was to the education department. He analyzed and broke down the museum audience into seven categories: (1) the curious; (2) those with a desire to learn; (3) students of art and archeology who knew what they wanted to study; (4) teachers and students of public schools who were there because of the School Board; (5) manufacturers and designers; (6) artists who wanted to expand their knowledge; and (7) museum members who paid for the privilege to attend (Alexander, 1997). After evaluating his audience, Kent sought to develop programs that would appeal to these groups. Classrooms with equipment for students, such as blackboards and easels, were created for school groups and an expert guide knowledgeable in the subjects of art, history, and applied design was hired to provide information for general audiences and school groups. Individuals were charged twenty-five cents for classes; school groups were able to attend classes for free (Alexander, 1997). A new lecture hall was added to the museum with improved acoustics and the ability to seat up to 400 people. A lecture program designed to appeal to all museum audiences was also created, providing lectures and talks that varied from general history topics for the general public to story hours for kids and special classes for individuals with a disability (Alexander, 1997).

In an effort to reach audiences outside the museum, Kent established a lending program for schools, libraries, hospitals, and other community centers. Objects that could be borrowed included slides, mounted photographs, textiles, and casts (Alexander, 1997). Kent also developed traveling exhibits with themes such as European armor, Chinese and Japanese art, and ancient Egyptian artifacts, hoping to develop a chain of exhibits. "By 1938, there were seven collections on tour, serviced by the Works Progress Administration workers, in one college, four high schools, one branch library, one museum, and one 'Y' branch that reached a total 474, 912 viewers" (1997: 60).

John Cotton Dana: Newark Museum

The Newark Museum was founded in 1909 by John Cotton Dana (Alexander, 1995). Originally a librarian in Denver, Colorado, Springfield, Massachusetts, and Newark, New Jersey, he greatly supported policies that increased the accessibility of the library's resources to the public. He bought books that reflected the needs of the community and adopted many new educational programs aimed at families with children, school groups, and community clubs (Alexander, 1995). He made use of the empty rooms above the Newark Library to create an exhibition area for the arts and sciences. He believed that museums should focus less on the acquisition of objects and more on "exhibition, interpretation, and community service" (Alexander, 1995: 390). Dana felt that most museums of the time, particularly art museums, were very static and out of touch with the public's needs and did little to "stimulate sound labor or inspire correct morals" (1995: 391).

While at Newark, Dana presented a variety of special exhibitions to the public, many of which showcased traditional and modern American painters. Dana also exhibited items from local craftsmen to inspire manufacturers of local goods. One particular show called *A Homeland Exhibit* displayed handcrafted items from over twenty immigrant groups living in Newark:

Students whose families were of these nationalities brought materials from their homes to their schools, where sections for display were made. A dozen rooms of a large school building held the exhibits, and representatives of the various nationalities gathered in the assembly hall to show their customs, dress, music, dance, and food (Alexander, 1995: 395).

The museum organized a Junior Museum and a Museum Club to encourage more participation from children. The Junior Museum hosted its own classes and exhibits in various art mediums. The Museum Club offered a lifetime membership for just 10 cents, promoted weekend and after school participation, and encouraged children to collect objects such as stamps, coins, and natural history items (Alexander, 1997).

Dana also established a lending department that loaned museum items to schools, businesses, and hospitals transported by vans paid for the Board of Education. The objects being loaned included: “birds, minerals, textiles, sculptures, pottery, dolls in costumes of many countries...” (Alexander, 1995: 397). The museum created their own miniature models for lending purposes that included a medieval castle, Eskimo igloo, and a Dutch windmill.

In 1925, Dana built a museum apprenticeship program for college graduates to receive training in museum management: “Formal teaching would take place for about ten hours each week but the students also would do actual work in different museum departments and act as interpreters or docents for special exhibitions” (Alexander, 1997:

168). 108 men and women had graduated from the program by the time the program closed in 1942 due to World War II (Alexander, 1997).

Frank Oppenheimer: Exploratorium

Frank Friedman Oppenheimer founded the Exploratorium in 1969. Oppenheimer wanted to create a learning experience that differed from the one students experienced in school. He felt that too much was expected of schools and listed ten things he felt should be the main goals of school:

Making learning appear worthwhile; teach skills; cultivate values; transmit culture; produce creative individuals; develop physical and mental fitness through athletics; make the most of both gifted and challenged students; keep young people off the streets and out of their parent's hair; eliminate prejudice, and certify students for employment or further education (Alexander, 1995: 128).

He argued that a museum's main purpose was not collecting objects but "the teaching of the principles of science and technology by means of interactive, hands-on experiments" (Alexander, 1997: 119). He further believed that both art and science were necessary to describe and understand the natural world and broke down the Exploratorium into five sections: (1) sound, which included sounds and noises and the physiological structure of the ear; (2) sight, which included the physics of light, the eye, photography, and objects such as lasers and televisions; (3) the sense of taste and smell, which included food and cosmetic industries; (4) the examination of buildings and clothing, and materials that make them; and (5) the human body, which included athletics, muscle and nerves, and examples of the body in motion (Alexander, 1997).

Various experiments were built at the Exploratorium to demonstrate a specific scientific principle or natural phenomenon but with flexibility in its outcome to allow for

exploration and play (Alexander, 1997). For example, an installation by August Coppola called the "Tactile Dome" was a large dome 30 feet in diameter: "A visitor climbed, crawled, and slid on their stomach along walls, floors, and ceilings while experiencing hot and cold temperatures, rough and smooth surfaces, tight and open spaces, rope networks, close-fitting tubes, and the textures of corduroy, fur, vinyl, and birdseed" (1997: 120).

Experiments were often placed in the museum to be tested by visitors and later revised according to visitor feedback. Ideas for new experiments were welcomed from both visitors and experts across the country. Experiments were built in the Exploratorium's various mechanical and electrical shops, which were visible to the public.

The Exploratorium employed Explainers instead of guards or guides. These Explainers are trained and paid by the museum to keep an eye on exhibits and wander throughout the museum answering visitor questions (Alexander, 1997). Oppenheimer also founded the School in the Exploratorium (SITE) for middle and high school teachers in the San Francisco and Marin school districts. SITE's goal was to explain scientific and natural principles using hands-on, interactive experiments and demonstrations: "...for example, in studying vision, they used the cow's eye dissection and experimented with lenses, prisms, magnifying glasses, light angles, and filters" (1997: 121). Teachers could also use the Exploratorium's lending library of experiments and props to take back to their classroom and to encourage students to learn about science and art and create their own experiments.

Serving Students

Museum education has greatly changed over the centuries and its continued dedication to serving students has improved the methods for developing, implementing, and evaluating educational programs. The museum's desire to learn why visitors frequent them and what they learn has encouraged a shift to visitor-centered models that appeal to the general public. Most museums now support a variety of museum visitors with different backgrounds, learning styles, educational levels, and personal needs. What were once places only accessible by experts, professors, and students are now available to everyone.

The following chapter will discuss visitor-centered learning and Common Core standards in greater detail. It also will examine how current museums leaders are defining visitor-centered learning and how visitor-centered framework can be used to help K-12 schools meet Core Common standards.

CHAPTER 4

VISITOR-CENTERED LEARNING AND THE COMMON CORE

Museum education underwent a major transformation in the late 20th century as museums began to examine who their audiences were and better ways to serve them. Local and national funding agencies demanded that cultural institutions like museums provide proof of their impact on the communities they served (Lord and Lord, 2007). Visitors wanted museums to be broadened and have topics in the exhibits and programs address a diverse and inclusive audience (Lord and Lord, 2007).

In 1992 a report titled *Excellence and Equity: Education and the Public Dimension of Museums* published by the American Association of Museums or AAM (now known as the American Alliance of Museums) found that many museums “have not made a strong enough commitment to an expanded public dimension” and “have not adequately recognized that virtually every decision...shapes their institutions’ public service and educational mission” (Hirzy, 1992: 14), leaving many visitors feeling that museums were irrelevant to their lives. The report urged museums to place education at the center of their public service role and make their spaces inclusive to audiences of diverse backgrounds if they wanted to stay relevant to future public audiences (Hirzy, 1992).

In 1996 the Museum and Library Services Act was passed by Congress to create the Institute of Museum and Library Services, which provides federal funding and leadership to libraries, museums, and similar institutions to support them in carrying out their public service and educational roles (Institute of Museum and Library Services).

Based on the findings and recommendations of the *Excellence and Equity* report, AAM's Education Professional Network or EdCom published *Excellence in Practice: Museum Education Principles and Standards* in 2002 to provide criteria for museums on how to best serve the educational needs of the public. The three main standards of accessibility, accountability, and advocacy seek to assist museums in addressing "the complexity of engaging a diverse audience in vital and meaningful learning experiences" (2002: 2).

Most museums responded to the *Excellence and Equity* report by altering their exhibits and programs to be more visitor-centered to make the museum experience more meaningful for the visitor. As Lord and Lord (2007) note:

The challenge for museums was insuring that they remained high in value as people made [leisure time] choices. Asking visitors what interested them and including them in the decision-making process in creating new activities helped. If visitors saw their history, their culture, their stories in the museums, they were much more likely to visit and to find value in the work of these institutions (110).

Visitor-Centered Learning

Although visitor-centered practices in museums is still in its infancy and can take many forms, its main premise is determining the needs and interests of the museum visitor and incorporating them as part of the museum's educational goals. Since visitors can have a wide variety of needs and interests, it is imperative that museums create multiple entry points when developing exhibits and programs tailored to suit audiences of various learning styles (Black, 2012). Visitor-centered learning often requires visitors to take an active role in their learning by inviting them to contribute their own thoughts, ideas, or artwork. Museums have started using the phrase *museum learning* to replace *museum education* to reflect the active involvement of the learner since the latter phrase has connotations of formal study and passive delivery of information (Black, 2012).

In *The Museum Experience Revisited* (2013), John Falk and Lynn Dierking use their “contextual model of learning” to describe the three interconnecting contexts that influence visitor-centered learning: the personal, the sociocultural, and the physical. The personal context includes a visitor’s own personal interests, thoughts, and motivations in relation to a specific museum visit or a specific museum interaction. The sociocultural context includes any influences from a visitor’s cultural background or any social interactions with other visitors or museum staff. The physical context relates to the feel of the museum to the visitor and includes the physical layout and the objects held inside. When examining all three contexts over time, a picture of the visitor’s museum experience emerges: “Whatever the visitor does focus on is filtered through the personal context, mediated by the sociocultural context, and embedded within the physical context” (2013: 30).

In Nina Simon’s book *The Participatory Museum*, a participatory institution is defined as one where visitors can create, share, and connect with each other around content with the goal of meeting visitors’ expectations for active involvement and to do so in a way that furthers the mission and core values of the institution (Simon, 2010). Participatory principles and techniques as described by Simon transform the museum into a platform that supports multi-directional content experiences and connects different users together by turning everyone into content creators. While the museum cannot guarantee the consistency of visitor experiences, opportunities for diverse, co-produced experiences are encouraged and embraced (Simon, 2010). Simon states that museums should foster “me-to-we” experiences, which create individual experiences to build on and to support communal engagement (2010: 26). She breaks down the types of visitor

engagement into five stages in which the visitor goes from being provided content and opportunities to asking questions, connecting with staff and other visitors, to seeing the museum as “a social place, full of potentially interesting, challenging, enriching encounters with other people” (2010: 27). Being a participatory institution requires museums to “have genuine respect for the interest in experiences, stories, and abilities of visitors” (2010: ii).

Visual Thinking Strategies (VTS)

Visual thinking strategies (VTS) are an example of a visitor-centered teaching method that can be incorporated in museums to help students think critically (Visual Thinking Strategies, 2015a). According their website, when museums or schools use VTS:

Every student’s perspective is valued and builds deeper engagement and thinking. All of our students are actively participating in their learning. They learn from one another, respect each other, listen and understand there are multiple ways to see any given situation. Our students are curious, lifelong learners and thoughtful citizens contributing to a diverse and changing world (Visual Thinking Strategies, 2015c).

VTS can be used to encourage deeper thinking in a variety of subjects including art, math, poetry, and science. When utilizing VTS in an arts discussion, for example, teachers can facilitate their student’s learning experience by carefully selecting a few pieces of artwork to talk about and asking three open-ended questions about those paintings: (1) What’s going on in this picture?; (2) What do you see that makes you say that?; and (3) What more can we find? (Visual Thinking Strategies, 2015b). Teachers or museum educators can facilitate their student’s responses to these questions by pointing

at the area being discussed, paraphrasing student's responses neutrally, and linking and framing their student's responses to each other (Visual Thinking Strategies, 2015b).

An example of VTS utilized in a museum environment can be seen at the Frye Art Museum (FAM) located in Seattle, Washington. The FAM offered professional development classes where teachers could practice VTS in both the classroom and in the museum as part of a three-year collaboration between the FAM, the developers of VTS, and the Roxhill Elementary School. After three years of training, teachers are now able to lead their own school visits at the museum and "feel empowered to use the museum as a resource" while their students "engage[d] in art discussions, [made] observations and inferences, provide[d] evidence for their ideas and respectfully agree[d] and disagree[d] with each other" (Frye Art Museum, 2015).

Common Core Standards

By the 2000s, every state had developed its own learning standards, identifying what students in elementary, middle, and high school needed to learn (Common Core Standards Initiative, 2015). Each state was allowed to determine a student's proficiency in the subjects required for each grade level and for graduation. In 2009 the Common Core Standards Initiative was proposed by the National Governors Association Center for Best Practices (NGA) and the Council of Chief State School Officers (CCSSO), with input from teachers, parents, and school administrators to create educational standards that would apply to all K-12 students (Common Core Standards Initiative, 2015). The purpose of the Common Core standards is to give students: "a set of clear expectations to ensure that all students have the skills and knowledge necessary to succeed in college,

career, and life upon graduation from high school, regardless of where they live”

(Common Core Standards Initiative, 2015). While the standards establish what students need to know, implementation of standards can vary depending on the educator’s discretion:

The actual implementation of the Common Core, including how the standards are taught, the curriculum developed, and the materials used to support teachers as they help students reach the standards, is led entirely at the state and local levels... Teachers will devise their own lesson plans and curriculum, and tailor their instruction to the individual needs of the students in their classrooms (Common Core Standards Initiative, 2015).

According to the Common Core website, as of March, 2015, forty-three states have voluntarily adopted the Common Core standards (Common Core Standards Initiative, 2015).

This implementation of the Common Core standards has created an opportunity for increased collaboration between schools and museums. Many museums in states that comply with Common Core standards are adjusting their educational programs to conform with the Common Core standards too, making it easier for teachers to choose a museum as a way to extend their students’ learning while remaining relevant to the curriculum taught in the classroom. For example, California adopted the Common Core standards in 2010. The California State Board of Education stated its hopes that schools and teachers will take advantage of objects such as “biographies, original documents, diaries, letters, legends, speeches, and other narrative artifacts from our past” commonly found in “archives, museums, historical sites, and libraries across California” and “encourage students’ direct contact with history” in order to “foster students’ understanding of historical events by revealing the ideas, values, fears, and dreams of the people associated with them” (California Department of Education, 2000: 6).

21st Century Skills in a 21st Century Museum

Many museums are focusing their educational priorities on teaching students 21st century skills in information and media, technology and innovation, and life and career, with an emphasis on 21st century themes concerning global awareness and civic and environmental literacy to demonstrate their continued value and relevancy in a nation where economic and educational needs are changing (Institute of Museum and Library Services, 2009). Museums should build upon their current strengths to transform themselves into places that offer rich content, expertise, community trust, and quality learning environments, preparing students to meet 21st century challenges (Institute of Museum and Library Services, 2008).

The Institute of Museum and Library Services (IMLS) offers eight strategies in helping museums become more 21st century inclined. According to the IMLS, the 21st century museum should: (1) be both content and audience driven; (2) incorporate the use of both digital and tangible objects; (3) foster co-created experiences that involve both the audience and the institution; (4) be able to present information multi-directionally; (5) work in highly collaborative partnerships; (6) be embedded in community; (7) make learning outcomes purposeful; and (8) have content be co-created among diverse partners and audiences (Institute of Museum and Library Services, 2009).

The Partnership for 21st Century Learning or P21 is a national nonprofit organization that advocates for 21st century readiness in all students. P21 has developed a framework to help educators integrate 21st century skills and themes into the teaching of core academic subjects based on the skills, knowledge, and dispositions that students

need to succeed as citizens of the world (Partnership for 21st Century Learning, 2011). According to their framework: “Each 21st century skill implementation requires the development of core academic knowledge and understanding among all students...Within the context of core knowledge instruction, students must also learn the essential skills of success in today’s world, such as critical thinking, problem solving, communication, and collaboration (Partnership for 21st Century Learning, 2011).

P21 also encourages educators to help students master key subjects and to promote 21st century themes into their lessons such as global awareness, civic literacy, health literacy, and environmental literacy. Skills in flexibility, initiative, productivity, accountability, leadership, and responsibility allow students to: “navigate the complex life and work environments in the globally competitive age” (Partnership for 21st Century Learning, 2011). According to P21’s website, when a school builds upon core subjects with 21st century skills and themes: “Students are more engaged in the learning process and graduate better prepared to thrive in today’s global economy” (Partnership for 21st Century Learning, 2011).

As the role between formal and informal education becomes blurred in educational institutions, it is important for museums to form partnerships with museums and other educational institutions (Black, 2012). This can turn a museum visit from an experience destination into a resource center for the community (Falk and Dierking, 2013). Some examples of the types of partnerships the museum can make with other educational institutions include capacity-building partnerships, discipline-based partnerships, and community and technology-based partnerships (Institute of Museum and Library Services, 2004).

Practicing visitor-centered learning can help museums achieve both their educational goals and the goals of their visitors. The museum visit becomes more personal to the individual if visitors are allowed to incorporate their own needs and interests within a museum's exhibit or educational program. Common Core standards dictate what subjects students should be learning, but how to teach those subjects is open-ended. This encourages schools to form partnerships with museums and use museums as a valuable resource. Educators can prepare their students to succeed in a modern world by integrating key subjects with 21st century skills and themes with the aid of frameworks provided by organizations like the IMLS and P21.

The following chapter will discuss the three main services a museum's education department provides to its school group visitors: programs, tours, and outreach. It will also explore the evaluation process necessary for improving these public services and offer recommendations for how these services could be tailored to create a visitor-centered museum environment.

CHAPTER 5

KEY COMPONENTS OF EDUCATIONAL PROGRAMMING IN THE MUSEUM

All museum educators share a passion and commitment to their museum's mission even though their duties and skills may vary. "Educators translate researched content and exhibits into activities, presentations, tours, and various other creative formats" (Johnson, et al., 2009: 11). According to the American Alliance of Museums (AAM), museums spend more than \$2 billion a year on education and the typical museum devotes three-quarters of its education budget specifically to K-12 students (Center for the Future of Museums, 2014). With museums receiving more than 55 million visits every year from students in school groups (Center for the Future of Museums, 2014), providing invaluable educational experiences for K-12 students is a fundamental service for the majority of museums.

In this chapter, the key components of a museum's education department will be reviewed. A typical museum's education department will include three main services for school group visitors: programs, tours, and outreach. Most museums educators working in visitor-centered museums will strive to find a balance between meeting the educational goals of the museum and the educational goals of the school. According to Falk and Dierking: "...the ultimate key to creating quality educational experiences for school and other organized groups is directly and deeply engaging each and every visitor in making his own personal meaning" (2013: 283).

School Programs

School programs are museum programs that are created for school group visitors and come in a variety of forms including workshops, courses, lectures, seminars, concerts, and film viewings (Johnson et al., 2009). While they often are created with state standards and the visiting school's curriculum in mind, Lord and Lord state that the goal of most museum programs should be "affective rather than cognitive learning, aimed at affecting visitors' interests, attitudes, or valuations rather than imparting information" (2009: 138). Since informal affective learning is the most effective when the experience is fun, many museum programs may be presented and perceived as primarily entertainment rather than educational (Lord and Lord, 2009). Museum educators should think carefully about three issues while developing a school program: how the program supports the mission of the organization; the goals of the program; and which audience(s) is/are being targeted (Martin, 2013).

Successful museum experiences facilitate the visitor's ability to personalize objects and ideas (Falk and Dierking, 2013). Falk and Dierking suggest: "One approach is through multi-sensory and multi-media techniques that help various audiences engage through visual, aural, and tactile means" (2013: 272). To ensure that programs along with other museum services facilitate learning, museum professionals need to approach the design of programs to include how visitors may perceive the information or activity: "Designing exhibitions and programs that are open-ended and allow for multiple entry points and different outcomes is critical to a future museum world that will require increasingly customized and personalized visitor experiences" (Falk and Dierking, 2013: 269-270).

School Tours

School tours, commonly known as field trips, are synonymous with museum-going in the United States. For decades, schools have used tours to reinforce school curriculum (Mayger, 2007), demonstrate the value of the museum's collections (Sheppard, 1993), and to provide students with the opportunity to develop an appreciation of our shared cultural heritage (Greene, et al., 2014). Educational standards and the mission of the museum need to be examined for commonalities in order to create a successful school tour (Martin, 2013). These commonalities can then be developed into themes for museum educators to transform into learning objectives, target specific age groups and skill sets, encourage the use of museum collections, clarify expectations from both the school and the museum, and validate the tour as an important educational experience for museum administrators and constituents (Sheppard, 1993). There are usually three main parts to a tour: pre-tour activities, the tour itself, and post-tour activities.

Pre-Tour Activities

It is important for museum educators to clarify the museum's focus, goals, and outcomes internally before school groups arrive at the museum (Falk and Dierking, 2013). There should be a range of visitor outcome goals including concept-oriented, social, affective, or kinesthetic that directly relate to the specific needs and/or interests of a potential visitor (Falk and Dierking, 2013). Museum educators should ask teachers how they would use a field trip to extend the material being taught in the classroom to help the museum create a tour best suited for that school group. Since every visitor comes to the

museum with a set of identity-related motivations that influences his or her museum experience and learning, the museum can attempt to align the visitor's goals with the museum's goals by sending pre-visit materials, literature, and links to websites for teachers and school groups to read before the visit (Falk and Dierking, 2013). Other good information to include in a school's pre-visit packet are name tags, evaluation forms, specific information about the group's tour, a map of the museum, and bus parking information (Johnson et al., 2009). When pre-trip information is provided to school groups before their arrival to the museum, the learning of the presented material improves (Falk and Dierking, 2013).

School Tour

Many school tours are often led by staff or volunteer docents that serve as representatives of the museum. According to Johnson et al.: "Because of this public exposure, [docents] require specialized training in two important areas: first: to be knowledgeable about the institution and the information showcased there; and second, to know how to present this information to the public" (2009: 30). A good tour should have three main parts: the welcome, the main body, and the conclusion. The welcome portion should include introductions, the purpose of the tour, the length of the tour, and any additional information about the museum to help visitors orient themselves. Orientation is especially important for first-time visitors to a particular museum or to museum-like institutions in general: "The first time one is in a new environment loaded with sensory novelty one experiences the setting through all the senses...Feeling disoriented, finding no places to sit down and relax, or not being sure of the location to the nearest restroom

can contribute to an unhappy experience” (Falk and Dierking, 2013: 266-267). When the main body of the tour is presented, the amount of ideas, objects, and experiences offered should be taken into account. Too much stimuli can overwhelm visitors, especially children, and cause sensory overload.

Museums professionals should remember that school tours are social events (Falk and Dierking, 2013). The social dynamics related to organized trips “contribute significantly to students’ subsequent ability to remember aspects of their museum experience which can enrich later learning” (Falk and Dierking, 2013: 282). Museums should try to develop programming that incorporates a social environment that encourages learning and fosters collaboration and communication.

Johnson et al. (2009) recommends that when creating the body of the tour, museum educators, along with other museum professionals, should determine a number of stopping points in the museum that relate to the main theme of the tour and develop transitions to help visitors draw connections from one area to the next and provide consistency to the information. The most difficult task for educators and program designers is to accurately assess the visitor’s level of experience and understanding (Falk and Dierking, 2013). For example, inexperienced visitors, including children, will see parts of the museum as various bits of information and will need the help of museum educators to create meaning from one exhibit to the next.

Post-Tour Activities

The relationship between the visitor and the museum should be reinforced as the visitor is leaving the museum and after the visitor has left the building (Falk and

Dierking, 2013). Museum professionals should make a point of saying good-bye and thank visitors for their visit (Falk and Dierking, 2013). Websites, emails, mailings, and social media can all be used to extend the visit and relationship with the visitor (Falk and Dierking, 2013). Post-tour activities for schools can help students make sense of what they have learned (Mayger, 2007). “Well-planned follow-up activities help students extend their learning, make new connections, or go off in a new direction” (Mayger, 2007). Researchers as a part of the Queensland University of Technology (QUT) Museums Collaborative project tested post-visit activities and made recommendations that included “having children return to school and make their own museum and exhibitions with their personal collections or providing art-making for them to create their own art pieces” (Falk and Dierking, 2013: 288).

Crystal Bridges Museum of American Art Study

Researchers had a unique opportunity to study the beneficial effects of field trips in 2011 when a new museum called the Crystal Bridges Museum of American Art opened in Arkansas (Greene et al., 2014). Part of the museum’s endowment allows the museum to offer free school tours, including the cost of admission, lunches, and transportation. Due to the high demand for tours, schools were placed in a lottery and then grouped in matching pairs based on similar grade levels and other demographic factors. Pairs were then randomly chosen to determine tour priority. Within each pair, groups were randomly selected to be in the treatment group and given a tour or selected to be in the control group and had their tour deferred. School groups in the treatment group were given a one hour tour of the museum in which the group typically viewed and

discussed about five paintings. The discussion of the paintings was mostly student-directed with museum educators facilitating dialogue and providing commentary when asked. Students and teachers were given surveys as late as eight weeks after their tour that tested “multiple items assessing knowledge about art as well as measures of critical thinking, historical empathy, tolerance, and sustained interest in visiting art museums” (Greene et al., 2014: 80). The student’s critical thinking skills were also assessed with a short essay and rated against a rubric.

The results showed that the students that participated in the tour were able to recall details about the paintings they had seen at much higher rates than the control group (Greene et al., 2014). Researchers were especially impressed that students were able to remember details at such high rates, as there was no guarantee that these topics would be raised in student-led discussions and there was no incentive in the classroom to remember the information. Researchers found that students who went on the tour became more observant and were able to describe more details in an image. The surveys also showed increased rates of historical empathy, tolerance, and interest when compared with the control group (Greene et al., 2014). Students who went on a tour were more likely to visit the museum at a later date. Both groups were given coupons to see an upcoming special exhibit at the museum within the next six months, 58 percent of the people who redeemed their coupon were from the treatment group (Greene et al., 2014).

The biggest takeaway from the research was that students from disadvantaged, rural, or minority groups benefitted from the tours at much higher rates than the total sample. “Students from rural areas and high-poverty schools, as well as minority students, typically show gains that are two to three times larger than those of the total

sample...it appears that the less prior exposure to culturally enriching experiences students have, the larger the benefit of receiving a school tour of a museum” (Green et al., 2014: 86). A strong partnership between schools and museums helps to provide disadvantaged and minority students with “culturally enriching experiences” (Greene et al., 2014: 86).

School Outreach

Outreach is any type of museum-related programming that extends beyond the museum (Johnson et al., 2009). Guided by the museum’s mission, outreach programs often include materials or activities related to its collections. Off-site programs can be designed to stand on their own, act as a preview for a museum visit, or even be used as a post-visit wrap-up to reinforce what was learned. Museum educators should also take into consideration the best way to reach their targeted audience. Outreach programs have the potential of bringing engaging and informative information to people who have limited or no access to museums. “Outreach programs to schools are especially valuable for remote areas or for ‘underprivileged’ schools, where students cannot go on a field trip to a museum” (Johnson et al., 2009: 87). There are several models of school outreach programs including traveling kits, mobile exhibits that are brought by vehicle, and website services that include virtual tours, videos, and activities that can be completed at school.

Formal Evaluation

Visitor studies and formal evaluation are an essential part of developing and implementing a museum's educational programming. They are a museum's best instrument for understanding the needs and interests of its visitors. "Through visitor input, data can be collected to answer specific questions, to develop suggestions on how to make improvements, or to determine if the institution is meeting its community needs" (Johnson et al., 2009: 118). There are four main types of evaluation that can happen at many points before, during, and after the creation of a program or an exhibit: front-end, formative, remedial, and summative (Diamond et al., 2009). Front-end evaluation identifies information about visitors that can be incorporated into museum programming or exhibit design and usually involves surveys or interviews. Formative evaluation provides information on how well a program or exhibit communicates its message to its visitors and usually occurs when a program or exhibit is in progress. Remedial evaluation helps museum professionals identify problems, informs designers or educators on improvements to maximize visitor experience, and occurs once an exhibit or program is available to the public. Summative evaluation examines the impact of a program or exhibit after it has ended and can be conducted either after the program or exhibit has been opened or presented to the public.

Formal evaluation questions must have both reliability and validity. Reliability means that the same set of questions are asked no matter who is providing feedback and validity means using the evaluation questions to measure what it intends to measure (Klingler and Graft, 2012). Systematic protocols must be developed to determine how to seek out the information needed. One way of establishing systematic protocols in

evaluation would be to incorporate random sampling when selecting visitor samples, such as evaluating every fourth person who stops in front of a particular painting. These protocols help create a neutral space for visitors by reducing the bias from the questioner and ensures that responses are from a representative sample (Klingler and Graft, 2012).

Conclusion

Most museum programming developed for schools include school programs, tours, and outreach. Each component uses different methods to make museum learning relevant to students. School programs offer informal, affective learning experiences that take the students' perspectives into account. Tours provide many opportunities for museums to connect and engage with its students and teachers before, during, and after the trip. Outreach programs provide the most support to students who do not have access to same resources at the home or at school. All components of museum programming should be formally evaluated to determine its effectiveness with its visitors.

In the following chapter, the methodology of this thesis will be discussed, including the process of developing a list of potential contacts and the interview process.

CHAPTER 6

METHODOLOGY

The methods of this thesis consist of a literature review and a case study analysis of museums that: (1) have been determined to use visitor-centered practices in their educational programming for K-12 students and (2) are located in the U.S. and have adopted Common Core standards. Case studies were selected to provide in-depth examples of visitor-centered practices for K-12 students and demonstrate how visitor-centered learning and Common Core standards can be integrated. The three case studies presented later in this thesis include interviews from museum professionals who are content experts in museum education, and who work in various types of museums that practice visitor-centered learning with their visiting school groups.

Literature Review

The literature review includes many museum leaders whose work has transformed the museum field. Foundational texts from authors like Edward Alexander and Steven Conn provided a wealth of information about the evolving educational goals of museums throughout American history, granting insights into past educational practices and their shift over time. Authors John Falk and Lynn Dierking, Mary Alexander, George Hein, Nina Simon, Anna Johnson, and Barry and Gail Lord have contributed much needed information on the museum trend of becoming visitor-centered and the implications of this movement.

The American Alliance of Museums and the Institute of Museum and Library Services, nationally recognized organizations, also published much needed research on the effectiveness of visitor-centered education on student learning in the museum and in the classroom. Additional textbooks and governmental websites were consulted to gather information about the foundational educational theories and the Common Core standards.

Determining Primary Data Sets

Before developing a preliminary list of potential case studies, each museum had to meet a set of four criteria: (1) the museum had to demonstrate that it practiced visitor-centered learning with its public; (2) the museum had to be located in a U.S. state that had adopted the Common Core standards; (3) the museum had to have K-12 educational programming that included school tours, school programs, and school outreach; and (4) the museum had to have an education director, manager, or someone employed in a similar job position.

Initially, potential case study museums were explored using the internet search engines Google and Yahoo! with search terms like “visitor-centered” or “visitor-based” paired with the word “museum” or “museums,” which yielded poor results. Better results were found by searching traveler websites, like Trip Advisor and America’s Best Online that ranked the top museums in the United States, often by type. Each museum’s website was then explored in-depth to determine if the museum included visitor-centered learning in its mission, its visitor services, or educational programs.

Although not the sole determinate of whether a museum was selected to be placed on a preliminary list of potential contacts, signs that a museum practiced visitor-centered

learning could be found in key sentences on museum websites. In these sentences, the museum often makes claims to make the visitor experience personal, such as: “We understand that each visitor has different expectations, motivations, and prior knowledge, and we address this through our spaces and programs to promote a unique learning experiences for each visitor” (Columbus Museum of Art, 2015i) and “Our educational programs emphasize authentic, hands-on, relevant learning in which students are active and collaborative participants in their education” (Mystic Seaport, 2015p).

A preliminary list of fourteen potential museums was created and separated into three types: science/history, art, and zoo/aquaria/specialized. Museums with various topics of study were selected to get a broad picture of what visitor-centered learning looks like in various museum disciplines. All potential institutions met case study criteria and all potential contacts were determined to be content experts in the field of education at their institution.

After a preliminary list of potential contacts was developed, a contact script requesting an interview was sent by email to the top three selections. Contacts were given two weeks to respond, upon which a follow-up email was sent. Contacts were then given three days to respond to the follow-up email; if no response was given, the next museum on the preliminary contact list was selected.

Methodology for Primary Data: Interviews

With only about twenty minutes to conduct the interview, it was important to develop interview questions that were direct, concise, and would encourage content

experts to reply with thoughtful, insightful responses. All initial interview questions were reviewed and approved by this thesis' committee before any interviews took place.

The interview consisted of nine questions and was formatted so that initial questions provided background information about the education department and its goals. As the interview progressed, the content expert was encouraged to talk more in-depth about specific topics including key collaborations of the museum, the execution of school programming, and the Common Core's impact on the museum. The same set of questions was asked in each interview to facilitate a comparison of the answers provided.

The first two questions of the interview ask for the formal and informal goals of the education department and the guidelines the department follows when developing school programming. These questions were used to ease into the interview process and provide some background information about the education department. The next two questions inquired about the internal and external collaborations the department made when developing content for students. The following three questions investigated in-depth practices of the department: the types of teaching methods practiced, the types of modes or mediums used to present educational programming, and changes made as a result of the Common Core. The final two questions asked about the evaluation methods of the department, inquiring about the kinds of internal evaluations used (if any) and whether the department incorporates the general public's feedback when evaluating their school programs.

Three separate interviews were conducted. The first interview with Ms. Sarah Cahill, director of education at the Mystic Seaport in Mystic, Connecticut was conducted February 3rd, 2015. The second interview with Ms. Cindy Foley, executive assistant

director and director of learning and experience at the Columbus Museum of Art in Columbus, Ohio was conducted on February 17th, 2015 and the third interview with Ms. Natalie Mann, the school, teacher, and outreach programs manager at the Walt Disney Family Museum in San Francisco, California was conducted on March 19th, 2015. The interviews with both Ms. Natalie Mann and Ms. Cindy Foley were conducted in-person at their institutions; the interview with Ms. Sarah Cahill was conducted over the phone. All persons interviewed were either the education director/manager or a person in an equivalent position at each institution and therefore were able to provide information about school programming at their institution and the intersection of the museum's mission with the Common Core standards.

Interviews typically lasted between twenty to thirty minutes. In-person interviews gave the opportunity to explore the museum exhibits after the interview had concluded, providing firsthand observations of the museum's environmental context that was absent in the telephone interview. During each interview, shorthand notes were taken and were later transcribed into typed notes.

Conclusion

The use of interviews allowed for in-depth responses from content experts working in learning-centered museums. Following best practices when developing interview questions is essential to having a successful interview. Practices such as reviewing and revising interview questions, ordering them in way that makes answering them easier for the interviewee, and visiting content experts in-person increased the chance that interview experience would be clear, concise, and beneficial for both parties.

The following chapter begins the case study portion of this thesis and is divided into three sections by museum. The first case study discusses the Mystic Seaport and includes background information, examples of exhibits and programs, a summary of the interview with content expert Ms. Sarah Cahill, and an assessment of the museum's educational programs.

CHAPTER 7

MYSTIC SEAPORT, MYSTIC, CT

Mission and Background

The Mystic Seaport “strives to inspire an enduring connection to the American maritime experience” with a vision that hopes to “significantly influence how new generations engage with our nation’s past, present, and future” (Mystic Seaport, 2015r). The holder of the world’s largest collection of maritime history, the Mystic Seaport was incorporated in 1929: “when America’s great age of sail was finished and wooden ships were being demolished for firewood” and today has a collection of “500 boats, millions of logbooks, nautical charts, and photographs, and a working shipyard—surrounded by all the trappings of an authentic 19th century coastal village” (Narula, 2015).

Between 1784 and 1919, Mystic, Connecticut was a thriving center for ship building with over 600 vessels constructed along the Mystic River (Mystic Seaport, 2015n). Three residents of Mystic, Edward E. Bradley, Carl C. Cutler, and Dr. Charles K. Stillman, decided to dedicate a space where America’s maritime culture would be preserved as wooden-built ships started to decline and the production of steamships and railroads grew.

The Mystic Seaport has acquired many historical ships that have played an important role in educating its public about New England ships and maritime life. One of their most important procurements occurred in 1941 when the museum acquired the whaleship *Charles W. Morgan* and began building its recreated 19th century maritime village (Mystic Seaport, 2015c). In the same year, the museum also acquired the square-

rigger *Joseph Conrad* from Congress as plans for a mariner training program was being established. In the 1950s, the schooner yacht *Brilliant* helped to expand the mariner training program, by taking sea scouts out on week long cruises. In 1955, “activists,” who are now called interpreters, worked in the gallery area and provided historical context and significance to artifacts and exhibits (Mystic Seaport, 2015d). In the 1960s, as public attendance increased to half a million visitors, the museum began to expand its public services (Mystic Seaport, 2015e). During this period, the museum built the G.W. Blunt White Library, the Planetarium, and the restaurant Seaman’s Inne (now known as Latitude 41°). In the 1970s, the creation of the Henry B. duPont preservation shipyard provided an opportunity for the museum to restore and preserve many of its ship collections and allowed visitors to witness the work required to renovate a 19th century ship (Mystic Seaport, 2015f).

Currently, the Mystic Seaport plans to expand its exhibit area with an additional exhibit building. It is also working on digitizing its collections and educational programming to make them more accessible for teachers and students.

Layout and Exhibits

19th Century Maritime Village

Visitors can experience the sights and sounds of a recreated 19th century seafaring village by exploring authentic New England buildings (see Figure 2), which have been transported to the museum from various parts of New England and are staffed by role players who take positions of blacksmiths, musicians, and other craftsmen (Mystic Seaport, 2015a). The buildings include a bank, a printing office, a cooperage, a general

store, a ropewalk, a rigging loft, a chapel, and a shipsmith's shop. Shops are stocked with period goods and visitors can learn about the daily life of various craftsmen by watching live demonstrations. There are many areas where children can participate in hands-on



Figure 2: Recreated 19th century New England maritime village at the Mystic Seaport. © 2015 Mystic Seaport. <http://www.mysticseaport.org/locations/village/> (accessed March 14, 2015).

learning such as practicing the semaphore alphabet using flags, examining artifacts through microscopes, and learning the art of knot-tying. Visitors with their own ship

may choose to dock at the Mystic Seaport Marina for a fee (Mystic Seaport, 2015s). Visitors that dock at the marina are offered complimentary museum admission, free Wi-Fi, power, water, laundry, and other amenities, along with courtesy shuttles to drive visitors to and from downtown Mystic.

Henry B. duPont Preservation Shipyard

The preservation shipyard is where skilled craftspeople, both employees and volunteers, work to restore and preserve the museum's wooden ship collection (Mystic Seaport, 2015m). Visitors are able to observe this process from a visitor gallery and get a bird's eye view of the work. In addition to the shipyard, visitors can also view work being done at a paint shop, a metalworking shop, a documentation shop, a lumber shed, and a saw mill, all of which allow employees and volunteers to use historic repairing and restoration methods on historic vessels (Mystic Seaport, 2015m). The workers of the shipyard use a blog to document their work with photographs and videos.

The shipyard is currently working on two ship restorations: the steamboat *Sabino*, and the galleon *Mayflower II*. *Sabino* was purchased in 1974 to serve as a working exhibit at the museum. According to the Mystic Seaport's website: "The restoration will address issues with [*Sabino*'s] hull and include reconditioning or replacement of her boiler and numerous mechanical and systems upgrades. Her original engine will be retained and will continue to power the boat when she returns to the water in the spring of 2016" (Mystic Seaport, 2015v). The *Mayflower II* is a full-scale replication of the original *Mayflower*; it is owned by Pilmoth Plantation in Plymouth, Massachusetts and arrived at the Mystic Seaport in December, 2014. The restoration is expected to be complete before 2020, the 400th anniversary of the Pilgrims' arrival to America (Mystic Seaport, 2015q).

Gardens

The Mystic Seaport offers seven different types of gardens for visitors to explore and enjoy at their leisure (Mystic Seaport, 2015l). These 19th century garden recreations are growing flowers, fruits, vegetables, and other plants typical of the period: "The gardens are educational tools to create interest in plants and gardening. Likewise, the gardens are designed to motivate and excite visitors about horticultural history and our heritage as New England gardeners" (Mystic Seaport, 2015l). The Buckingham-Hall House Gardens reflect a family's large, pre-Industrial Age garden filled with vegetables, herbs, fruits, and flowers located in site specific areas to maximize a plant's sun exposure, soil conditions, and water supply (Mystic Seaport, 2015g). The flowers and produce will be used to make food, dye textiles, and create remedies common in that era.

The Burrows House Garden reflects the change in gardening activities after the Industrial Revolution; large, utilitarian gardens that were once filled with produce turned into smaller, leisure gardens with a mix of flowers and vegetables (Mystic Seaport, 2015h).

Sentinels of the Sea — Lighthouses

Located inside a replica of Nantucket's Brant Point Light lighthouse, the exhibit *Sentinels of the Sea — Lighthouses* offers visitors a multimedia exhibit on the history and diversity of lighthouses from all over the country: "Surrounded by a panorama of five LCD screens, two short films celebrate these iconic structures with stunning footage and moving images" (Mystic Seaport, 2015w). The museum's replica lighthouse uses a fourth order Fresnel lens, like the original from Nantucket; a powerful lens which focuses a strong beam of light characteristic of modern lighthouses and was a key development in lighthouse technology.

Treasures from the Collections

The exhibit *Treasures from the Collections* presents visitors with objects selected by a team of curators primarily for their "artistic and aesthetic merit" (Mystic Seaport, 2015y). Objects in the exhibit merge artistic skills with maritime content, often "inspired by the power, mystery, dangers, beauty, solitude, and resources of the sea" (Mystic Seaport, 2015y). The artists who created these treasures ranged from those with formal training to seafarers illustrating their world: "Together they produced a body of work that reveals a remarkable intellectual, emotional, and even spiritual response to the maritime

world and to the maritime traditions that lie so deeply embedded in our culture” (Mystic Seaport, 2015y).

Neptune’s Orchestra — Songs of the Seafarer

Neptune’s Orchestra — Songs of the Seafarer explores how the instruments, music, and dances that were developed by sailors, passengers, and other crewmen shaped their experiences as they traveled all over the world (Mystic Seaport, 2015t). The exhibit features musical instruments developed and influenced by seafarers, historical photographs of seafarers playing music and dancing, and documented recordings of musical events in journals, logbooks, and film: “A 15-minute audio-visual tour combines music, images, and artifacts to present a panoramic view of maritime music through the themes of ‘Deepwater Sail,’ ‘Fishing and Coasting,’ ‘Inland Waters,’ ‘Whaling’ and ‘Far-Flung Ports’ (Mystic Seaport, 2015t). Visitors may also immerse themselves in a musical experience by entering a listening booth that provides access to dozens of songs from a variety of sources. One wing of the building offers “an array of activities that allow visitors to make and play musical instruments, explore their reactions to music in visual media, and investigate the processes of creating music. Live performances [are] scheduled on a regular basis, and interactive workshops will enhance the experience” (Mystic Seaport, 2015t). Additional information about the artifacts from the museum’s music collection is available in the museum’s online collections database.

Programs and Projects

School Programs

The Mystic Seaport's educational programs "emphasize authentic, hands-on, relevant learning in which students are active and collaborative participants in their education" (Mystic Seaport, 2015p). One program called 'Ship to Shore' is an overnight program that allows school groups to explore Mystic Seaport's 19th century village in a series of educational tours, authentic demonstrations, and hands-on activities during the day and spend the night aboard the training vessel *Joseph Conrad* (Mystic Seaport, 2015x). In honor of the *Charles W. Morgan*'s recent restoration and sea voyage, Governor Dannel P. Malloy "designated the 2013-2014 academic year to be the 'Year of the *Charles W. Morgan*'" (Mystic Seaport, 2015j) in Connecticut, which gave students in the state "the unique opportunity to learn about Connecticut maritime history, the significance of the whaling industry, and the importance of the state's maritime heritage" (Mystic Seaport, 2015j). As a result of this designation, special programs featuring the *Morgan* were developed, including new workshops, demonstrations, and a new virtual program, which are now a part of the museum's regular programming.

Mystic Seaport provides "meaningful, integrated learning experiences that offer varied opportunities for addressing the Common Core State Standards" where students of all grade levels may "access and gather information from primary sources, investigate topics, analyze, integrate, and present information in many forms" (Mystic Seaport, 2015u). Teachers and students have a choice of "self-guided tours, guided Museum tours, planetarium programs, and additional on-site programs that include: role player

programs; chantey programs; music on the *Charles W. Morgan*; and horse and carriage rides” (Mystic Seaport, 2015u). The Mystic Seaport’s website provides teachers with supplemental resources and handouts for guided and self-guided field trips, including a list of all their educational programs and their connections to the Common Core standards (Mystic Seaport, 2015k). School groups that visit the Mystic Seaport have many options to enhance their learning and tailor their experience to meet individual needs while adhering to their school’s educational standards.

The Mystic Seaport offers two main types of outreach programs: “History-to-Go” and “Science-to-Go”. These outreach programs offer historical and scientific activities for grades pre-K to 12th using primary documents, historical photographs, and artifacts such as telescopes, sextants, and other navigational objects from the museum’s collection. (Mystic Seaport, 2015o). The museum also provides virtual programs for grades 4th to 12th: “Using straightforward Skyping technology and state-of-the-art equipment in our production studio at Mystic Seaport, a Museum educator will showcase artifacts in our Collection and discuss what it means to be a curator” (Mystic Seaport, 2015z).

Charles W. Morgan

The Mystic Seaport is well-known for owning America’s last surviving wooden whaling vessel, the *Charles W. Morgan*, a ship which made 37 voyages in over 80 years (Narula, 2015). Built and launched in 1841 in New Bedford, Massachusetts, it is one of the



Figure 3: A photo of the *Charles W. Morgan* sailing to Newport on her 38th Voyage on June 15, 2014 © 2015 Mystic Seaport. <http://www.mysticseaport.org/visit/explore/morgan/> (accessed March 14, 2015).

oldest commercial ships afloat (Mystic Seaport, 2015i). Over 20 million visitors have walked on the *Morgan's* deck since its arrival in 1941. The *Charles W. Morgan* has undergone three restoration works; one in 1867, one in 1974, and a third in 2008 that ended after five years of extensive restoration making the *Morgan* seaworthy again (Mystic Seaport, 2015i). In May, 2014, the *Morgan* set out for its "38th Voyage," (see Figure 3) the first time the *Morgan* had left the dock since its arrival in 1941, to "raise awareness of America's maritime heritage and to call attention to issues of ocean sustainability and conservation" (Mystic Seaport, 2015b).

The *Morgan* stopped at a number of ports on the New England coastline, including the Stellwagen Bank National Marine Sanctuary and the National Oceanic and Atmospheric Administration (NOAA), before reaching its final destination at the Massachusetts Maritime Academy as part of the centennial celebration of the Cape Cod Canal opening (Mystic Seaport, 2015b). During its stop at the sanctuary, visitors were encouraged to follow the *Morgan's* travels through a live broadcast which "offered interviews and commentary with historians, scientists, authors, and artists discussing the shift from whaling to watching in New England" (Mystic Seaport, 2015b). Once the *Morgan* arrived at its destination, it was open to the public during select days accompanied by a dockside exhibit that included "historic interpretation, live demonstrations, music, waterfront activities, and Spouter, a life-sized inflatable model of a sperm whale" (Mystic Seaport, 2015b). The *Morgan's* journey was completed August 6, 2014, and is now docked once again at the Mystic Seaport.

Education Department Digital Initiatives

The Mystic Seaport for Educators (MSE) is part of the new digital initiative developed by the Mystic Seaport's education department. Museum staff, in partnership with teachers from local schools, developed a "customized collections access" website to "enrich K-12 classroom learning and student achievement and proficiency" (Mystic Seaport Magazine, 2014: 7). Some of the features of the website include: (1) artifact articles, which offer brief information about artifacts in the collection along with questions for deeper thought; (2) living documents, which are documents that "come to life" with sound, transcripts, and informational pop-ups; and (3) resource sets, which offer a sampling of each kind of website feature connected with a central theme (Mystic Seaport Magazine, 2014). Teachers can also join a MSE Fellowship to help museum educators develop educational content using teachers' expertise to share with other teachers.

The second portion of the department's new digital initiative is the production of virtual media called virtual education programs (Mystic Seaport Magazine, 2014). Using equipment in their own production studio, the education department is able provide virtual access to its collections, museum resources, and customized programs to students and schools all over the world: "During a virtual program, although students might be watching a screen, they are engaged in an interactive learning experience with a museum educator, who strives to help teachers meet the Common Core State Standards. In every program, students are prompted to refine their critical thinking skills by learning to analyze artifacts, documents, or events" (Mystic Seaport Magazine, 2014: 7).

The following section will outline the results of an interview with Ms. Sarah Cahill, the education director of the Mystic Seaport, followed by an assessment of the Mystic Seaport's visitor-centered practices within its education department.

Interview: Sarah Cahill

The education department of the Mystic Seaport has a broad vision: "to provide the most engaging, hands-on experience that incorporates curriculum with maritime history" (Cahill, 2015). The museum partners with schools to develop relevant content for students using new social science and social studies standards developed by the museum. The education department collaborates with the exhibits and interpretation department whenever a new exhibit is being designed or new educational content is developed. They work to create exhibits and content that are interconnected and that will increase visitors' understanding of the material being presented.

The education department of the Mystic Seaport was already in the process of developing new educational standards while the Common Core standards were being implemented statewide, so only some slight modifications were needed to make the already developed content comply (Cahill, 2015). The department is trying to move away from "stand and deliver" lecture-type activities and planning to include more programs that incorporate hands-on activities and visual thinking strategies (Cahill, 2015). Overall, the education department encourages its students to think more deeply about its exhibits and tries to present compelling questions to students during tours. Older students are encouraged to perform "object analysis," a process used to reveal cultural and historical information about an object by observing it systematically (The Museum of Design in

Plastics, 2015) to discover what the object is and why it is important. Object analysis is also used to help students create mini exhibits of their own. In this way, the teacher or educator becomes the facilitator of the activity. In addition to VTS and object analysis, the museum uses various types of technology as a guide in helping students connect with objects within the exhibits, especially students who are unable to visit the museum in person.

The department uses a variety of methods, depending upon the program to evaluate their educational programs (Cahill, 2015). For its overnight programs, a general satisfaction survey is used. For guided tours, to ensure teachers that teachers will reply and return surveys, an email after the tour is completed is used.

Assessment

The Mystic Seaport provides a comprehensive model of a visitor-centered museum. By integrating educational programming with constructivist education theories like the ones discussed in the literature review, the Mystic Seaport offers an assortment of educational activities to keep audiences engaged and increase visitor accessibility to the museum's collections.

The Mystic Seaport has recreated a whole 19th century maritime village for visitors to immerse themselves, adhering to John Dewey's "learning by doing" method discussed in Chapter 2. Each shop, house, and ship provides the visitor with ways to become a part of various life-sized dioramas by exploring the objects in each building, interacting with the museum's 'exhibits,' and participating in activities and demonstrations at their leisure. Most activities are open-ended, giving visitors the

opportunity to scaffold the learning experience with their children, as discussed by Lev Vygotsky and outlined in Chapter 2.

Each area provides multiple opportunities for visitors to connect with the museum. These areas are designed to appeal to multiple visitor interests and intelligences as discussed by Howard Gardner in Chapter 2. For example, both the village and the gallery areas provide a wide variety of entry points for visitors to engage with the material; visitors can explore a building or ship, participate in an activity or interactive, read exhibit labels and wall text, or listen and watch a roleplaying actor. Role playing staff and volunteers make the village come to life, providing a real-life interactive component that can engage with a visitor's questions or interests. Even visitors who are not able to physically visit the museum are given ways interact with the material through databases and virtual educational programming. The museum is providing a wide variety of entry points for its visitors to increase its appeal to a broad audience interests and learning intelligences.

The Mystic Seaport also offers many visitor-centered programs and resources for teachers and students that comply with Common Core standards and encourage the use of 21st century skills as discussed in Chapter 4. Students are encouraged to form their own ideas, their own analysis, and develop their own process of learning. Students are also prompted to use object analysis to describe and analyze artifacts in the museum's collections.

Increased internal and external collaboration helps the Mystic Seaport to foster a visitor-centered learning environment for school groups. By collaborating with teachers, museum educators are able to develop customized educational content. Museum

educators working in conjunction with exhibit and interpretation departments ensures educational content and exhibit work are consistent. As discussed in Chapter 5, increased consistency between exhibits and programs provides visitors with the ability to follow the museum's message as they transition from one area to the next.

In sum, the variety of opportunities offered to engage with museum material and the willingness to collaborate both internally with other museum staff has helped the Mystic Seaport to create an environment that is welcoming to a broad base of visitors. The exhibits and programs appeal to a wide range of personal backgrounds and learning abilities, give visitors the opportunity to personalize their museum experience, and make it meaningful.

The following chapter discusses the second case study completed at the Columbus Museum of Art. The first portion begins with in-depth analysis of the layout of the museum's environment, exhibits, programs, and projects. The second portion summarizes the interview with content expert Ms. Cindy Foley, followed by an assessment of the museum's educational programs.

CHAPTER 8

COLUMBUS MUSEUM OF ART, COLUMBUS, OH

Mission and Background

The mission of the Columbus Museum of Art (CMA) is “to create great experiences with great art for everyone” (Columbus Museum of Art, 2015a). The museum follows five key values to help guide its mission: community, integrity, advocacy, quality, and creativity. The collections of the CMA include late 19th century and early 20th century American and European modern art, including Impressionism, German Impressionism, Cubism, wood carvings, prints, and lithographs. “Approximately 200,000 people tour the Museum each year, many participating in programs designed for diverse audiences from school children to scholars. Art begins a conversation within ourselves and our community” (Columbus Museum of Art, 2015a).

Since 2006, the CMA has been expanding their definition of what it means to be a visitor-centered museum in the 21st century and

becoming a museum that is more responsive to its community by placing its focus on both art and people. According to the CMA’s executive director Nannette Maciejunes:

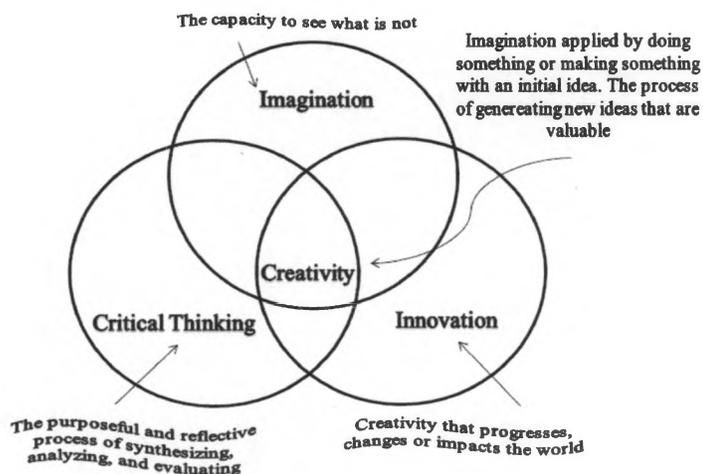


Figure 4: Columbus Museum of Art Education Department Guiding Principles. © Columbus Museum of Art 2015. <http://www.columbusmuseum.org/wp-content/uploads/2013/07/CFCGuidingPrinciples.pdf>

“To be successful, we need to be embedded in our community and perceived as a meaningful resource by a broad public for learning and experiences that you return to again and again over a lifetime” (2014: 133). The CMA was required to rethink their entire organizational structure and form new partnerships internally and externally to achieve this goal. New working relationships had to be formed with staff. Work on exhibits and programs became an interdepartmental endeavor. Maciejunes also encouraged her staff to stop seeing visitors as a “monolithic mass” and “create a layered experience in the galleries and with our programming that would speak to various audiences” (2014: 134). The CMA has committed itself to frequent exploration as a foundation in the program-making process. This includes adopting a culture of experimentation, risk-taking, and evaluation (Maciejunes, 2014). Having evaluation be a continual process throughout an experiment or risk-taking endeavor allows museum staff to determine whether their activities were effective in serving their audience.

The reframing of the education department at the CMA began with the re-examination of the purpose or value of the CMA’s education department. Cindy Foley, executive assistant director and director of learning and experience, developed a diagram to explain why the power of creativity brings value to the educational department (see Figure 4). This diagram shows how the concepts of imagination, innovation, and critical thinking foster and interconnect with creativity. According to Foley:

When you walk into our museum, what you encounter are the byproducts of some of our most creative thinkers...these artists questioned, challenged the norms of society, played with ideas and materials, embraced ambiguity, and bravely and passionately engaged in developing creative products even when those around them rejected their work...creativity was not something we just value in the arts, but something we valued within our community. Everyone is capable of creativity. Creative thinking is needed at every level of school, in all lines of work, and every stage of life (2014: 140).

In addition to expanding its values and vision, the CMA is currently in its final phase of completing a \$93 million endowment and capital campaign called *Art Matters*. The endowment will ensure that their collections will have the assets they need for their continual care and protection. The capital campaign will fund the construction of a new wing, which will house larger special exhibition and collection spaces, a new restaurant, a new store, a new sculpture garden, and expanded areas for special events (Columbus Museum of Art, 2015h). “Our vision, created with your input, is to foster a dynamic visitor experience built around a world-class collection, which places CMA at the vanguard of a new movement among art museums that focuses not only on art, but also on visitors and their experiences with art and with each other” (Columbus Museum of Art, 2015h).

Layout and Exhibits

Much of the CMA has been reorganized to accommodate the construction of the new wing. Visitors now enter through the west gardens instead of the main entrance and many of the museum’s collections have been placed in temporary storage due to limited exhibit space. The Center of Creativity is located throughout the first floor, where artwork, artifacts, and a series of interactive art stations can be found. Located upstairs are additional galleries, the museum store, and a small restaurant and seating area. Throughout the halls of the exhibit were areas where visitors were invited to reflect on the given prompts and provide feedback on post-it notes or participate at an interactive station.

Center for Creativity

The establishment of the Center for Creativity is one of the outcomes of the CMA's institutional shift towards creativity. The CMA defines creativity as: (1) applied imagination or doing or making something with that initial conception; (2) the process of generating new, valuable ideas; and (3) a genuine creative process that involves critical thinking as well as imaginative insights (Columbus Museum of Art, 2015e). Established in 2011, the Center is a space where visitors of all ages can explore the various ways creativity is explored and expressed. The CMA believes that by facilitating visitor engagement with experiences that relate to creativity, they are helping their visitors to develop vital skills needed in their community (Columbus Museum of Art, 2015e).

Development of skills such as risk-taking, problem solving, questioning, deep thinking, and the ability to acknowledge multiple perspectives enables visitors to be successful in



Figure 5: Photo of *Think Like An Artist* interactive station in the Columbus Museum of Art. © Anela Alvidrez 2015.

school, business, life in the 21st century (Columbus Museum of Art, 2015c). The space fulfills the CMA's institutional value of creativity by creating dynamic services, resources, and experiences for visitors. The

Center of Creativity hopes to: “engage CMA visitors with art and with each other, model the

creative process, highlight examples of creativity in action, and underscore the importance of creativity in our community” (Columbus Museum of Art, 2015c).

PLAY

PLAY is the current exhibit featured in the Center's galleries; a celebration of "play as fundamental to the artistic process and human experience" (Columbus Museum of Art, 2015g). Interactive stations are placed alongside art from the museum's collections to inspire visitors to think or create like the displayed artist (see Figure 5). One station called *Think like an Artist* highlights artist William Wegman and his landscape paintings that are based off of his collection of old postcards. Using smaller-sized replicas of Wegman's landscape paintings that have been cut in half, visitors are given index cards, crayons, and glue to complete the painting. They can share their finished work with other museum visitors by attaching it to an overhead clothesline.

Wonder Room

The Wonder Room was created to "foster imagination, experimentation, and storytelling in visitors of all ages" (Columbus Museum of Art, 2015d). The Wonder Room is designed to immerse the visitor in a nature-like setting. The Wonder Room features the work of eight local artists, artwork from the museum's collection, and interactive components. One interactive encourages visitors to "become a forest creature" and dress up in a variety of costumes. Another interactive encourages visitors to build something out of various shaped wooden blocks. Most of the activities are open-ended, relate to the nature theme of the room, and provide opportunities for visitors to collaborate with others while experimenting with activities.

#mobilephotonow

The exhibit #mobilephotonow celebrates cell phone photography and “validate[s] mobile photography as an art form” (Eden, 2015) according to Jennifer Poleon, the CMA’s digital communications manager. The CMA worked with the online Instagram photography community #jj and its founders,



Figure 6: #street of the #mobilephotonow exhibit. © Anela Alvidrez 2015

Josh Johnson and Kevin Kuster, curating mobile photographs from people all over world to create “the largest mobile-photography exhibition hosted by a museum” (Joy, 2015). After initially receiving nearly 49,000 submissions from 89 different countries, Johnson and Kuster completed the first round of reviews and narrowed down the selections to 650 photos while the CMA’s contemporary curator Tyler Cann and independent photo curator Karen Kurzner made the final selections (Ziv, 2015). The exhibit features a total of 320 photos from nearly 240 photographers from 40 different countries (Columbus Museum of Art, 2015f). Each week for four weeks, #jj and the CMA ran a different theme (e.g. portraits, street, community, black and white) which included both printed and projected photos (Ziv, 2015). According to Kuster: “Only a small percentage of those who submitted images to #MobilePhotoNow and who are part of the #jj community are professional photographers...Some photos come from artists, designers and architects, and others are from people whose professions are completely unrelated, such as teachers, accountants, factory workers and stay-at-home parents” (Ziv, 2015).

Programs and Projects

Project Pivot

Project Pivot was a four-year experimental partnership between the CMA and the Central Ohio high school, the Arts and College Preparatory Academy (ACPA) (Columbus Museum of Art, 2015k). CMA staff collaborated with ACPA teachers and students to “develop ideas, conduct research, and translate their creative thinking to experiential, interactive, and socially-driven performance art” (Columbus Museum of Art, 2015k) as an alternative to the traditional school field trip to the museum. The activities students participated in were project-based, collaborative, and culminated with a project or event. These activities often featured a blend of studio-art and academic research, with studio art extending beyond visual art to include music, video, dance, fashion, and design (Columbus Museum of Art, 2015k). The project followed one group of students who started the program as freshmen and completed the program after four years. This group was later evaluated to determine the program’s impact on students. The student’s work extended beyond the museum with students working on *Pivot* at ACPA, the Columbus Metropolitan Library, and at local and regional art spaces (Columbus Museum of Art, 2015k). The teaching approach shifted from teacher-centered during the student’s first two years in the program to student-centered to accommodate the student’s natural growth in the program.

The CMA used both focus groups and written questionnaires to evaluate students and teachers who participated in *Project Pivot*. Summative evaluation conducted after the program had ended revealed mixed impacts and suggested no difference between *Pivot*

and non-*Pivot* students in relation to social skills, confidence, caring, thinking skills, and perceptions/interests in art (Columbus Museum of Art, 2015k). However, the students that participated in the *Project Pivot* program: “consistently reported that they felt the project made a difference in these areas, and that it afforded them valuable learning opportunities in a way their schooling did not” (Columbus Museum of Art, 2015k). When the CMA asked students how *Pivot* affected their lives, the museum found four common trends in the student’s responses: (1) increased self-awareness and self-efficacy; (2) increased social benefits due to collaborations with other students; (3) an expanded view of art and view of themselves as artists; and (4) increased community engagement and appreciation while sharing their art with others (Columbus Museum of Art, 2015k).

School Programs

As part of the museum’s transformation, the CMA places a strong emphasis on its partnerships with local schools, finding ways to develop programs that meet the needs of teachers and students. The CMA staff must continually collaborate with schools in order to make sure their programs remain relevant and meaningful to their audience as no two teachers, students, or even classroom experiences are the same. For example, *Art Lab* is an ongoing internship program for high school juniors and seniors (Columbus Museum of Art, 2015j). The program allows teens to experiment, take risks, and develop their own programs or workshops. As CMA staff facilitates through mentoring, advocating, providing technical content, and emotional support, the student-led group “examines informal learning, teen roles of civic responsibility, and underserved audiences by

addressing inclusiveness in museums and what real community engagement at museums can look like” (Columbus Museum of Art, 2015j).

In another program called *Pressing Matters*, museum staff offers a two-day art experience for middle schools without an arts program. By bringing in socially charged works of art, “students will explore social issues relevant to their own lives and will communicate their concerns through creative expression and experimentation” (Columbus Museum of Art, 2015j). Students are also given the opportunity to visit the CMA where they can explore art from the museum’s collection, create their own artwork, and see it on display in the museum.

In an interview by Rebecca Hertz, both Catlin Lynch and Cindy Foley discuss the CMA’s new field trip program. Catlin Lynch, a teaching artist at the CMA, states that the CMA’s new purpose for their field trip program is to change the culture between schools and museums. “You can’t change a culture without a relationship, and to have a relationship, you need a common language. And right now, the common language we have is field trips” (Hertz, 2014). The CMA wants to be an active partner with schools and model the possibilities in learning and creativity instead of being in a supportive role with schools, developing content that the museum thinks schools would find useful (Hertz, 2014).

In the current CMA tours available to schools, more opportunities for reflection and open-ended questioning is included to encourage students to think creatively (Hertz, 2014). All tours encourage students to develop 21st century skills including collaboration, critical thinking, and creativity (Columbus Museum of Art, 2015b). School groups are given the option of a self-guided tour or a guided tour conducted by volunteer museum

docents. During a guided tour, students get to observe three or four paintings and develop their own interpretations of the works. Each tour follows a theme to help guide students in their learning. The tour *Art and the French Connection* lets K-12 students analyze French Impressionism artwork and artists, expanding their knowledge of France and French artwork. Another tour called *CMA Sleuths* can be customized to suit what students are learning in the classroom and gives students clues on how to study great works of art (Columbus Museum of Art, 2015j). All tours challenge students to think creatively and critically while exploring the museum's collection.

Interview: Cindy Foley

The education department, like the rest of the CMA, is undergoing a major change both physically and philosophically (Foley, 2015). The importance of creativity in the museum's mission encourages the education department to make creativity the main focus for their visitors and their community. There is an increased attention to learning outcomes in programs; for example, breaking down critical thinking into smaller components like close observation. Most programs had to be either reframed or eliminated to cultivate and champion the creativity mission. The education department was renamed the learning and experience department to reflect these changes.

The CMA is attempting to make creativity valuable for the museum and its constituents. Partnerships are now seen as relationships that take time and effort where both parties help build a culture of mutual trust and sharing (Foley, 2015). The CMA has shifted from being content-centered to being visitor-centered when partnering with schools. Research found that schools did not need produced content; what they needed

were the learning foundations of thinking and to reflect on how people think and how to make that thinking visible.

The experimental program *Project Pivot* placed teacher artists in schools and emphasized the creation of unique learning experiences. Outcomes included increased student comfort in expressing themselves in artistic ways (Foley, 2015). This program was initially teacher-led and gradually shifted to include student's input with less focus on content. Constant exploration is the best way to develop programs like *Project Pivot*; the education department has to be seen as a laboratory where continual experimentation is an important part of the creative process.

Programs developed by the CMA are influenced by the works of organizations, like the foundation KnowledgeWorks and the nonprofit Project Zero, and a number of leaders in the museum and education fields. These leaders include John Falk and Lynn Dierking, Lois Silverman, Nina Simon, and Steven Weil (Foley, 2015). Even though the education department is influenced by a wide variety of museum and education professionals, all ideas and influences are adjusted to suit the CMA's environment and culture.

Assessment

The CMA's innovative educational practices are reminiscent of early museum leader's efforts to make museums more accessible and community-oriented. Early museum leaders like Charles Willson Peale and John Cotton Dana experimented with new ways of educating visitors and meeting their needs, wanting to help their visitors become better citizens by making the museum's resources accessible for all visitors.

Some of these leaders had to engage in practices that seemed risky at the time, but ultimately proved to help enhance the visitor experience. By allowing visitors to take part in creating their own museum experience, the CMA hopes to see itself as an equal partner and valuable resource to its visitors.

The CMA's model of visitor-centered learning needs to be explored and studied further in museum literature. The CMA has determined that by structuring activities around creativity and the act of being creative, they are supporting critical thinking skills about art and building these skills in all areas of a visitor's life. In this way, the museum is able to facilitate their visitors' self-growth and self-improvement and encourage visitors to expand their newfound knowledge beyond the realm of the museum setting.

Additional research is also needed to examine the impacts of the new relationships currently being developed between museums and schools. The new partnership the CMA is forming with local school districts is one of continual communication and collaboration. Teachers, students, and museum staff work together to discuss ways to enrich each other's lives and experiment with new ideas. Museum content takes a secondary role as the CMA prioritizes each visitor's learning process by personalizing the museum experience. In this facilitating role, museum staff must take a risk and be comfortable in allowing the visitor to have control in developing his or her own creative content.

In sum, the CMA has created an environment that encourages the museum and its visitors to engage in mutual collaboration. In order to develop and maintain this environment, much experimentation and risk-taking is required so that both visitor interests and emerging visitor skills are supported. The CMA has worked to develop a

unified approach; creating a space for open communication between all parties so that visitors receive the support they need to make their learning personal and meaningful.

Chapter 9 discusses the third and final case study at the Walt Disney Family Museum. The first portion discusses background information and details the educational programs offered at the museum, followed by an interview with content expert Ms. Natalie Mann and an assessment of the museum's educational programs.

CHAPTER 9

WALT DISNEY FAMILY MUSEUM, SAN FRANCISCO, CA

Mission and Background

Located in one of the brick buildings on the main post of the Presidio in San Francisco, the mission of the Walt Disney Family Museum (WDFM) is: “to inform present and future generations about [Walt Disney] and, through his story, to inspire them to heed their imagination and persevere in pursuing their goals” by presenting an “inspirational journey” through the life Walter Elias Disney (Walt Disney Family Museum, 2015a). The WDFM was founded in 2009 by Disney’s eldest daughter Diane Disney Miller and was owned and operated at that time by the Walt Disney Family Foundation. Diane hoped that the museum would help to humanize her father whose name is synonymous with popular amusement parks and merchandise. According to Diane Miller: “People often don’t realize that there was a man behind the brand. My dad was a person with a lot of drive, huge curiosity... and everything that makes you human is also what made him human. With so many biographies written about my father, I’m constantly asked if I will one day write a book about him. Well, this museum is my book” (Miller, 2013).

In 2014, the museum gained 501(c)(3) nonprofit status and became its own distinct public charity (Walt Disney Family Museum, 2015a). While the museum’s mission and operations will remain the same, the museum now has its own tax identification number, board of directors, and operating budget. According the WDFM’s website, the purpose of this structural change was to “crystallize the museum’s identity

and provide increased transparency to attract and retain members and donors” (Walt Disney Family Museum, 2015d).

Layout and Exhibits

The main galleries of the WDFM display original documents combined with authentic and replica objects. The galleries utilize audio and video displays as well as interactive components to create an immersive timeline of Disney’s life. Stylistic changes

in the display cases and audio devices are made to the exhibit infrastructure as the visitor moves from room to room to reflect a specific time period. Original documents include family photographs, letters, telegrams, animation sketches, concept art, storyboard drawings, business documents, and animation cels



Figure 7: One of the many galleries of the Walt Disney Family Museum. © Anela Alvidrez 2015.

(transparent sheets that animators used to draw or paint their animations on). Original documents are placed alongside objects such as merchandise, animation tools, and personal objects that belonged to Disney or his family. Numerous quotes from Disney, his brother Roy, and other people who worked closely with Disney can found on the wall and on text panels to provide additional insight about an object or a topic. Video and audio displays are placed strategically next to wall panels to provide visual and auditory examples or additional information. Most of the gallery rooms feature at least one interactive, hands-on component. One exhibit discusses Disney’s technique for keeping a

steady tempo when adding music and sound effects to his early animations like *Steamboat Willie*. Up to four visitors can work together playing different instruments in an attempt to keep a steady tempo using the same technique that Disney used.

Programs and Projects

Lectures and Talks

The WDFM provides visitors with numerous lectures from museum staff and special guest speakers. Generally, museum staff engages visitors in *Spotlight Talks*, which are in-depth discussions about key objects or ideas presented in the museum's main galleries. Special guest speakers offer their expertise in the fields of writing, animating, and other artistic endeavors (Walt Disney Family Museum, 2015i). Guest speakers may offer additional insights about working or collaborating with Disney in the past, or currently with Disney-owned Pixar Animation Studios. Samples of upcoming museum staff talks include "Synchronized Sound", "Ink and Paint Department", and "Walt's Honorary Degrees." Upcoming guest speaker lectures include Tom Tumbusch, writer, publisher and expert on Disney collectibles, Angelique Reisch, lead lighting technical director for Pixar Animation Studios, and veteran Disney animator and creator James Lopez (Walt Disney Family Museum, 2015f).

Classes and Workshops

The WDFM offers many different classes and workshops for visitors of all ages to explore the art and animation techniques used in Disney's videos. Most classes and

workshops take place in the museum's Learning Center, a large classroom filled with art tables, computers, and other animating equipment (see Figure 8). The three main classes and workshops provided for visitors are *Open Studio*, *Little Open Studio*, and *After*



Figure 8: Photo of the Learning Center at the Walt Disney Family Museum. © Anela Alvidrez 2015.

School Animation. *Open Studio* encourages visitors of all ages to visit during the weekend to explore the various art and animation techniques discussed in the galleries. Each month focuses on a different theme like synchronized sound, designing a theme park, and storyboarding and animatics (Walt Disney Family Museum,

2015h). *Little Open Studio* allows small children and their caregivers to participate in art activities inspired by objects or ideas in the galleries (Walt Disney Family Museum, 2015g). Similar to *Open Studio*, *Little Open Studio* is offered during the weekends with the theme of the activity changing every month. Both of these classes are free to visitors with paid admission. *After School Animation* is an eight-week workshop for children 11-13 or 14-18 years old that has children explore various art and animation topics, practice animation techniques, see their animations come to life, and understand what it means to be an animator (Walt Disney Family Museum, 2015b).

Virtual Programs

The WDFM offers two main services for its online visitors: a virtual tour of the main galleries and a podcast. The virtual tour allows visitors to use their computer's mouse or touchpad to scroll over a large image of different gallery areas located at the

WDFM. They can click on different areas of interests marked by a large white asterisk for additional information about a key object in the gallery (Walt Disney Family Museum, 2015e). Although online visitors will not be able to see all areas of the galleries, the virtual tour provides a great sample of objects that can be found in the main galleries, such as the earliest known drawings of Mickey Mouse, the original multiplane camera used in the Disney Studios to provide depth to animations, and a 14-foot diameter model of Disneyland as originally imagined by Disney (Walt Disney Family Museum, 2015e).

The WDFM podcast was launched on December 13, 2013, on what would have been Disney's 112th birthday, to provide visitors from all over the world with comprehensive information about Walt Disney. According to the WDFM's website: "From interviews with people who knew or admire him—such as Disney Legends, animators, Imagineers, and more—recaps and clips from special events at the Museum, information about upcoming programs, to tidbits about Walt himself, will comprise just some of the content for this show" (Walt Disney Family Museum, 2015k). The podcast is hosted by Keith Mahne and can be downloaded for free from the museum's website or from iTunes.

Bay Area Teen Animation Festival

In May, 2015, the WDFM will host its 2nd annual Bay Area Teen Animation Festival, an event where educators, students, community partners, and animation professionals come to support aspiring teen animators (Walt Disney Family Museum, 2015c). Students are encouraged to submit their animations for a chance to win prizes and participate in screenings and talks with professional animators and college animation

students. The event is open to the public so all teachers and families will get to participate in festival events (Walt Disney Family Museum, 2015c). During the museum's first festival, over 100 submissions were received.

Summer Camp

The WDFM Animation Summer Camp 2015 will offer a wide range of art and animation activities for visitors between the age of 8 and 18 with the support of animation and museum staff professionals. According to the WDFM's website: "The camp culminates in a gallery-style showcasing of projects to family and friends. Participants will take home a portfolio and a DVD compilation to cherish the experiences happily ever after" (Walt Disney Family Museum, 2015j). All classes offered represent different stages of the animation process and are tailored to match the age range of the participants. A typical camp class lasts between one to three weeks and can include activities like painting, sculpting, animation techniques, and film development (Walt Disney Family Museum, 2014j). A special camp program for teenagers between the ages of 14 and 18 will allow students to work directly with current animation professionals and artists. Scholarships are available for students who qualify so that any student who wishes to attend has the opportunity to do so.

School Programs

Student groups can visit the WDFM on a guided or self-guided tour. According to a WDFM brochure, guided tours: "...combine hands-on animation and design activities with interactive gallery tours, showing students to be creative while exploring Walt

Disney's life and work in meaningful ways" (Walt Disney Family Museum, 2014-2015). The following guided tours are available for students in grades 1st through 12th for the 2014-2015 school year: *Imagination Foundation: Pixilation*, *The Magic of Storytelling: Storyboarding*, and *Technological Innovation: Animation* (Walt Disney Family Museum, 2014-2015). For student groups taking a self-guided tour, the museum offers a self-guided brochure to aid students in connecting science, technology, engineering, art, and math (STEAM) concepts to themes presented at the museum (Walt Disney Family Museum, 2014-2015). Created for grades 4th through 12th, the self-guided brochure encourages students to think critically and write or sketch their observations while exploring the museum's galleries. As noted in the WDFM brochure: "School experiences appeal to a variety of learning styles and align with Common Core State Standards" (Walt Disney Family Museum, 2014-2015).

Interview: Natalie Mann

The education department uses the museum's mission as a starting point and tries to use Walt Disney's life as an example for creative inspiration when developing educational programming (Mann, 2015). When Mann initially began working at the museum, educational programs were not as fully developed as they are currently. Extensive work has gone into revamping the museum's programs, including the single visit tours. The WDFM sends out feedback surveys during quarterly hosted teacher programs to evaluate the museum's school programs. Often teachers will also send feedback by email after a class has completed a tour or a workshop.

Since much of Disney's work revolved around creating stories in his animations and the WDFM's galleries share a series of stories about Disney's life, most of the museum's educational programs similarly incorporate themes of storytelling and the elements of a story in their programming. Classes use various techniques to help students understand basic and advanced components of storytelling such as character, plot, and setting. In one activity, students are given blank movie posters and must brainstorm the best way to convey the plot, setting, and characters of their movie to potential, imaginary viewers. In another activity, after students have viewed images of the dwarves from the Disney movie *Snow White and the Seven Dwarfs*, the museum staff helps students to see the relationship between the various styles of the dwarves' faces and clothes and their character's personality.

The Learning Center is where students on tours learn about animation. There are computers and animation tools like animator boards to help students understand and experience the process of animating their own work of art. Students learn about the multiplane camera Disney invented, which gave depth to his animations and made two-dimensional images appear to be three-dimensional during their tour through the museum. Afterwards, in the Learning Center, students can practice making their own artwork appear three-dimensional with aid of animating software. Activities in the Learning Center can be tailored to suit the teacher's and student's needs. For example, Mann described a teacher that brings her chemistry class to the museum and has them create and animate chemical recreations in the Learning Center (Mann, 2015).

The educational department uses many techniques to teach their students in the museum and in the classroom. Some of the techniques include inquiry-based approaches,

visual thinking strategies (VTS), and object-based approaches (Mann, 2015). Since the objects in the gallery dictate what students are going to be taught, museum educators have to develop programs and teaching styles that best suit the subject matter in the galleries. During tours, the environment of the galleries plays a big part in the running of the tour. Gallery areas that feature video or audio pieces make it challenging for educators to keep student groups engaged in the tour group material. Usually educators try to be flexible and allow for some self-exploration in the gallery areas while touching on the tour's key topics as well.

Assessment

The museum as a community center and resource is not a new idea. John Cotton Dana's Newark Museum supported its community by displaying the wares and artwork of its local laborers and artists. He created children's programs that encouraged them to be more involved with the museum's community. Similarly, the programs and special events offered at the WDFM expose visitors to the people involved and to the skills needed in the animation and arts field with the hope of developing animators and artists for future generations.

Since the WDFM received its 501(c)(3) status as a nonprofit, it has been working to expand its programming for visitors. Most of their programs and classes offer students support and guidance through their open-ended activities. Classes for students and younger children offer opportunities for scaffolding with caregivers and allow extra time for self-exploration and customized visits to suit the needs and interests of the visitor. While many of the programs follow the educational theories discussed in the literature

review and comply with Common Core standards, offering visitors some choice in how the program is directed helps to develop a sense of community between the museum and its visitors.

The WDFM emphasis on its community is seen in all its educational endeavors. The museum is helping to expand the creative field by building the skills of young animators and artists. Inviting special guests that have some connection to Disney or hosting a festival for middle and high school students generates appreciation and support of these arts from museum visitors. In many of these creative programs, the visitor is given some control in how the activity will be directed; allowing the interests of the visitor to be included in the learning process. The museum is meeting the needs of its community by creating an environment where artistic exploration and creation is welcome and supported by the museum and by the community at large.

The final chapter provides a detailed discussion and concluding remarks based on the findings in the case study interviews and the literature review research.

CHAPTER 10

DISCUSSION AND CONCLUSIONS

In this chapter, eight principles commonly used in visitor-centered museums that emerged from a review of the literature and the case study interviews will be discussed, followed by three concluding points concerning how visitor-centered museums can create vibrant educational programs that resonate with visitor needs and interests while adhering to Common Core standards.

Discussion

Museums in the U.S. are undergoing a profound transformation as they reflect on what it means to be a museum in the 21st century. 19th century museums were seen as research-based places of higher learning with services designed mostly for researchers and students. 20th century museums began to expand their target audience to include the general public. At the same time, museum professionals began to understand how things like the layout of the museum, accessible visitor services, entertainment, and personal choice affected the learning experience. The work of John Falk and Lynn Dierking, Steven Weil, Barry and Gail Lord, and others helped museum staff, visitors, and other stakeholders understand the importance of informal education in the museum, resulting in recommendations about how to best serve museum audiences. Today, many museums are in a state of transition as they try to expand their educational services to incorporate new ideas and methods in museum education.

Visitor-centered museums are designing programs for a broad audience with a wide range of backgrounds, ages, needs, beliefs, learning styles, and life experiences. Many museum educators take into consideration the Common Core state standards while trying to engage with their school group visitors. Using visitor-centered practices, museums can explore new ways to meet the challenge of following standards while retaining student interests as successfully demonstrated in the case studies.

As discussed below, museum educators in the three case study museums were able to appeal to student interests and develop and implement educational programming that meets with Common Core standards by incorporating four key principles into their educational programming: exploration and experimentation, collaboration and partnerships, evaluation and reflection, and audiences and community.

Exploration and Experimentation

While looking for new ways to engage their students and to meet school standards, the museum educators in the case studies were willing to explore a variety of new sources and be comfortable with outcomes that were created by visitors. Case study museum educators were able to develop thoughtful programs that connected to school standards and engaged student interests by allowing time for exploration and experimentation in their educational programs. Museum educators had to be willing to allow the visitor to personalize the program to some degree. Educators that experimented with the school programs demonstrated their willingness to understand the program from the student's perspective and were able to design programs better suited to student needs

and interests. Incorporating open-ended exploration in programs that adhered to state standards allows museum educators to meet both school and visitor goals.

As discussed in Chapter 2, the research work of educational leaders such as John Dewey support the practice of setting aside time to allow students to explore on their own. The museum educators in the case studies allowed their students to freely explore their environment or to have some input in a program's implementation, creating multiple entry points for students to engage with the material. These programs also often contained more than one component to engage students, such as visual and auditory devices and hands-on, interactive devices.

Collaboration and Partnerships

The case study museums encouraged collaboration with many of their educational programs and depended upon visitor participation to make the program a success. Most educational programs in the case study museums encouraged some form of collaboration with other museum visitors or with family members, especially between younger children and their caregivers. According to the educational theories of Vygotsky, as discussed in Chapter 2, social interaction influences how a person learns and providing scaffolding can help enhance a child's learning. When caregivers or teachers scaffold the museum experience with their children or students in helping them understand a program or exhibit, they are providing invaluable assistance in helping their child or student expand upon or learn a new subject. As noted by Falk and Dierking in Chapter 5, including time for social interaction during school tours is important in assisting visitors in remembering their museum experiences.

Partnerships are important in the development and implementation of educational programs in the case study museums, but more research is needed to understand how internal partnerships among interdepartmental staff impact the museum's educational goals. As John Falk and Lynn Dierking state in their "contextual model of learning" in Chapter 5, the physical component of contextual learning is critical and all aspects of a museum's environment should be designed to support the museum's educational mission: "Staff working food service, security, retail, exhibitions, marketing, programming, curation, education, and administration all need to talk together and jointly develop the goals of the museum and a shared commitment to ensure quality visitor services" (2013: 264).

It may be beneficial for museum educators to train their staff in museum management and administration practices and implement policies to help foster a sense of community between different museum departments. Books such as *Museum Administration: An Introduction* by Hugh Genoways and Lynne Ireland or *The Manual of Museum Management* by Barry Lord and Gail Lord provide excellent information on developing effective teams within the museum. As Lord and Lord emphasize: "Good teamwork means accepting responsibility for making one's professional contribution with respect for other disciplines as well as one's own, communicating expectations clearly, promising only what can be delivered, and delivering it on time so that others can proceed with their part of the work" (2009: 39).

The external partnerships that museums cultivate and maintain with schools and other institutions should be ones where both parties are continually reaffirming expectations, plans, and anticipated outcomes. The process of developing and

maintaining a relationship should follow principles similar to the ones used by fundraisers in developing relationships with potential donors. According to Elizabeth Elkas in *Achieving Excellence in Fundraising*: “Successful fundraising management is the convergence of good relationships with people and good business management practices. The key word is *relationships*. Relationships are built around people with shared goals, the same ethical values, excitement for the mission, and a clear path for effective results” (Tempel et al., 2011: 308). Similarly, cultivating external partnerships between museums and schools should be an active, ongoing process in which both parties work together to create meaningful experiences for students.

Audiences and Community

Knowing the audience and community of the museum is crucial in creating visitor-centered learning experiences. Clearly defining the audience for a museum’s program helps educators meet visitor needs and aids the museum in evaluating key outcomes for the program. When developing programs for school groups, museums can use Piaget’s theory of cognitive development, as discussed in Chapter 2, to create educational frameworks that correlate key skills with age or grade levels, helping museum educators understand the limitations of their audience. Knowing potential skills and limitations of the targeted audience can aid museum educators in the development of educational content for teachers and students such as curriculum guides, lesson plans, worksheets, and other educational resources.

Being knowledgeable about the history and culture of the community that the museum is serving can help museums develop and implement educational programs that

are personal and meaningful. All case study museums found ways to tailor their environment and/or programs to meet the needs of specific communities in their city. The museum can show how it values its community by listening to community feedback and responding thoughtfully to community concerns in museum programming. Museums should be encouraged to learn community values and incorporate them into their educational missions. A clear definition of what a museum stands for and who it serves can also encourage museum donors to fund and champion the work of the museum.

Evaluation and Reflection

The use of evaluation in the education department varied by case study. In some education departments, evaluation was considered an important component and used in various stages of development and implementation by museum educators. Other education departments were less involved in the evaluation process, perhaps due to the fact that evaluation was mostly used when developing and implementing museum exhibits.

Conducting evaluation for educational programming is essential in meeting the needs of visitors, as emphasized by museum experts such as George Hein, Judy Diamond, John Falk, and Lynn Dierking. Continual evaluation throughout the programming process allows museums to make adjustments to incorporate visitor feedback and anticipate visitor interests in future programming plans. Both the Institute of Library and Museum Services and the American Alliance of Museums supply online resources for evaluation and offer general assistance. As outlined in Chapter 5, incorporating evaluation methods

throughout the programming process is the best way to recognize if museums are meeting audience needs.

Supporting reflection of the ideas presented in the program or gallery was another principle that many case study museums integrated into their educational efforts. All case study museums offered areas where visitors could reflect on their museum experience through participatory interactives and share their insights with other visitors. Reflection activities like these also create “me-to-we” experiences as described by museum leader Nina Simon in Chapter 5. As museum visitors reflect on their experiences, share it with others, and learn about other people’s experience, the museum is helping to develop a community where information and insights are freely exchanged.

Conclusion

Visitor-centered museums have the potential for creating powerful, dynamic programs that resonate with visitor needs and interests. To facilitate experiences for visitors, the museum must be flexible and willing to provide exhibits, programs, and activities that appeal to a large audience base. Creating this environment requires an understanding of the community the museum is serving, a willingness to explore new teaching theories and educational sources with staff and visitors, continual reflection in order to evaluate the museum’s progress, and the ability to forge strong partnerships with museums, schools, and other educational institutions.

Three major conclusions concerning how visitor-centered learning can create vibrant educational programs that resonate with visitor needs and interests are presented

below: first, visitor-centered educational programs must be willing to experiment with a variety of educational theories and teaching techniques; second, strong partnerships which allow the museum to expand its footprint in the community must be developed with stakeholders; and third, engaging, visitor-centered educational programming promises to revolutionize the museum experience. Each of these will be discussed briefly below.

First, a successful visitor-centered museum will experiment with different educational theories and teaching techniques in order to find the methods that work best for the museum's community. While complying with state standards is a given, creating an environment where exploring multiple teaching techniques (VTS, participatory, etc.) from a range of sources or theories (academia-based, practice-based, school-based, etc.) will help museums to tailor their programs to suit their community's needs. While this type of experimentation may seem risky and may require some trial-and-error for successful implementation, discovering the values and goals of the museum's community is deeply rewarding.

Second, when the visitor-centered museum develops strong partnerships with its stakeholders, the museum is able to expand its footprint in the community, allowing the museum to make its resources widely available. Museums that partner with schools provide a valuable resource to schools as they help students and teachers meet their educational goals. By offering programming that meets individual and educational needs, the visitor-centered museum helps to strengthen the bond between school and museum and enhances student learning outside of the classroom.

Finally, engaging, visitor-centered programming promises to revolutionize the museum experience. Museums comply with school standards when developing educational programming because they recognize their importance for teachers and because they are a key part of student success in schools today. However, museums are realizing that in order to remain relevant in their community, they must engage with school groups beyond basic school requirements.

Visitor-centered museums are challenging the way schools relate to museums by experimenting with a variety of educational theories and techniques, forming close partnerships with museum constituents, and engaging school groups in a new ways that appeals to their individual and educational goals. As students and teachers begin to see educational programs as personal and meaningful to their lives, they will also see museums as vibrant, indispensable places of education dedicated to the public good. Ultimately, museums can prepare students for the challenges of the 21st century by supporting students' educational goals while helping students to grow into thoughtful, creative citizens.

References

- Alexander, E. P. 1979. *Museums in Motion: An Introduction to the History and Functions of Museums*. Nashville, TN: American Association for State and Local History.
- Alexander, E. P. 1995. *Museum Masters: Their Museums and Their Influence*. Walnut Creek, CA: AltaMira Press.
- Alexander, E. P. 1997. *The Museum in America: Innovators and Pioneers*. Walnut Creek, CA: AltaMira Press.
- American Social History Project/Center for Media and Learning & Center for History and New Media. 2004a. Barnum's 1850 American Museum illustrated Guide Book. From the Library of Congress. *The Lost Museum Archive*. <http://lostmuseum.cuny.edu/archives/guide2.htm> (accessed 5 December 2014).
- American Social History Project/Center for Media and Learning & Center for History and New Media. 2004b. "Barnum's American Museum." *The Lost Museum Archive*. <http://chnm.gmu.edu/lostmuseum/lm/163/> (accessed 5 December 2014).
- American Social History Project/Center for Media and Learning & Center for History and New Media. 2004c. "Barnum's Museum." In *New York Tribune*, June 19, 1850. *The Lost Museum Archive*. <http://www.lostmuseum.cuny.edu/archives/museumpast1.htm> (accessed 5 December 2014).
- American Social History Project/Center for Media and Learning & Center for History and New Media. 2004d. "Burning of Barnum's Museum." In *Harper's Weekly*, July 29, 1865. *The Lost Museum Archive*. <http://chnm.gmu.edu/lostmuseum/lm/170/> (accessed 7 March 2015).
- American Social History Project/Center for Media and Learning & Center for History and New Media. 2004e. "A Word About Museums." In *The Nation*, July 27, 1865 (Complete). *The Lost Museum Archive*. <http://chnm.gmu.edu/lostmuseum/lm/26/> (accessed 19 January 2015).
- Black, G. 2012. *Transforming Museums in the 21st Century*. New York, NY: Routledge.
- California Department of Education. 2000. *Common Core State Standards, History – Social Science Standards for California Public Schools: Kindergarten Through Grade Twelve*. Sacramento, CA: Department of Education.
- Center for the Future of Museums. 2012. *Building the Future of Education: Museums and the Learning Ecosystem*. Washington, D.C.: American Alliance of Museums.
- Columbus Museum of Art. 2015a. *About CMA*. <http://www.columbusmuseum.org/about-cma/> (accessed 15 March 2015).

- Columbus Museum of Art. 2015b. *Center for Creativity: Education Community*. <http://www.columbusmuseum.org/center-for-creativity/education-community/> (accessed 15 March 2015).
- Columbus Museum of Art. 2015c. *Center for Creativity: Our Philosophy*. <http://www.columbusmuseum.org/center-for-creativity/our-philosophy/> (accessed 15 March 2015).
- Columbus Museum of Art. 2015d. *Center for Creativity: The Wonder Room*. <http://www.columbusmuseum.org/center-for-creativity/wonder-room/> (accessed 15 March 2015).
- Columbus Museum of Art. 2015e. *Defining Creativity*. <https://www.google.com/url?q=https://www.columbusmuseum.org/wp-content/themes/cma/pdf/centerforcreativity/definingcreativity.pdf&sa=U&ei=Zh1IVeCiH4TdsAS114DwDA&ved=0CAQQFjAA&client=internal-uds-cse&usg=AFQjCNGNr0F40SwqQ7Eczs5tl2CdiHFiqQ> (accessed 15 March 2015).
- Columbus Museum of Art. 2015f. *Exhibitions: Mobile Photo Now*. <http://www.columbusmuseum.org/exhibition/mobile-photo/> (accessed 15 March 2015).
- Columbus Museum of Art. 2015g. *Exhibitions: PLAY*. <http://www.columbusmuseum.org/exhibition/play/> (accessed 15 March 2015).
- Columbus Museum of Art. 2015h. *Expansion FAQs*. <http://www.columbusmuseum.org/art-matters/expansion-faqs/> (accessed 15 March 2015).
- Columbus Museum of Art. 2015i. *Guiding Principles*. <https://www.google.com/url?q=http://www.columbusmuseum.org/wp-content/uploads/2013/07/CFCGuidingPrinciples.pdf&sa=U&ei=6xxIVb6-Lo7bsATDIIH4Aw&ved=0CAQQFjAA&client=internal-uds-cse&usg=AFQjCNEfL2Geay0xbS31OozBKbHOaumeMA> (accessed 15 March 2015).
- Columbus Museum of Art. 2015j. *Learn About Art: For Teachers and Schools*. <http://www.columbusmuseum.org/learn-about-art/for-teachers-and-schools/> (accessed 15 March 2015).
- Columbus Museum of Art. 2015k. *Project Pivot: A Teen Driven Approach to Museum-School Partnerships*. Retrospective Evaluation Study, 2013-2014. Columbus: Ingram-White Castle Foundation.

- Common Core State Standards Initiative. 2015. *Frequently Asked Questions*. <http://www.corestandards.org/about-the-standards/frequently-asked-questions/> (accessed 3 March 2015).
- Conn, S. 1998. *Museums and American Intellectual Life, 1876-1920*. Chicago: The University of Chicago Press.
- Cunningham, M. K. 2009. "A Scenario for the Future of Museum Educators." *The Journal of Museum Education*, 34 (2):163-170.
- Diamond, J., J. J. Luke, and D. H. Uttal. 2009. *Practical Evaluation Guide: Tools for Museums and other Informal Educational Settings*, 2nd ed. Lanham, MD: AltaMira Press.
- Eden, T. 2015. "Inside the Columbus Museum of Art's new Instagram-Inspired Show." *Columbus Monthly*, 4 February 2015. <http://www.columbusmonthly.com/content/roundups/2015/mobile-photo-now-columbus-museum-of-art.html> (accessed 15 March 2015).
- Falk, J. and L. Dierking. 2013. *The Museum Experience Revisited*. Walnut Creek, CA: Left Coast Press, Inc.
- Foley, C. M. 2014. Why Creativity? Articulating and Championing a Museum's Social Mission. *Journal of Museum Education*, 39(2): 139-151.
- Frye Art Museum. 2015. *A Learning Community*. http://fryemuseum.org/community_article/4003/ (accessed 10 March 2015).
- Greene, J. P., B. Kisida, and D. H. Bowen. 2014. The Educational Value of Field Trips. *EducationNext*, 14(1):78-86. <http://educationnext.org/the-educational-value-of-field-trips/> (accessed 27 December 2014).
- Grinder, A. and E. S. McCoy. 1985. *The Good Guide: A Sourcebook for Interpreters, Docents, and Tour Guides*. Scottsdale, AZ: Ironwood Press.
- Hein, G. E. 2006. Progressive Education and Museum Education: Anna Billings Gallup and Louise Connolly. *The Journal of Museum Education*, 31:161-173.
- Hein, G. E. and M. Alexander. 1998. *Museums: Places of Learning*. Washington, D.C.: American Association of Museums Education Committee.
- Hertz, R. 2014. "Schools and Museums: An Interview with Cindy Foley Catlin Lynch." *Museum Questions*, 4 December 2014. <http://museumquestions.com/2014/12/04/schools-and-museums-interview-with-cindy-foley-and-caitlin-lynch/> (accessed 15 March 2015).

Hirzy, E. 1992. *Excellence and Equity: Education and the Public Dimension of Museums*. Washington, D.C.: American Association of Museums.

Institute of Museum and Library Services. *About Us: IMLS Legislative Timeline*. http://www.imls.gov/about/imls_legislative_timeline.aspx (accessed 26 February 2015).

Institute of Museum and Library Services. 2004. *Charting the Landscape, Mapping New Paths: Museums, Libraries and K-12 Learning*. Washington, D.C.: Institute of Museum and Library Services.

Institute of Museum and Library Services. 2008. *Nine to Nineteen: Youth in Museums and Libraries: A Practitioner's Guide*. Washington, D.C.: Institute of Museum and Library Services.

Institute of Museum and Library Services. 2009. *Museums, Libraries, and 21st Century Skills*. Washington, D.C.: Institute of Museum and Library Services.

Johnson, A., K. A. Huber, N. Cutler, M. Bingmann, and T. Grove. 2009. *The Museum Educator's Manual: Educators Share Successful Techniques*. Lanham, MD: AltaMira Press.

Joy, K. 2015. "Museum Exhibit Focuses on Pervasiveness of Mobile Photography." *The Columbus Dispatch*, 1 February 2015. http://www.dispatch.com/content/stories/life_and_entertainment/2015/02/01/01-candid-captures.html (14 March 2015).

Klingler, S. and C. Graft. 2012. "In Lieu of Mind Reading: Visitor Studies and Evaluation." *In Small Museum Toolkit: Reaching and Responding to the Audience*, Vol. 4, eds. C. Catlin-Legutko and S. Klingler, pp.37-74. Lanham, MD: AltaMira Press.

Lord, G. D. and B. Lord. 2009. *The Manual of Museum Management*, 2nd ed. Lanham, MD: AltaMira Press.

Lui, A. 2012. *Teaching in the Zone: An Introduction to Working within the Zone of Proximal Development (ZPD) to Drive Effective Early Childhood Instruction*. Portland, OR: Children's Progress.

Maciejunes, N. V. 2014. The Director's Perspective: A Changing Paradigm. *Journal of Museum Education*, 39(2): 132-138.

Martin, R. 2013. "Chapter 5: The Nuts and Bolts of Program Management." *In Small Museum Toolkit*, Volume 5, eds. C. Catlin-Legutko and S. Klingler. Lanham, MD: AltaMira Press.

- Mayger, L. 2007. "Making the Most of Field Trips." Alexandria, VA: *Association for Supervision and Curriculum Development*. <http://www.ascd.org/publications/educational-leadership/summer07/vol64/num09/Making-the-Most-of-Field-Trips.aspx> (accessed 27 December 2014).
- Miller, D. D. 2013. "The Walt Disney Family Museum: Animating a Legacy," YouTube video, 2:19, posted by "The Walt Disney Family Museum," 12 September 2013, <https://www.youtube.com/watch?v=NVyLKyRsev4> (accessed 28 March 2015).
- Mooney, C.G. 2013. *Theories of Childhood, Second Edition: An Introduction to Dewey, Montessori, Erikson, Piaget & Vygotsky, 2nd ed.* St. Paul, MN: RedLeaf Press.
- Museum of Design in Plastics. 2015. *Object Analysis*. http://www.modip.ac.uk/resources/learning_activities/object_analysis (accessed 14 March 2015).
- Mystic Seaport. 2015a. *19th-Century Village*. <http://www.mysticseaport.org/locations/village/> (accessed 14 March 2015).
- Mystic Seaport. 2015b. *The 38th Voyage*. <http://www.mysticseaport.org/38thvoyage/itinerary/> (accessed 3 March 2015).
- Mystic Seaport. 2015c. *1940s*. <http://www.mysticseaport.org/about/history/1940s/> (accessed 14 March 2015).
- Mystic Seaport. 2015d. *1950s*. <http://www.mysticseaport.org/about/history/1950s/> (accessed 14 March 2015).
- Mystic Seaport. 2015e. *1960s*. <http://www.mysticseaport.org/about/history/1960s/> (accessed 14 March 2015).
- Mystic Seaport. 2015f. *1970s*. <http://www.mysticseaport.org/about/history/1960s/> (accessed 14 March 2015).
- Mystic Seaport. 2015g. *Buckingham-Hall House Gardens*. <http://www.mysticseaport.org/locations/gardens/buckingham-hall-house-gardens> (accessed 14 March 2015).
- Mystic Seaport. 2015h. *Burrows House Garden*. <http://www.mysticseaport.org/locations/gardens/burrows-house-garden/> (accessed 14 March 2015).
- Mystic Seaport. 2015i. *Charles W. Morgan*. <http://www.mysticseaport.org/visit/explore/morgan/> (accessed 14 March 2015).
- Mystic Seaport. 2015j. *Charles W. Morgan Programs*. <http://www.mysticseaport.org/learn/k-12-programs/year-of-the-charles-w-morgan/> (accessed 3 March 2015).

- Mystic Seaport. 2015k. *Field Trip Resources and Common Core*.
<http://www.mysticseaport.org/learn/k-12-programs/common-core/> (accessed 3 March 2015).
- Mystic Seaport. 2015l. *Gardens*. <http://www.mysticseaport.org/locations/gardens/> (accessed 14 March 2015).
- Mystic Seaport. 2015m. *Henry B. DuPont Preservation Shipyard*.
<http://www.mysticseaport.org/locations/shipyard/> (accessed 14 March 2015).
- Mystic Seaport. 2015n. *History of the Mystic Seaport*. <http://www.mysticseaport.org/about/history/> (accessed 14 March 2015).
- Mystic Seaport. 2015o. *In-School Programs*. <http://www.mysticseaport.org/learn/k-12-programs/in-school/> (accessed 3 March 2014).
- Mystic Seaport. 2015p. *K-12 Programs*. <http://www.mysticseaport.org/learn/k-12-programs/> (accessed 3 March 2015).
- Mystic Seaport. 2015q. *Mayflower II: Replica Galleon*. <http://www.mysticseaport.org/locations/vessels/mayflowerii/> (accessed 14 March 2015).
- Mystic Seaport. 2015r. *Mission, Vision, and Core Values*. <http://www.mysticseaport.org/about/mission/> (accessed 3 March 2015).
- Mystic Seaport. 2015s. *Mystic Seaport Marina*. <http://www.mysticseaport.org/visit/plan-your-visit/mystic-seaport-marina/> (accessed 14 March 2015).
- Mystic Seaport. 2015t. *Neptune's Orchestra – Sounds of the Seafarer*.
<http://www.mysticseaport.org/locations/exhibits/neptunes-orchestra/> (accessed 14 March 2015).
- Mystic Seaport. 2015u. *Plan a Field Trip*. <http://www.mysticseaport.org/learn/k-12-programs/field-trip/> (accessed 3 March 2015).
- Mystic Seaport. 2015v. *Sabino: Steamboat*. <http://www.mysticseaport.org/locations/vessels/sabino/> (accessed 14 March 2015).
- Mystic Seaport. 2015w. *Sentinels of the Sea - Lighthouses*. <http://www.mysticseaport.org/locations/exhibits/lighthouse/> (accessed 14 March 2015).
- Mystic Seaport. 2015x. *Ship to Shore Overnight Program*.
<http://www.mysticseaport.org/learn/k-12-programs/ship-to-shore/> (accessed 3 March 2015).
- Mystic Seaport. 2015y. *Treasures from the Collections*. <http://www.mysticseaport.org/locations/exhibits/treasures/> (accessed 14 March 2015).

- Mystic Seaport. 2015z. *Virtual Programs*. <http://www.mysticseaport.org/learn/k-12-programs/virtual-programs/> (accessed 3 March 2015).
- “Mystic Seaport,” YouTube video, 3:03, posted by “InsiderPerks,” August 31, 2012, <https://www.youtube.com/watch?v=Lf9cjUGQoms>.
- Mystic Seaport Magazine. 2014. “Expanding Digital Education at Mystic Seaport.” In *Mystic Seaport Magazine: Preparing the Charles W. Morgan for her 38th Voyage*. Mystic, CT: Mystic Seaport Magazine. <http://www.mysticseaport.org/magazine/2014/mystic-seaport-magazine-springsummer-2014/> (accessed 4 March 2015).
- Narula, S. K. 2015. “A Priceless Museum Artifact, But in the Ocean.” *The Atlantic*, 4 February 2015. <http://www.theatlantic.com/technology/archive/2015/02/a-priceless-museum-artifact-but-in-the-ocean/385124/> (accessed 3 March 2015).
- Partnership for 21st Century Learning. *Framework for 21st Century Learning*. Washington, D.C.: P21. <http://www.p21.org/our-work/p21-framework> (25 April 2015).
- Project Zero. 2014. Isabella Stewart Gardner Museum / Project Zero Educational Collaboration. Cambridge, MA: *Harvard Graduate School of Education*. http://www.pz.gse.harvard.edu/isabella_stewart_gardner_museum.php (accessed 9 March 2015).
- Rawson, E. R. 2010. “It’s About Them: Using Developmental Frameworks to Create Exhibitions for Children (And Their Grown-ups).” In *Connecting Kids to History with Museum Exhibitions*, eds. McRaney, D. L. and J. Russick. pp. 49-73. Walnut Creek, CA: Left Coast Press.
- Sellers, C. C. 1980. *Mr. Peale’s Museum: Charles Wilson Peale and the First Popular Museum of Natural Science and Art*. New York: W.W. Norton & Company, Inc.
- Shaffer, S. 2010. “Never too Young to Connect to History: Cognitive Development and Learning.” In *Connecting Kids to History with Museum Exhibitions*, eds. McRaney, D. L. and J. Russick. pp. 49-73. Walnut Creek, CA: Left Coast Press.
- Sheppard, B., ed. 1993. *Building Museum and School Partnerships*. Washington, D.C.: American Association of Museums.
- Simon, N. 2010. *The Participatory Museum*. Santa Cruz: Museum 2.0.
- Social Science Data Analysis Network. 2000. *United States Multiracial Profile*. [http://www.censuscope.org/us/chart_multi.html](http://www.censusscope.org/us/chart_multi.html) (accessed 26 February 2015).

- Strauss, V. 2013. "Howard Gardner: 'Multiple intelligences' are not 'learning styles.'" *The Washington Post*, 16 October 2013. <http://www.washingtonpost.com/blogs/answer-sheet/wp/2013/10/16/howard-gardner-multiple-intelligences-are-not-learning-styles> (accessed 9 March 2015).
- Task Force on Professional Standards, Standing Professional Committee on Education. 2005. *Excellence in Practice: Museum Education Principles and Standards*. Washington, D.C.: American Association of Museums.
- Tempel, E. R., T. L. Seiler, and E. E. Aldrich, eds. 2011. *Achieving Excellence in Fundraising, 3rd ed.* San Francisco, CA: Jossey-Bass.
- Visual Thinking Strategies. 2015a. *About Us*. <http://www.vtshome.org/what-is-vts/about-us> (accessed 10 March 2015).
- Visual Thinking Strategies. 2015b. *Method and Curriculum*. <http://www.vtshome.org/what-is-vts/method-curriculum--2> (accessed 10 March 2015).
- Visual Thinking Strategies. 2015c. *Mission and Vision*. <http://www.vtshome.org/what-is-vts/about-us/mission-philosophy> (accessed 10 March 2015).
- Walt Disney Family Museum. 2014-2015. *School and Teacher Programs*. San Francisco, CA: The Walt Disney Family Museum. Outreach brochure.
- Walt Disney Family Museum. 2015a. *About Us*. <http://www.waltdisney.org/about-us> (accessed 28 March 2015).
- Walt Disney Family Museum. 2015b. *After School Animation Workshop*. <http://www.waltdisney.org/after-school> (accessed 28 March 2015).
- Walt Disney Family Museum. 2015c. *Bay Area Teen Animation Festival*. <http://www.waltdisney.org/teen-animation> (accessed 28 March 2015).
- Walt Disney Family Museum. 2015d. *The Board*. <http://www.waltdisney.org/board> (accessed 28 March 2015).
- Walt Disney Family Museum. 2015e. *Interactive Galleries*. <http://www.waltdisney.org/interactive-galleries> (accessed 28 March 2015).
- Walt Disney Family Museum. 2015f. *Lectures and Discussions*. <http://www.waltdisney.org/lectures-discussions> (accessed 28 March 2015).
- Walt Disney Family Museum. 2015g. *Little Open Studio*. <http://www.waltdisney.org/little-open-studio> (accessed 28 March 2015).

- Walt Disney Family Museum. 2015h. *Open Studio*. <http://www.waltdisney.org/open-studio> (accessed 28 March 2015).
- Walt Disney Family Museum. 2015i. *Spotlight Talks*. <http://www.waltdisney.org/lectures-discussions> (accessed 28 March 2015).
- Walt Disney Family Museum. 2015j. *The Walt Disney Family Museum Animation Summer Camp 2015*. <http://www.waltdisney.org/summer-camps> (accessed 28 March 2015).
- Walt Disney Family Museum. 2015k. *WDFM Podcast*. <http://www.waltdisney.org/podcast> (accessed 28 March 2015).
- Wolf, B. and E. Wood. 2012. Integrating Scaffolding Experiences for the Youngest Visitors in Museums. *Journal of Museum Education*, 37(1):29–38.
- Ziv, S. 2015. “Photos: All-Instagram Exhibition Highlights Mobile Creativity.” *Newsweek*, 18 February 2015. <http://www.newsweek.com/photos-mobile-creativity-307589> (accessed 15 March 2015).

Appendix A: Mystic Seaport Case Study Web Sources

The Museum of Design in Plastics. 2015. Object Analysis.

M O D I P
The Collection
Resources
Exhibitions & Events

Home » Resources » Teaching

Resources

- For curators & collectors
- For teaching & learning
 - Inspiring case studies
 - Metaphorically speaking
 - Student Creative
 - Wunderkammer
 - Object analysis
 - Art collecting
 - Branding
 - Commercial photography
 - Visual explanation
 - Objective objects
 - Creating identity
 - Fantastic plastic
 - Inspired by MacGill
 - Defining practices
 - Critical review
 - Typographic studies
 - Direct inspiration
 - Skaffary designs
 - Backstory workshops
- Learning activities
- For schools & children
- Conferences & seminars
- Books & links
- 10 Must Haves

Object analysis

As an introduction to Visual Thinking, BA (Hons) Visual Communications level 4 students were asked to carry out object analysis on a variety of objects from the collection.

The activity was based on a generic object analysis form available to download from www.modo.ac.uk/resources/learning_activities/object_analysis and adapted to the learning needs of the particular students by Senior Lecturer, Sarah James.



Initially the students were asked to describe the visual appearance of the objects by thinking about and responding to the following:

- Measure (or estimate) the object's dimensions.
- What does the object look like e.g. Rectilinear form with a hollow casing, with opening on one side... etc.
- What colours are present? e.g. Body colour beige with details in green with red accents.
- What visual elements are present? e.g. Repeat patterns of floral motif? Dynamic text expressive of the product...?
- What text elements are present? Are they purely informative or symbolic?
- Can you describe the types of plastics the object is made from? (do you know any specific types, e.g. Nylon fibre, Perspex, acrylic, Matherette)
- Are there any other materials present in the construction? e.g. Metal, glass, natural fibre?
- What does the object feel like? e.g. Smooth? Silly? Fragile?
- What techniques are involved in the object's construction? e.g. Weaving, printing, embossing, lamination? Photograph or sketch the object. Attach to sheet or in notebooks. Keep analysis sheet in the same place. What do you think (or know) the object is?



Moving on to make some deductions about the object and its intended use:

- When do you think the object was made?
- Who do you think designed or made the object? e.g. The end user (homemade), a mass manufacturer, an exclusive design company? Document any manufacturers mark or name.
- Where do you think the object was made?
- Who do you think the object was for?
- On what occasion do you think the object would have been used and by whom?
- Where do you think the object was bought or sold?
- How much do you think the object would have cost?
- What other questions do you have about the object?

Want to find out more?

If you would like to find out more about the project please get in touch.

mody@mod.ac.uk
01202 363255

Mystic Seaport. 2015. 19th Century Village.



19th-Century Village

Add to My Trip | View My Trip



Looking for the latest styles in hoop skirts and haberdashery? Stroll through our re-created 19th-century seafaring village, comprised up of dozens of real New England buildings staffed with historians, musicians, storytellers and craftspeople who bring our seafaring past to life.

The buildings you see aren't replications—they're trade shops and businesses from the 1800s that were transported to Mystic Seaport from locations around New England. The village is made up of many bustling maritime trades, from shipsmiths and coopers to woodcarvers and riggers.

Take a horse-drawn carriage ride, interact with folks from 1876, and stroll through re-created 19th-century gardens. Watch a shipsmith at work, see a ship carver demonstrate his craft and listen as chanteymen perform music of the sea. Discover how America's maritime past has shaped life today.

Explore our Village

- Block Island Fire Engine #1
- Boardman School
- Brustolon House
- Buckingham-Hall House
- Burrows House
- Charles Mallory Sail Loft
- Chubb's Wharf
- Clark Greenman House
- Constantine House
- Cooperage
- Dave's Clam Shack
- Dickerman House
- Drugstore and Doctor's Office - H.R. and W. Bringhurst
- Fishtown Chapel
- Geo. H. Stone General Store
- George Greenman House
- George Washington Smith, Mast Hoop Manufacturer
- Greenmanville
- Greenmanville Church
- James Driggs Shipsmith Shop
- Langworthy House
- Lewis House
- Lobster Shack
- Middle Wharf
- Mystic Bank
- Mystic Press Printing Office
- Nautical Instruments Shop
- New Shoreham Life-Saving Station
- Newbert & Wallace Shipyard Privy
- Plymouth Cordage Company Ropewalk
- Rigging Loft
- Robie Ames Salmon Shack
- Samuel Thompson's Nephew & Company Shipping Office
- Seamen's Friend Society Reading Room
- Ship Carver
- Ship Chandlery
- Thomas Greenman House
- Thomas Oyster House
- U.S. Life-Saving Service - Halfway House
- Village Green
- William Haynes House

Home | Visit | Learn | Research | Support | Join | Shop | Connect | Weddings & Events | About | Press Room | MY TRIP | Sponsors

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 888.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved

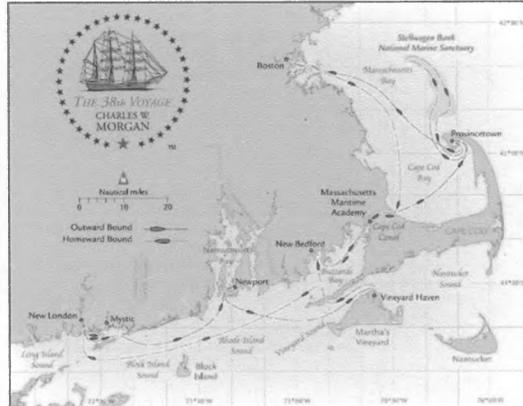
Mystic Seaport. 2015. The 38th Voyage.

MYSTIC SEAPORT THE MUSEUM OF AMERICA AND THE SEA
ABOUT MYSTIC SEAPORT

HOME
VISIT
MCGRAW QUAD
LEARN
RESEARCH
SUPPORT
JOIN
SHOP
CONNECT

The 38th Voyage of the Charles W. Morgan ▶ The 38th Voyage

THE 38TH VOYAGE



May 17 – August 6, 2014

Over an 80-year career, the 1841 whaleship *Charles W. Morgan* sailed on 37 voyages to remote corners of the globe. In May of 2014, following a five-year, multi-million dollar restoration, the ship set out on her 38th Voyage — perhaps her most important — to raise awareness of America's maritime heritage and to call attention to issues of ocean sustainability and conservation. It was the first time the National Historic Landmark had left Mystic Seaport since her arrival in 1941.



The *Charles W. Morgan* sailing on Block Island Sound en route to Newport on June 15, 2014.

With Captain Richard "Kip" Files at the helm, the *Morgan* departed Mystic Seaport on May 17 and visited New London, Conn., Newport, R.I., Vineyard Haven, Mass., New Bedford, Mass., the Stellwagen Bank National Marine Sanctuary with the National Oceanic and Atmospheric Administration (NOAA), Boston, and the Massachusetts Maritime Academy as part of the centennial celebration of the opening of the Cape Cod Canal.

During her three day sails to Stellwagen Bank with NOAA, the public was able to follow the *Morgan's* visit to the sanctuary on OceansLIVE (<http://www.OceansLIVE.org>). The live broadcast offered interviews and commentary with historians, scientists, authors, and artists discussing the shift from whaling to watching in New England.

Sailing the 1841 whaleship was a maritime event not seen since the 1920s. Due to her status as a National Historic Landmark, the ship proceeded to each scheduled port on a one-day sail so that she could be safely berthed in the next harbor by nightfall. As weather conditions were a determining factor in the decision to head to sea each day, each

port transit was scheduled with a three-day window of opportunity with the intention that the ship would sail on the first acceptable day.

Once in port, the *Morgan* was open to the public on select days. Additionally, the ship was accompanied by a dockside exhibition that included historic interpretation, live demonstrations, music, waterfront activities, and Spouter, a life-sized inflatable model of a sperm whale.

The *Morgan* completed her historic 38th Voyage on August 6. The ship is docked at Chubb's Wharf and has resumed her role as an exhibit and the flagship of Mystic Seaport.

[The 38th Voyage Itinerary ▶](#)

More Information

- [The 38th Voyage](#)
- [38th Voyagers](#)
- [38th Voyage Slowaway](#)

38th Voyage Program Partners

- [City of New Bedford](#)
- [New Bedford Whaling Museum](#)
- [NOAA's Office of National Marine Sanctuaries](#)
- [Stellwagen Bank National Marine Sanctuary](#)

The Restoration

- [Restoration Updates](#)
- [Shipwright's Blog](#)
- [A Historic Launch](#)

The *Charles W. Morgan*

- [Charles W. Morgan](#)
- [Charles W. Morgan history](#)
- [Charles W. Morgan research resources](#)

38th Voyage Videos



[More videos ▶](#)

Mystic Seaport. 2015. 1940s.



About Mystic Seaport ► History of Mystic Seaport ► 1940s

1940S

The 1940s saw the momentous arrival of the whaleship *Charles W. Morgan* in November 1941, just a month before the attack on Pearl Harbor brought the U.S. into World War II. She was placed in a sand berth and opened for visitors in June 1942. Even in the middle of the war, the institution grew as visitors and service people came for inspiration. The plan to build a representative seaport began to take shape in 1943. Within a few years, the Driggs-Peters Shipsmith Shop, Mystic Bank, Thomas Greenman House, and Shipyard Point were added to the Museum.

Membership in the institution had increased from 27 in 1930 to 500 in 1945 and more than 1,000 in 1947. Visitation grew from about 180 in 1935 to more than 6,000 during the war years and 23,000 in 1947. The training ship *Joseph Conrad* joined the fleet by act of Congress in 1947 as a first step in the planned Mariner Training Program that began on board in 1949.

1941

- 8 November — Whaleship *Charles W. Morgan* arrives at Mystic (opens to the public on June 27, 1942).
- 7 December — Attack on Pearl Harbor Naval Base, Pearl Harbor, Hawaii.

1943

- B. MacDonald Steers joins Carl Cutler as assistant and first full-time employee.
- Association begins collecting buildings to develop a waterfront street.

1944

- Driggs-Peters Shipsmith shop presented to the Association by Whaling Enshrined, Inc., former owners of the *Charles W. Morgan*.



1946

- Education department established by noted educator Marion Dickerman.
- Salaried staff now numbers four.

1947

- 23 August — *Joseph Conrad* presented to the Association by Act of Congress at Annual Meeting.

1948

- Spring — Bulkhead built along Shipyard Point, basin north of *Charles W. Morgan* dredged, preparations begin on current village area.
- "Mystic Seaport" first used to describe the Museum.
- October — First issue of *The Log of Mystic Seaport*.

1949

- Summer — Mariner training program begins aboard *Joseph Conrad*.
- Galley opens as the first public eating facility.
- Staff now 9.
- Admission: \$ 50 adults, \$ 25 children.



View a slideshow of images from 1940s



Home | Visit | Learn | Research | Support | Join | Shop | Connect | Weddings & Events | About | Press Room | MY TRIP | Sponsors

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 860.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved.

Mystic Seaport. 2015. 1950s.



About Mystic Seaport ► History of Mystic Seaport ► 1950s

1950S

Growth and enhancement of the Museum continued in the 1950s with the arrival of the coasting schooner *Australia* in 1951 and the schooner yacht *Brilliant* in 1952. The Mariner Training Program expanded, with the *Brilliant* taking groups of sea scouts on week-long coastal cruises. With the grounds stabilized behind stone bulkheads, attention turned to shaping the waterfront street as buildings were moved in or built. In 1955, "activists"—now called interpreters—began to work in the exhibits to explain the historical context and significance of the exhibits and artifacts. By the late 1950s the Museum had 6,000 members and was hosting a quarter-of-a-million visitors a year. More than 1,000 private boats tied up at its piers in July and August 1956. To preserve the period flavor of the site, visitor parking was moved from the present site of the Village Green to locations across the street.



1950

- Office of Volunteer Services established.
- First Dyer Dhow Derby.

1951

- Buckingham House arrives by barge from Old Saybrook, CT.
- Staff now 27 full-time, 14 part-time.
- Admission \$.75 Adults, \$.25 Children.

1952

- Briggs Cunningham presents schooner-yacht *Brilliant*.
- S.S. *United States* sets transatlantic speed record.

1953

- Guided tours of the Museum offered for the first time, led by college students.
- Summer — *Brilliant* begins weekly cruises for Mariner Training Program.

1954

- Mystic Seaport 25th anniversary celebration events held.
- Hurricanes Carol and Edna damage Museum.
- 21 January — First nuclear submarine, *Nautilus*, launched on the Thames River in Groton, CT, eight miles from Mystic Seaport.

1955

- First session of Munson Institute of American Maritime History summer graduate program.
- Summer — Exhibits "activated" with live attendants; beginning of live interpretation at Mystic Seaport.

1956

- First use of containerization as means of shipping goods globally.

1957

- Evidence of *Charles W. Morgan* stern windows, hidden since 1890s, discovered. Windows and original stern decoration replaced.
- Staff now 60 full-time.
- Admission: \$1.50 Adults, \$.25 children.



auto traffic.

- International Treaty makes Antarctica a scientific preserve.

Timeline

- 1930s
- 1940s
- 1950s
- 1960s
- 1970s
- 1980s
- 1990s
- 2000s
- 2010s



[View a slideshow of images from 1950 & 60s](#)



1958

- 3 August — Nuclear powered submarine *Nautilus* "achieved the impossible" by reaching the geographic north pole—90 degrees north.
- First commercial transatlantic jet flight.

1959

- Spring — South parking lot opened, replacing parking area on present Village Green. First attempt to preserve period mood by isolating Museum from

Mystic Seaport. 2015. 1960s.



About Mystic Seaport ► History of Mystic Seaport ► 1960s

1960S

The completion of the nearby interstate highway 95 offered convenient access for visitors from the major markets between New York and Boston. By 1968—the year the Museum was featured in *National Geographic Magazine*—more than half a million visitors arrived. During this period of expansion the Planetarium, Seamen's Inne, Mildred C. Mallory Memorial Membership Building, G.W. Blunt White Library, and the expanded Museum store were opened. In 1964, the fishing schooner *L.A. Dunton* joined the Museum's fleet of historic vessels.

With such success came fears of overextension, especially as the growing fleet of large vessels exceeded the Museum's ability to care for them. The small shipyard and marine railway opened in 1957 could not keep up with the needed work. The ferryboat *Brinckernhoff*, which had come in 1950, was let go in 1961. The *Australia* was hauled ashore for work in 1961 and never returned to the water. Additional vessels were passed on to other organizations to reduce the size of the growing fleet.

1960

- 14 May — Planetarium opens. Mystic River Diorama (scale model) construction begins.

1961

- Fall — Beginning of local school sailing classes.

1962

- Opening of Doctor's Office, Hoop Shop, Print Shop, and Weave Shop exhibits.
- Rachael Carson's *Silent Spring* published.

1963

- September — *L.A. Dunton* purchased in Grand Bank, Newfoundland.
- Male exhibit staff costumed for the first time on Museum grounds.

1964

- Almost 3,000 visiting boats tie-up at the Museum during the summer.
- Cooperage exhibit opens.



1966

- *Charles W. Morgan* becomes a Registered National Historic Landmark.

1968

- Mystic Seaport featured in *National Geographic Magazine*.
- New Shoreham Life-Saving Station arrives by barge from Block Island, RI.

1969

- Museum President Waldo Johnston travels to Europe and Scandinavia to observe ship preservation techniques.

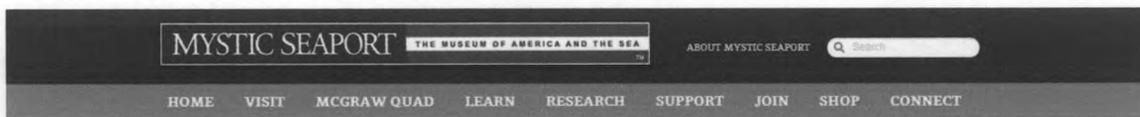
Timeline

- 1930s
- 1940s
- 1950s
- 1960s
- 1970s
- 1980s
- 1990s
- 2000s
- 2010s

[View a slideshow of images from 1950 & 60s](#)



Mystic Seaport. 2015. 1970s.



About Mystic Seaport ► History of Mystic Seaport ► 1970s

1970S

To meet the growing demands of an aging wooden fleet Mystic Seaport, under the leadership of Waldo Johnston, made a major commitment to the preservation of its ships by building the Henry B. duPont Preservation Shipyard on the former site of the Charles Mallory shipyard. The first major task for the new Preservation Shipyard, the first of its kind, was to restore the National Historic Landmark *Charles W. Morgan*, signalling a new mission for the Museum: the preservation of maritime skills as well as artifacts. The shipyard needed skilled shipwrights to care for the Museum's wooden fleet, so it became a center for both experienced shipbuilders and young people eager to learn. With the arrival of John Gardner, Mystic Seaport widened its emphasis on traditional wooden small craft and began to offer boatbuilding and boat-handling classes. This effort to preserve maritime skills included the new Special Demonstration Squad, created to engage visitors in traditional maritime skills, such as sail-handling, rowing, and fishspitting.



1970

- Spring — Executive Committee of Trustees approves concept of a shipyard facility with a lift dock.
- August — Trustees vote to refloat the *Charles W. Morgan*.
- Boatbuilding classes first offered by John Gardner.

1972

- Spring — Fireplace cooking demonstrations

begin in the Buckingham House.

- Summer — Beginning of live demonstrations of maritime skills at the Museum with activities performed by Special Demonstration Squad and chanteymen.
- July — Executive Board votes to purchase the Rossie Mill (future site of the Collections Research Center).
- Federal Clean Water Act.
- Federal Marine Mammal Protection Act.

1973

- May — Steamboat *Sabino* arrives for one-year trial; purchased by the Museum in May 1974.
- October — Shipyard lift dock completed; *Charles W. Morgan* refloated in December and hauled on lift dock in January 1974.

1976

- July/August — First Antique and Classic Boat Rendezvous at the Museum.
- Bicentennial observations bring largest attendance ever, almost 578,000.
- Museum Membership is now 15,082.

1977

- Williams College-Mystic Seaport Program in American Maritime Studies for undergraduate students begins.
- First Lantern Light Tour season.

1979

- Mystic Seaport's 50th anniversary celebration.
- Museum property consists of 17 acres of exhibits, 44 acres total.



©Mystic Seaport 1970-2015

Timeline

- 1930s
- 1940s
- 1950s
- 1960s
- 1970s
- 1980s
- 1990s
- 2000s
- 2010s



View a [slideshow of images from the 1970s & 80s](#)

Home | Visit | Learn | Research | Support | Join | Shop | Connect | Weddings & Events | About | Press Room | MY TRIP | Sponsors

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 888.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved

Mystic Seaport. 2015. Buckingham-Hall House Gardens.



MYSTIC SEAPORT THE MUSEUM OF AMERICA AND THE SEA

ABOUT MYSTIC SEAPORT

HOME
VISIT
MCGRAW QUAD
LEARN
RESEARCH
SUPPORT
JOIN
SHOP
CONNECT

Buckingham-Hall House Gardens

[Add to My Trip](#) | [View My Trip](#)



The gardens at the Buckingham-Hall House are a representation of the Hall family's coastal homestead in the mid-1830s. This pre-industrial family subsisted on large gardens filled with vegetables, herbs, fruits, and flowers. The family would use their produce in making food, dyeing textiles, and creating remedies throughout the year.

With practicality in mind, the Hall family had a site-specific layout of the gardens, meeting the needs of the plants and the family. Each garden is placed according to sun exposure, soil conditions, proximity to kitchen, and water supplies.

New England in the 1830s was a self-sufficient time. The Halls relied heavily on the collection of seeds to plant for the next season. Using the seeds from plants that performed well, the garden had a greater resistance to pests, climatic extremes, and disease. This is much of what we strive for today: high yielding crops and a less expensive production.

The Kitchen Garden

The Buckingham-Hall House kitchen garden is filled with vegetables and herbs. We practice horticultural methods with crop rotation and use horse manure, and also mulch with salt marsh hay and when available, seaweed. The produce grown in this garden is used in the Buckingham-Hall House cooking demonstrations and in the Children's Museum's programs.



Parlor Garden

The parlor garden welcomes visitors with bright heirloom annuals and perennials. This is the garden commonly seen from the parlor room and the area is designed for pleasure and utility. The parlor garden contains a number of show-stopping flowers and herbs, including:

Balsam, Touch-Me-Not (*Impatiens balsamina*)

This annual has pink rose-like flowers that bloom from early summer to fall. The name Touch-Me-Not was given due to the nature of the seed pods. When touched, balsam's ripe seed pods burst, flinging the seed away from the plant.

Nasturtium (*Tropaeolum majus*)

Nasturtium is a true beauty in the garden. This climber has beautiful blooms from summer to frost. Along with attracting butterflies and hummingbirds, this plant is edible. The leaves can be used as greens for salad.

The Fruit Yard

The fruit yard was a vital garden for the Halls; much of the produce grown here was consumed or made into jellies, jams, pies, or cider.

Location

Map Location: 41



Learn More

Life in the Buckingham Hall House was filled from dawn to dusk, season to season, with hard work, business transactions, and the voices of visiting friends and relatives.

What you'll find in this garden:



Home | Visit | Learn | Research | Support | Join | Shop | Connect | Weddings & Events | About | Press Room | MY TRIP | Sponsors

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 866.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved.

Mystic Seaport. 2015. Burrows House Garden.

MYSTIC SEAPORT

THE MUSEUM OF AMERICA AND THE SEA

ABOUT MYSTIC SEAPORT

Q Search

HOME VISIT MCGRAW QUAD LEARN RESEARCH SUPPORT JOIN SHOP CONNECT

Burrows House Garden[Add to My Trip](#) | [View My Trip](#)

The Burrows family, who occupied the Burrows House during the 1860s and 1870s, was typical of working-class citizens living in a waterfront village. The Industrial Revolution brought about many changes that affected life in America, including gardening activities. The availability of manufactured garden equipment, exotic plant materials coming in from all over the world, and more leisure time all contributed to the shift in gardening practices.

New England gardens were no longer needed solely for utilitarian purposes. There was no longer a need for large fields of crops, such as corn. Large gardens packed with produce were replaced with smaller vegetable and flower gardens. Flower gardens were no longer just for the very wealthy people. The art of home flower gardening was born!

Let us go back to the Burrows family. Among the many financial difficulties and health woes that Mrs. Burrows is enduring she has to figure out how to use her new gardening tools.

Mrs. Burrows has a list of garden tasks: untangling her new hose, filling her bright colored pots with fuchsias, and let's not talk about the mower. She also needs to read her new issues of *The Horticulturalist* and *Hovey's Magazine* to be updated and inspired. When will she have time for a game of croquet?

The Burrows garden is filled with heirloom varieties of plants that define the practices of the 19th century, including:

Sweet Autumn Clematis (*Clematis paniculata*):

Native to Japan, this late blooming climber is breathtaking. With a sweet smell, almost akin to almond, Clematis can surely please.

Evening Primrose (*Oenothera missouriensis*)

Originally found in South Central United States, this vigorous perennial has a trailing habit.

Love-in-a-Mist (*Nigella damascena*)

This is a unique flower from southern Europe that offers texture and color. Love-in-a-Mist has papery-textured flowers with waxy foliage. Both flowers and seed pods are great in cut flower or dried arrangements.

**Location**

Map Location: 28

**Learn More**

The exact date of the construction of the Burrows House is unknown, although inside mouldings and other details indicate the years between 1805 and 1825. Originally situated on the opposite side of the Mystic River, the house was to be demolished to make way for a bank in 1953 when it was saved by Mystic Seaport.

What you'll find in this garden:

[Home](#) | [Visit](#) | [Learn](#) | [Research](#) | [Support](#) | [Join](#) | [Shop](#) | [Connect](#) | [Weddings & Events](#) | [About](#) | [Press Room](#) | [MY TRIP](#) | [Sponsors](#)

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 888.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved

Mystic Seaport. 2015. Charles W. Morgan.



Visit ► Explore ► CHARLES W. MORGAN

CHARLES W. MORGAN



The Last Wooden Whaleship in the World

The *Charles W. Morgan* is the last of an American whaling fleet that numbered more than 2,700 vessels. Built and launched in 1841, the *Morgan* is now America's oldest commercial ship still afloat – only the USS *Constitution* is older.

The *Morgan* was launched on July 21, 1841 from the yard of Jethro and Zachariah Hillman in New Bedford, Massachusetts. She typically sailed with a crew of about 35, representing sailors from around the world. The whaleship measures 106 feet, 11 inches length on deck with her beam measuring 27 feet, 9 inches. Her main truck is 110 feet above the deck, fully-rigged, and she carries 7,134 square feet of sail. The huge try-pots used for converting blubber into whale oil are forward, below are the cramped quarters in which her officers and men lived.



Over an 80-year whaling career, the *Morgan* embarked on 37 voyages with most lasting three years or more. Built for durability, not speed, she roamed every corner of the globe in her pursuit of whales. She is known as a "lucky ship," having successfully navigated crushing Arctic ice, hostile natives, countless storms, Cape Horn roundings and, after she finished her whaling career, even the Hurricane of 1938.

After her whaling days ended in 1921, the *Morgan* was preserved by Whaling Enshrined, Inc. and exhibited at Colonel Edward H.R. Green's estate at Round Hill in South Dartmouth, Massachusetts, until 1941. In November of that year, the *Morgan* came to Mystic Seaport where she has since dominated the waterfront at Chubb's Wharf.

The whaleship was designated a National Historic Landmark by order of the Secretary of the Interior in 1966, and she is also a recipient of the coveted World Ship Trust Award. Since her arrival at Mystic Seaport more than 20 million visitors have walked her decks. Where once she hunted and processed whales for profit, her purpose now is to tell an important part of our nation's maritime heritage and the lessons that history has for current generations.



Restoration, Preservation and the 38th Voyage



At Mystic Seaport the *Charles W. Morgan* has been given a new lease on life; however, her future vitality depends on continual preservation. A major program of restoration and preservation was begun in 1968 to repair her structurally, and during the course of this work, it was decided to restore her to the rig of a double-top-sail bark, which she carried from 1867 through the end of her whaling career. She appears as she was during most of her active career.

In January 1974, after removal from her former sand and mud berth, she was hauled out on the lift dock in the Henry B. duPont Preservation Shipyard for inspection and hull work as needed. Her hull proved to be in remarkably good condition, with only a new false keel, shoe and some planking being required.

In November 2008 the *Morgan* returned to the Museum's shipyard for restoration. The project renewed areas of the vessel from the waterline down to her keel and also addressed the bow and stern. The whaleship was re-launched July 21, 2013 and left Mystic Seaport May 17, 2014 to embark on her 38th Voyage to historic ports of New England. The nearly three-month long journey raised awareness of America's maritime heritage and called attention to issues of ocean sustainability and conservation. The ship returned from her 38th Voyage to Mystic Seaport on August 6, 2014 and has resumed her role as an exhibit and the flagship of the Museum.



The 38th Voyage

History was made during the summer of 2014 when Mystic Seaport took the last remaining wooden whaleship in the world back to sea. Following a five-year restoration, the *Charles W. Morgan* sailed on her 38th Voyage to New England ports-of-call, raising awareness of America's maritime heritage and calling attention to issues of ocean sustainability and conservation.

Support the *Morgan*

The *Charles W. Morgan* is the last of an American whaling fleet that sailed for over 200 years and numbered more than 2,700 vessels. Her story is crucial to understanding a critical chapter in the history of our nation. We invite you to support this National Historic Landmark.

The Restoration

- Restoring the *Morgan*
- Restoration Updates
- *Morgan* Shipwright's Blog

Learn More

- *Charles W. Morgan* History
- *Charles W. Morgan* Research Resources
- *Charles W. Morgan*, Preserving the Last Wooden Whaleship in the World

Restored to Greatness

Restored to Greatness, Set to Sail: Whaleship



History at Sea and at Home

Charles W. Morgan: History at Sea and at Home



Mystic Seaport. 2015. Charles W. Morgan Programs.



Learn ▶ K-12 Programs ▶ CHARLES W. MORGAN Programs

CHARLES W. MORGAN PROGRAMS

The *Charles W. Morgan* is the last wooden whaleship in the world and a National Historic Landmark vessel. After a five-year restoration in the Henry B. duPont Preservation Shipyard at Mystic Seaport, the 1841 whaleship embarked on an historic 38th Voyage to New England ports in the summer of 2014. In honor of this historic restoration and voyage, Governor Dannel P. Malloy designated the 2013-2014 academic year to be the "Year of the *Charles W. Morgan*" in the State of Connecticut. The designation gave students across the state and country a unique opportunity to learn about Connecticut maritime history, the significance of the whaling industry, and the importance of the state's maritime heritage.



The *Charles W. Morgan*

Mystic Seaport developed special programming in celebration of the "Year of the *Charles W. Morgan*" and these programs are now available as part of the Museum's regular offerings.

Music on the *Morgan* ▶

Two New Roleplaying Performances ▶

New Virtual Program ▶

Primary Source Workshops: Where Students Become Historian Detectives ▶

To Register

To learn more and to make a reservation for your classroom, please call 860.572.5322 ext. 1 or email rebecca.shea@mysticseaport.org.

Reservations for virtual programs and primary source workshops must be made at least three weeks in advance.

Mystic Seaport for Educators

Visit the Mystic Seaport for Educators (MSE) website to access materials that supplement the Museum's *Charles W. Morgan* programs.

More Information

- *Charles W. Morgan*
- Financial Aid

[Home](#) | [Visit](#) | [Learn](#) | [Research](#) | [Support](#) | [Join](#) | [Shop](#) | [Connect](#) | [Weddings & Events](#) | [About](#) | [Press Room](#) | [MY TRIP](#) | [Sponsors](#)

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 860.572.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved

Mystic Seaport. 2015. Field Trip Resources and Common Core.



Learn ▶ K-12 Programs ▶ Field Trip Resources & Common Core

FIELD TRIP RESOURCES & COMMON CORE



Mystic Seaport provides a springboard for meaningful, integrated learning experiences that offer varied opportunities for addressing the Common Core State Standards. Students at all levels can access and gather information from primary sources, investigate topics, analyze, integrate, and present information in many forms.

We hope you will find these resources helpful when preparing for a self-guided or staff-guided tour.

Common Core and State Standards

- Mystic Seaport educational programs and the Common Core
- Educational programs' connections to Connecticut state standards in social studies and science

Mystic Seaport Guided Tour

- Pre-visit questions, post-visit activities, and online resources

Mystic Seaport Self-Guided Tour

- Chaperone itineraries: Life in a Seaport Town, Ships—Form Follows Function, Shoreside Industries, and Whaling in the 19th Century
- Pre-visit questions, post-visit activities, and online resources for self-guided tours
- Instructions and link to photos for Mystic Seaport object observation activity

How to Read an Object Handouts

- Object analysis for elementary school students
- Object analysis for middle and high school students

Mystic Seaport Bibliography

- Bibliography with suggested age ranges

Education Programs

Download our 2014-2015 Education brochure.

Register or More Information

To make a tour reservation, call 860.572.5322, ext. 1 or email rebecca.shea@mysticseaport.org.

Financial Aid

Financial aid is available for student fees for Mystic Seaport educational programs, including guided tours, self-guided field trips, in-school and overnight programs.

[Home](#) | [Visit](#) | [Learn](#) | [Research](#) | [Support](#) | [Join](#) | [Shop](#) | [Connect](#) | [Weddings & Events](#) | [About](#) | [Press Room](#) | [MY TRIP](#) | [Sponsors](#)

Mystic Seaport 75 Greenmanville Ave., Mystic, CT 06355
860.572.0711 | 860.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved

Mystic Seaport. 2015. Gardens.



Gardens

[Add to My Trip](#) | [View My Trip](#)



Throughout the Museum's 19 acres you will find a diverse collection of gardens, trees, and shrubs which are labeled indicating both the common and botanical name. Our gardens contain hundreds of different varieties of plants that accentuate the beauty and historical context of the Mystic River, ships, and 19th-century village.

The Museum's gardens are educational tools used to create interest in plants and gardening. They are designed to motivate and excite visitors about horticultural history and our heritage as New England gardeners.

Mystic Seaport has re-created two 19th-century gardens, the Burrows House garden and the Buckingham-Hall House garden, that portray the social order, economy, and cultural pursuits brought about by the Industrial Age. Most plants used are heirloom varieties, many of which are popular today. Additional gardens can be found throughout Museum grounds, including a Children's Zoo garden featuring plants with fun names—like elephant ear plants—to appeal to future gardeners.

Explore the Gardens

- Buckingham-Hall House Gardens
- Burrows House Garden
- Children's Zoo Garden
- Greenmanville Ponds
- Mallory Birds & Butterflies Garden
- Memorial Garden
- North End Grass Garden

[Home](#) | [Visit](#) | [Learn](#) | [Research](#) | [Support](#) | [Join](#) | [Shop](#) | [Connect](#) | [Weddings & Events](#) | [About](#) | [Press Room](#) | [MY TRIP](#) | [Sponsors](#)

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
888.572.0711 | 888.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved

Mystic Seaport. 2015. Henry B. DuPont Preservation Shipyard.



Henry B. duPont Preservation Shipyard

Add to My Trip | View My Trip



Witness the art of wooden shipbuilding in the Henry B. duPont Preservation Shipyard, an awe-inspiring opportunity to watch skilled craftspeople perform skills made nearly extinct by steel and fiberglass.

From a visitors' gallery, the Shipyard offers a bird's-eye view of carpenters' shops, an amazing 85-foot spar lathe, a rigging loft and a large, open area where the Museum's vessels are brought indoors for repair.

Other shipyard sights include a paint shop, a metalworking shop, documentation shop, lumber shed and an old-fashioned saw mill full of rough-cut logs. Best of all, these sights are also being used, allowing us to employ historic methods for historic vessels.

Location

Map Location: 2

More Information

- Hays and Ros Clark Shiplift
- John Gardner Small Boat Shop
- Marine Engines
- Research & Documentation Shop

Current Restoration Projects

- Sabino
- Mayflower II
- Shipyard Blog

Charles W. Morgan Restoration Project

- Restoring an Icon: *Charles W. Morgan*
- Morgan Shipwright's Blog

Events



Antique Marine Engine Exposition

AUGUST 15-16 – Join us for the largest antique marine engine show in the nation. Saturday: 9 am-5 pm / Sunday: 9 am-3 pm

Home | Visit | Learn | Research | Support | Join | Shop | Connect | Weddings & Events | About | Press Room | MY TRIP | Sponsors

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 888.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved

Mystic Seaport. 2015. History of Mystic Seaport.



About Mystic Seaport » History of Mystic Seaport

HISTORY OF MYSTIC SEAPORT



A legendary maritime destination – for more than 300 years.

Long before Mystic Seaport's ships, shops and shipyard, the banks of the Mystic River were filled with ships, shops, and shipyards. Since the 1600s, this historic area has been a center of shipbuilding. Between 1764 and 1919—the golden age of American maritime enterprise—more than 600 vessels were constructed along the Mystic River. But with the advent of steam power and the decline of wooden shipbuilding after the Civil War, textile manufacturing became Mystic's dominant industry.

Big dreams during the Great Depression.



Mystic Seaport's three founders: (l to r) Carl C. Cutter, Edward E. Bradley, and Dr. Charles K. Stillman

As the great Age of Sail gave way to steamships and railroads, wooden ships and boats were turned into firewood and the nation's seafaring traditions began to disappear, three Mystic residents decided to work together to keep the past alive.

On December 29, 1929, Edward E. Bradley, an industrialist, Carl C. Cutter, a lawyer, and Dr. Charles K. Stillman, a physician, signed the papers incorporating the Marine Historical Association, today known as Mystic Seaport. Their dream: create a dynamic, educational institution to preserve America's maritime culture—and turn the achievements of a past era into an

inspirational force for the future.

Time to get growing.

Despite the economic conditions of the Great Depression, Mystic Seaport grew rapidly. Donations of log books, photography, ships plans and other maritime artifacts poured into the one-building museum. In 1941, Mystic Seaport acquired the *Charles W. Morgan*, the country's last wooden whaleship from the once-great Yankee fleet. Historic buildings from across New England were also moved in to complement the *Morgan*—and the authentic coastal village area of Mystic Seaport was born.

Over the next 50 years, Mystic Seaport experienced explosive growth, amassing the world's largest collections of maritime photography (over 1 million images) and boats (nearly 500), as well as collecting two million other maritime artifacts. And the 1970s saw the creation of the Henry B. duPont Preservation Shipyard, additional exhibition buildings and several new accredited educational programs.



The *Charles W. Morgan* arrives in Mystic, Nov. 1941

Mystic Seaport reaches its goals. Then, sets new ones.



Launch of the freedom schooner *Amistad* in 2000

By the 1990s, Mystic Seaport was widely recognized as the nation's leading maritime museum. In 1996, Mystic Seaport underscored its mission to create a broad public understanding of the relationship of America and the sea with a six-week seminar entitled *America and the Sea*, which encouraged college professors from around the country to incorporate maritime history into their teachings.

In 1998, Mystic Seaport began construction of the freedom schooner *Amistad*—marking a major educational program centered on the re-creation of an historic vessel from the keel up. In 2000, the Museum published its 70th publication, *America and the Sea: A Maritime History*, described by Kirkus Reviews as "the definitive work on the subject." And in the summer of 2000, the dramatic exhibit *Voyages: Stories of America and the Sea* opened to national acclaim.

Bringing hundreds of years of history into the future.

Now, Mystic Seaport is making the history of America's relationship with the sea even more accessible to all-new audiences. As part of an extensive expansion plan that includes new exhibit halls and reception areas, the Museum's state-of-the-art Collections Research Center provides easy and convenient ways for scholars and researchers from around the world to access Mystic Seaport's renowned archives, via the Internet and integrated databases. It's just one of many ways this showcase of the past two centuries is preparing for the next one.



The Collections Research Center at Mystic Seaport opened its doors in 2001

Timeline

- 1930s
- 1940s
- 1950s
- 1960s
- 1970s
- 1980s
- 1990s
- 2000s
- 2010s

Mystic Seaport. 2015. In-School Programs.



Learn ▶ K-12 Programs ▶ In-school Programs

IN-SCHOOL PROGRAMS



Imagine transporting the sights and sounds of a 19th-century village right into your 21st-century classroom. Students will climb aboard a whaling ship and travel the world while never leaving the school grounds! Mystic Seaport Educators bring the Museum's collections to your class through a variety of programs. Activities can be tailored for multiple age groups and are designed for classroom-sized groups.

We offer a variety of in-school programs:

[History-to-Go® ▶](#)

[Science-to-Go® ▶](#)

Fees and Registration

In-school programs are \$175 per program plus mileage. Up to two additional presentations may be scheduled on the same day for an additional \$80 per program. Full payment is due within 30 days of making the reservation.

To make a reservation, call 860.572.5322, ext. 1 or email rebecca.shea@mysticseaport.org

The Facts

- Grades: Pre-K-12
- Offered: Year-round
- Times: Arranged to accommodate group needs
- Length: 45 minutes
- Group Size: 30 students (classroom-sized groups)

Virtual Programs

Visit Mystic Seaport without leaving your classroom. Using Skype technology and state-of-the-art equipment in our production studio at Mystic Seaport, a Museum educator will lead your students in an in-depth dialogue about various topics in American maritime history. [Learn more.](#)

[Home](#) | [Visit](#) | [Learn](#) | [Research](#) | [Support](#) | [Join](#) | [Shop](#) | [Connect](#) | [Weddings & Events](#) | [About](#) | [Press Room](#) | [MY TRIP](#) | [Sponsors](#)

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 888.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved

Mystic Seaport. 2015. K-12 Programs.

MYSTIC SEAPORT

THE MUSEUM OF AMERICA AND THE SEA

ABOUT MYSTIC SEAPORT

Search

HOME VISIT MCGRAW QUAD LEARN RESEARCH SUPPORT JOIN SHOP CONNECT

Learn ▶ K-12 Programs

K-12 PROGRAMS

Mystic Seaport is an experiential education facility where students participate in hands-on history and science in a vibrant setting. Founded in 1929, our 19-acre Museum includes a recreated 19th-century seafaring village, historic vessels and small boats, exhibit galleries, a Planetarium, and one of the world's largest collections of maritime artifacts.

We offer unparalleled opportunities for students to climb aboard historic ships, interact with costumed roleplayers from 1876, learn about the stars in the sky, explore coastal life and trades, and even take a cruise aboard one of our National Historic Landmark vessels, the steamboat *Sabino*.

Educators can choose from a variety of educational programming, including self-guided exploration, guided tours with hands-on activities, planetarium shows, roleplayer and chantey programs, horse-drawn carriage rides, overnight programs, in-school and virtual programs, and primary source workshops. Our Education Department also offers professional development programs that provide teachers with behind-the-scenes tours and thematic workshops that correlate the Museum's vast collections with classroom curriculum.

We have worked with educators and students for more than 60 years to provide an exceptional experience tailored to the needs of their curriculum. Our educational programs emphasize authentic, hands-on, relevant learning in which students are active and collaborative participants in their education.



Students learn about the 19th-century printing trade inside the Mystic Print Shop.



To Register

Call 860.572.5322 ext. 1 or
email rebecca.shea@mysticseaport.org

More Information

- Plan a Field Trip
- In-school Programs
- Planetarium Programs
- Virtual Programs
- Primary Source Workshops
- Ship to Shore Overnight Program
- CHARLES W. MORGAN Programs
- Field Trip Resources & Common Core
- Homeschool Programs
- Education Program Fees & Logistics
- Educators' Weekend
- Professional Development

2014-2015 Education Programs



Download the 2014-2015
Mystic Seaport Education
brochure.

Financial Aid

Financial aid is available
for our educational
programs, including
guided tours, self-guided
field trips, in-school and
overnight programs. Call

860.572.5322 ext. 1 for details.

Mystic Seaport for Educators

The Mystic Seaport for Educators community includes educators, families, and students involved in Mystic Seaport projects, partnerships, and website content creation. Working together, we aim to bring the treasures and resources of Mystic Seaport out of the Museum and into classrooms and homes across the country.

Orion Award

This annual award for excellence in experiential education recognizes inspiring teachers.

Home | Visit | Learn | Research | Support | Join | Shop | Connect | Weddings & Events | About | Press Room | MY TRIP | Sponsors

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 860.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved.

Mystic Seaport. 2015. Mayflower II: Replica Galleon.

MYSTIC SEAPORT THE MUSEUM OF AMERICA AND THE SEA

ABOUT MYSTIC SEAPORT

Q Search

HOME VISIT MCGRAW QUAD LEARN RESEARCH SUPPORT JOIN SHOP CONNECT

MAYFLOWER II: Replica Galleon

Add to My Trip | View My Trip



Mayflower II arriving at Mystic Seaport in December 2014

The historic *Mayflower II*, which is owned by Plimoth Plantation, arrived at Mystic Seaport December 14, 2014 to undergo a multi-year restoration in the Henry B. duPont Preservation Shipyard. The restoration of the 57-year-old wooden ship will be carried out over several years with the ship spending winter and spring at Mystic Seaport and returning to Plymouth each summer and fall. The project is scheduled for completion prior to 2020—the 400th anniversary of the Pilgrims' arrival.

The ship is wrapping up her first stay in the shipyard and is tentatively scheduled to depart for Plymouth on May 16, 2015. The vessel is closed to visitors.

History of the *Mayflower II*

Mayflower II is a replica of the original *Mayflower* that transported the Pilgrims to Massachusetts in 1620. It was Englishman Warwick Charlton's idea to build *Mayflower II*; he wanted to commemorate the historic ties between England and America, which were strengthened during World War II. Plimoth Plantation agreed to maintain and exhibit *Mayflower II* once she reached the United States. The new ship was built from 1955-57 at Upham Shipyard in the town of Brixham in Devon, England. She sailed to the United States in 1957.

The vessel is a full-scale reproduction of the original *Mayflower*. The details of the ship, from the solid oak timbers and tarred hemp rigging to the wood and horn lanterns and hand-colored maps, were carefully re-created to give visitors a sense of what the original 17th-century vessel was like. *Mayflower II* does feature a few modifications, with the most notable difference being the large, modern staircase between the main and lower decks. (In the 17th century ladders were used.) Electric lights illuminating the dark corners of the lower deck were also not standard in the 1600s. Other minor modifications were made to *Mayflower II* to make sure the vessel would be accessible, safe, and comfortable for the visiting public.



Mayflower II at sea
Photo courtesy Plimoth Plantation

The celebrated ship is a major exhibit of Plimoth Plantation and a leading tourism attraction in the Commonwealth of Massachusetts, drawing millions of people from around the world to Plymouth's historic waterfront to learn about the nation's early Colonial history.

Location

Map Location: 2

More Information on the Plimoth Plantation Website

- *Mayflower II* restoration updates
- Captain's blog
- History of the *Mayflower II*
- Support the restoration project

Restoration News & Updates



MAYFLOWER II High and Dry
The ship was hauled out of the water so that restoration work can begin in earnest!



MAYFLOWER II Arrives
The full-scale reproduction ship owned by Plimoth Plantation will undergo restoration at the Museum's shipyard.



MAYFLOWER II to Arrive on Sunday
The historic ship is set to arrive at Mystic Seaport this Sunday after 1 p.m.



Mystic Seaport Announces Collaborative Restoration of MAYFLOWER II
Work will begin on the vessel at the Mystic Seaport shipyard in December 2015.

[View the Mayflower II Restoration Archive >](#)

Home | Visit | Learn | Research | Support | Join | Shop | Connect | Weddings & Events | About | Press Room | MY TRIP | Sponsors

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 888.573.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved.

Mystic Seaport. 2015. Mission, Vision, and Core Values.

MYSTIC SEAPORT THE MUSEUM OF AMERICA AND THE SEA ABOUT MYSTIC SEAPORT

[HOME](#) [VISIT](#) [MCGRAW QUAD](#) [LEARN](#) [RESEARCH](#) [SUPPORT](#) [JOIN](#) [SHOP](#) [CONNECT](#)

About Mystic Seaport ► Mission, Vision and Core Values

MISSION, VISION AND CORE VALUES



Mission

Mystic Seaport is a museum that strives to inspire an enduring connection to the American maritime experience.

Vision

Mystic Seaport will significantly influence how new generations engage with our nation's past, present, and future.

Core Values

- Knowledge
- Authenticity
- Inspiration
- Stewardship
- Community

[Home](#) | [Visit](#) | [Learn](#) | [Research](#) | [Support](#) | [Join](#) | [Shop](#) | [Connect](#) | [Weddings & Events](#) | [About](#) | [Press Room](#) | [MY TRIP](#) | [Sponsors](#)

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
 860.572.0711 | 888.973.2767 | info@mysticseaport.org

Copyright © 2015 Mystic Seaport. All Rights Reserved

Mystic Seaport. 2015. Mystic Seaport Marina.

MYSTIC SEAPORT

THE MUSEUM OF AMERICA AND THE SEA

ABOUT MYSTIC SEAPORT

Search

HOME VISIT MCGRAW QUAD LEARN RESEARCH SUPPORT JOIN SHOP CONNECT

Visit ► Plan your Visit ► Mystic Seaport Marina

MYSTIC SEAPORT MARINA



Sail back in time...aboard your own vessel.

Mystic Seaport is an ideal destination, especially by boat. Located on the charming and historic Mystic River, we offer well-protected docks that are north of both bridges and just a short distance from Long Island Sound.

While docked at Mystic Seaport Marina, you and your guests arriving aboard will receive complimentary Museum admission. We invite you to stroll through our 19th-century seafaring village, climb aboard historic vessels, and explore exhibit halls. You'll also have the unique opportunity to enjoy the beauty of our grounds in the evening after visitors are gone for the day, an experience reported by many to be the most magical part of their stay.

Dockage also includes free wireless internet, power, water, laundry facilities, and additional amenities. A courtesy van is available for trips to local grocery and marine supply stores. Downtown Mystic, located just a short walk from Mystic Seaport, offers a variety of dining and shopping options.

We look forward to your visit and will do whatever possible to make your stay with us an enjoyable and memorable one.

Dockage Rates

Dock fees are computed on the basis of length overall (LOA) per night. Be sure to ask our Dock staff about the frequent boater's reward program.

Fly our burgee! Become a mariner member of Mystic Seaport and you will receive discounts on dockage and other great benefits. For more information, call 860.572.5339.

Mariner Members ►

Sustaining and Associate Member Categories ►

Benefactor and Champion Member Categories ►

Individual, Dual, Family Members and Non-Members ►

Reservations

Mystic Seaport Marina is open for business throughout the year. The Dock Office is located at the head of the Sabino Dock; attendants are on duty from 9 a.m.-5 p.m., May through October. To make a reservation, contact the Dock Office with name of boat, type, length overall, and dates desired.

Phone: 860.572.5391

- In Season: Daily, 9 a.m.-5 p.m.
- Out of Season: Reduced hours. Please leave a message and we will get back to you.

Email: docks@mysticseaport.org

Radio Contact: The Dock Office monitors radio channel 68.

2015 Boater's Guide

For complete information, please download our 2015 Boaters Guide.

Directions

Our position is 41°21.57' N x 71°57.92' W. Use U.S. chart #13214 and pay strict attention to the buoys. The channel is narrow and twisting; shoals abound just outside the channel. The Mystic River Railroad Bridge opens on call, unless a train is expected. The Mystic River Bascule Bridge (Route 1) opens at 20 minutes before each hour from 7:40 a.m. until 6:40 p.m. and opens on call prior to 7:40 a.m. and after 6:40 p.m. Both bridges monitor radio channels 9 and 13.

Brewer Yacht Yards
Collaboration

In collaboration with Brewer Yacht Yards, we are pleased to offer discounts to holders of Brewer's Preferred Customer Cards. Cardholders will receive a \$50 discount per foot on Mystic Seaport rates valid two nights per season. Boat owners not affiliated with Brewer will receive a Cruising Club Card, good for reduced rates on fuel and transient dockage at any Brewer Yacht Yard, from New York to Maine. Contact the Dock Office for more information.



Home | Visit | Learn | Research | Support | Join | Shop | Connect | Weddings & Events | About | Press Room | MY TRIP | Sponsors

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 888.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved.

Mystic Seaport. 2015. Neptune's Orchestra—Songs of the Seafarer.

MYSTIC SEAPORT THE MUSEUM OF AMERICA AND THE SEA

ABOUT MYSTIC SEAPORT

Search

HOME VISIT MCGRAW QUAD LEARN RESEARCH SUPPORT JOIN SHOP CONNECT

Neptune's Orchestra — Songs of the Seafarer

[Add to My Trip](#) | [View My Trip](#)

"Neptune's Orchestra — Songs of the Seafarer" takes visitors on a musical journey through a variety of music made by and heard by seafarers in the Age of Sail. A 15-minute audio-visual tour combines music, images, and artifacts to present a panoramic view of maritime music through the themes of "Deepwater Sail," "Fishing and Coasting," "Inland Waters," "Whaling," and "Far-Flung Ports." For an in-depth musical experience, a listening booth provides access to dozens of full-length songs from a variety of sources. The Mallory Wing houses an array of activities that allow visitors to make and play musical instruments, explore their reactions to music in visual media and investigate the processes of creating music. Live performances will be scheduled on a regular basis, and interactive workshops will enhance the experience.



Sailors in the age of sail brought their musical memories and abilities with them aboard ship, and some crews brought together people from many different backgrounds. Once a ship left port, whatever music came aboard in people's heads and hands formed the basis for any music made during the passage. Working in an occupation in which they were constantly moving from place to place, sailors sometimes encountered musical sounds and traditions far different from those they remembered from home. These encounters often led to exchange of different musical ideas, instruments, and techniques.



Out of their musical memories from home, experiences during voyages and their encounters with unfamiliar musical traditions, sailors created distinctive music that reflects their lives, work, and dreams. Songs used to coordinate the work of sailing a ship, known by the mid-nineteenth century as "chanties", often include details of the hardships, pleasures, dangers, and frustrations of life on a ship carrying cargo and passengers. Whalers' songs recounted the wonders, terrors, and drudgery of hunting and processing whales for their oil. Fishermen and coasting sailors sang of the danger of shipwreck and the quirks of shipmates and officers. Those that moved by boat up and down rivers and canals carried a variety of sounds that led to the complex musical culture of America's heartland, from the blues of Memphis to the musical gumbo of New Orleans. Music smoothed the way in innumerable encounters between mariners and the inhabitants of far-flung ports.

Mystic Seaport houses an extraordinary collection of musical instruments that went to sea, historic images of sailors, passengers, and port dwellers playing music and dancing, logbooks and journals recounting musical events, recordings, and film that will bring to life a time when making and hearing world music required traveling around the world. America's rich musical heritage owes much to the way in which seafarers and river mariners carried music, musical instruments, and musicians from place to place. This exhibit explores that history and give visitors a chance to listen, to play, and to work to the sounds created by sailors before recording was invented.

Pictured from the Museum's collection: (top right) Indian musicians aboard MAGDAPUR; (bottom left) portrait of Addison Scholfield.

Location

Map Location: 48

Clifford D. Mallory Building

Learn more

[Explore the music collection online.](#)

Sponsor

This exhibit is sponsored in part by Citizens Bank.

 Citizens Bank®

[Home](#) | [Visit](#) | [Learn](#) | [Research](#) | [Support](#) | [Join](#) | [Shop](#) | [Connect](#) | [Weddings & Events](#) | [About](#) | [Press Room](#) | [MY TRIP](#) | [Sponsors](#)

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
603.572.0711 | 800.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport All Rights Reserved

Mystic Seaport. 2015. Plan a Field Trip.

MYSTIC SEAPORT

THE MUSEUM OF AMERICA AND THE SEA

ABOUT MYSTIC SEAPORT

Search

HOME VISIT MCGRAW QUAD LEARN RESEARCH SUPPORT JOIN SHOP CONNECT

Learn ▶ K-12 Programs ▶ Plan a Field Trip

PLAN A FIELD TRIP

Mystic Seaport provides a springboard for meaningful, integrated learning experiences that offer varied opportunities for addressing the Common Core State Standards. Students at all levels can access and gather information from primary sources, investigate topics, analyze, integrate, and present information in many forms.

At Mystic Seaport you can choose from self-guided tours, guided Museum tours, planetarium programs, and additional on-site programs that include: roleplayer programs, chantey programs, music on the *Charles W. Morgan*, and horse and carriage rides.



What Educators are saying about their Mystic Seaport Experience

"I brought my History through Architecture Class to the Seaport... along with our Vessels and Voyages class (which studies maritime literature and builds small wooden boats) in all my years teaching, it was one of the best organized, information packed, and productive field trips I have ever had my students attend." —*High school teacher from Guilford, CT*

"Our visits are always thought-provoking and lead our students to want to learn more about maritime history!" —*4th grade teachers from Pawcatuck, CT*

"The weather opened up for us that Saturday evening!... Our hopes were recognized. We got to use the magnificent Planetarium telescope set up right here outdoors in North Stonington. We saw wondrous heavenly bodies, that is for sure, and I learned so much throughout the evening... Thank you... for your encouragement for the very beginning to help us find a way to do a Night Skies program outdoors in North Stonington." —*President, North Stonington Citizens Land Alliance*

"Today's Skype session [virtual education program] was fantastic and engaging. After the microphone was off, the kids said "THAT WAS SO AWESOME!" The kids were totally into the Q&A session and all the visual and interactive stuff you incorporated was perfect!! This year has been truly wonderful and our time at Mystic and learning with all of you has been tremendously fun and exciting." —*4th grade teacher from Hamden, CT*



"I wanted to thank you and your staff on behalf of Troop 41 for a great experience on Saturday. Your staff was fantastic, engaging, and totally committed to their crafts. They had inordinate patience and struck the right balance between hands on experience and their craft's historical background. The scouts learned a lot and came away with a renewed appreciation of metalworking, printing and carving. [The staff in the Planetarium] did a masterful job in the [dome] and with the navigation workshop afterwards. It was a great adventure and truly showcased Mystic Seaport at its finest! Even the dads were tickled by the insights gleaned during the day - "to coin a phrase" from the print shop, the marketing aspects of a ship's figurehead and carvings in a crowded port, and the specialized tool making necessary prior to fashioning new hardware for the *Morgan* restoration. Thank you for your flexibility to create a new program for Troop 41 and congratulations on a job well done!" —*Scoutmaster, Woodbridge CT*

More Information

- In-school Programs
- Planetarium Programs
- Virtual Programs
- Primary Source Workshops
- Ship to Shore Overnight Program
- CHARLES W. MORGAN Programs
- Field Trip Resources & Common Core
- Homeschool Programs
- Education Program Fees & Logistics
- Educators' Weekend
- Professional Development

To Register

Call 860.572.5322, ext. 1 or
email rebecca.shea@mysticseaport.org.

2014-2015 Education Programs



Download the 2014-2015
Mystic Seaport Education
brochure.

Financial Aid

Financial aid is available
for our educational
programs, including
guided tours, self-guided
field trips, in-school and
overnight programs. Call
860.572.5322, ext. 1 for details.

Home | Visit | Learn | Research | Support | Join | Shop | Connect | Weddings & Events | About | Press Room | MY TRIP | Sponsors

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 888.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved.

Mystic Seaport. 2015. Sabino: Steamboat.

MYSTIC SEAPORT THE MUSEUM OF AMERICA AND THE SEA

ABOUT MYSTIC SEAPORT

Search

HOME VISIT MCGRAW QUAD LEARN RESEARCH SUPPORT JOIN SHOP CONNECT

SABINO: Steamboat

Add to My Trip | View My Trip



The steamboat Sabino is the oldest wooden, coal-fired steamboat in regular operation in the U.S. Built in 1908 in East Boothbay, Maine, by W. Irving Adams, she spent most of her career ferrying passengers and cargo between Maine towns and islands. First she operated on the Damariscotta River in midcoast Maine. After sinking during an accident in 1918, she ran on the Kennebec River. From 1927 to 1960 she served the islands of Casco Bay, running out of Portland. For this service her narrow hull was widened with sponsons to make her more stable in the open waters. But though her configuration and passenger capacity changed through the years, her engine did not. She is still powered by the two-cylinder Paine compound steam engine installed in 1908; the present boiler was installed in 1940.

From about 1820 to 1940, coastal and riverside residents relied on steamboats as much as we do on cars and busses for convenient transportation. With poor roads and few bridges, it took far longer to travel on land than it did at eight miles an hour in a comfortable steamboat. But by 1900 the railroad had reduced the demand for steamboat service, and with the popularization of the automobile and the development of reliable paved highways in the 1920s, the steamboat became obsolete.



After being restored by the Corbin family of Newburyport, Massachusetts, the Sabino was purchased in 1974 to serve as a working exhibit at Mystic Seaport. She is operated during the warmer months on regularly scheduled runs for the enjoyment and education of visitors. The Sabino was formally designated a National Historic Landmark in 1992.

Under Restoration

Sabino is presently undergoing a major restoration in the Museum's Henry B. duPont Preservation Shipyard. She has been hauled out of the water and moved into the main shop where the shipwrights can work on her. Visitors can observe the work from a gallery above the shop floor. The restoration will address issues with her hull and include reconditioning or replacement of her boiler and numerous mechanical and systems upgrades. Her original engine will be retained and will continue to power the boat when she returns to the water in the spring of 2016. Follow the restoration on our Shipyard Blog.

How Does Sabino's Engine Work?

Steam is produced in a watertube boiler, in which the water circulates through the fire box in a series of tubes to produce high-pressure steam. Valves direct the steam first to the small high-pressure cylinder and from there to the larger low-pressure cylinder to expand against the pistons and drive the cranks that turn the propeller shaft. Her screw propeller — a maritime innovation of the 1840s — is far more efficient than the side wheels that used to drive steamboats. Where does the steam go? After leaving the low-pressure cylinder it passes through a condenser pipe on the outside of the Sabino's hull, where it is cooled back to a liquid and pumped back into the boiler to go through the process again.

Location

Map Location: 5

Did you know?

Built: 1908
 Builder: W. Irving Adams
 Location: East Boothbay, Maine
 Length: 57' 1"
 Beam: 23'
 Engine: Two-cylinder Paine compound steam engine
 Came to Mystic Seaport: 1973
 Designated a National Historic Landmark: 1992

Interesting fact: Sabino is one of the only National Historic Landmarks that you can ride on. Another example? The cable cars of San Francisco.

Shipyard Blog

Follow the progress of the Sabino restoration project on our Shipyard Blog.

SABINO Restoration Updates



Mystic Seaport Receives Grant to Restore SABINO

The Museum was awarded a \$199,806 grant by the National Park Service, in partnership with the Maritime Administration.



SABINO Moves into the Shop

The first step in SABINO'S restoration was moving her into the main shop.

[View the SABINO Restoration Archive >](#)

Home | Visit | Learn | Research | Support | Join | Shop | Connect | Weddings & Events | About | Press Room | MY TRIP | Sponsors

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
 888.572.0711 | 888.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved.

Mystic Seaport. 2015. Sentinels of the Sea.



Sentinels of the Sea – Lighthouses

Add to My Trip | View My Trip



Mystic Seaport's replica of Nantucket's Brant Point Light proudly houses "Sentinels of the Sea," an exciting multimedia exhibition recounting the history and diversity of lighthouses from around the country. Surrounded by a panorama of five LCD screens, two short films celebrate these iconic structures with stunning footage and moving images.

From the Revolutionary War era to the advent of GPS, American lighthouses were imperative to the safety and survival of an untold number of ships and sailors at sea. Hear as first-hand accounts from keepers and their families relay some of these stories of survival, as well as the difficult and sometimes perilous duties of a lighthouse keeper.

Mystic Seaport is also a proud participant of the United States Lighthouse Society's Passport Program. Purchase your passport at the Museum Store, receive a one-of-a-kind stamp at the Visitors' Reception Center, and get started on your lighthouse quest today!

About the Mystic Seaport Lighthouse

Located on the southwest point of the Museum grounds, this replica of the Brant Point Lighthouse on Nantucket was built in 1966. When the first Brant Point Light was built in 1746, it was the second operative lighthouse in New England (the first being Boston Light dating from 1716). The wooden tower, built in 1900 and on which Mystic Seaport's replica was modeled after, is the lowest lighthouse in New England with its light only 26 feet above sea level.

Like the original on Nantucket, which has a 1,300 candlepower electric light and is visible for ten miles, the Brant Point Lighthouse replica contains a fourth-order Fresnel lens. Developed in France during the 1830s, the Fresnel lens, which efficiently focuses light to create that strong beam of light that characterizes lighthouses of today, was one of the most significant developments in lighthouse technology.

The lighthouse has been a significant device for identifying harbors and warning sailors of dangers since ancient Egyptian times and have gone through a long evolutionary process, beginning with burning piles of wood, then using whale oil lamps for illumination, and culminating in the present automated, electronic lighthouses.



Location

Map Location: 56

Brant Point replica lighthouse

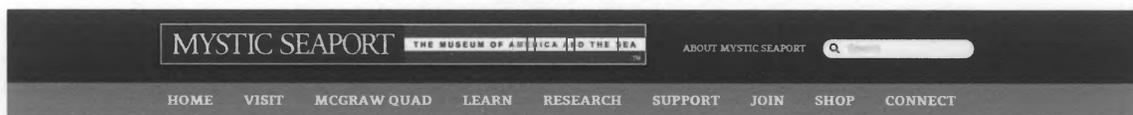
Home | Visit | Learn | Research | Support | Join | Shop | Connect | Weddings & Events | About | Press Room | MY TRIP | Sponsors

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 866.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved

Mystic Seaport. 2015. Ship to Shore Overnight Program.



Learn ▶ K-12 Programs ▶ Ship to Shore Overnight Program

SHIP TO SHORE OVERNIGHT PROGRAM



A field trip like no other!

Are your students ready for a maritime adventure? The Ship to Shore overnight program at Mystic Seaport offers your school group the opportunity to immerse itself in history. Through exploration of Mystic Seaport's 19th-century village by day and nights spent aboard the training vessel *Joseph Conrad*, and with a series of educational tours, authentic demonstrations, and hands-on activities, the Ship to Shore program is a one-of-a-kind experience.



Students learn about life at sea as they:

- Bunk with their shipmates aboard the *Conrad*
- Stargaze in the planetarium
- Sing sea songs with a chanterman
- Interact with an 1876 roleplayer
- Create handmade keepsakes using traditional sailor's tools
- Venture aloft by climbing the *Conrad*'s rigging (weather permitting)

Each Ship to Shore program is tailored to the needs of the visiting school. Schools can choose from topics such as Life in a Seaport

Town, Whaling, Cargoes, and Immigration, among others. Programs can also be designed around a custom topic of your choosing. We welcome any ideas that would help fit your trip into your curriculum!

Ship to Shore is open to all school groups, and is especially recommended for students in grades 4–9. The minimum group size for participation is 20 students and the maximum is 50 students. Schools can choose either a three-day, two-night program or a two-day, one-night program. Spring programs run from mid-February to the end of May and fall programs run from mid-September to mid-November. Overnight programs occur during the week, on any 2-3 day span from Monday to Friday.

State	Social Studies	Language Arts	Science	Math
Connecticut	1, 2	1, 3, 4	5, 4	3

Ship to Shore Programs

Two-night programs include two afternoon study tours, three morning workshops, a planetarium presentation, a chanter show, and rigging climb (weather permitting).

One-night programs include one afternoon study tour, rigging climb (weather permitting), and either a planetarium presentation or a chanter show.

Afternoon Study Tour Choices ▶

Morning Workshop Choices (2-night programs only) ▶



To Register

Call 860.572.0711, ext. 5119 or email overnight@mysticseaport.org.

Ship to Shore Details

- Offered: Spring and fall (mid-February through May and mid-September to mid-November). Overnight programs occur during the week, on any 2-3 day span from Monday to Friday.
- Length: Either three-day, two-night or two-day, one-night program
- Group Size: 20 students minimum, 45 maximum
- Chaperones: One adult per 10 students; chaperones coming under this ratio will be admitted for free
- Fees: \$220 per person (includes admission, activities, and all meals) for three-day, two-night program. \$170 per person for two-day, one-night program.

Forms and More Information

- Health Form
- Arriving at Mystic Seaport
- Chaperone Information
- Parent Information
- Student Information
- Morning Workshop Group List
- Study Group List

Mystic Seaport. 2015. Treasures from the Collections.

MYSTIC SEAPORT THE MUSEUM OF AMERICA AND THE SEA

ABOUT MYSTIC SEAPORT

Search

HOME VISIT MCGRAW QUAD LEARN RESEARCH SUPPORT JOIN SHOP CONNECT

Treasures from the Collections

[Add to My Trip](#) | [View My Trip](#)

Take an in-depth look at some of the finest artifacts drawn from the collections of Mystic Seaport. For more than 80 years, the Museum has developed collections vast in depth and scope and known worldwide for their documentary and research value. Less widely recognized but no less significant are the artistic treasures among the Museum's extensive holdings. These objects of creative expression – inspired by the power, mystery, dangers, beauty, solitude, and resources of the sea – merge impressive artistic skill with maritime content to reveal the broad influence of the sea on American life.



Chinese Robe, Manchu Dynasty. 1958.646

Visitors will immediately notice something very different about this exhibit. Rather than presenting objects and images based on their connection to unifying stories, themes, and ideas, "Treasures from the Collections" breaks new ground by presenting objects selected primarily for their artistic and aesthetic merit.

Selected by a team of knowledgeable and experienced curators, these maritime treasures are featured in the book *America and the Sea, Treasures from the Collections of Mystic Seaport*. Supported by the Henry Luce Foundation, this recent publication is the catalog and guide for the exhibit.



Oil Painting, "Ship in a Gale" by James E. Buttersworth 1949.3176

Ship models, scrimshaw, ship plans, and figureheads are all included in this stunning display of work by preeminent artists and artisans. Exhibited paintings will range from majestic ship portraits produced in oil and watercolor to powerful scenes depicting sailing ships tossed like toy boats on storm-churned seas. A select group of photographs, generally included in exhibits as reproductions, will be displayed in their original form, including rare 150-year-old examples in ornate cases with polished brass mattes.

The artists who created these treasures range from formally trained painters and photographers to whalers and sailors whose creations often depict the world they knew well. Some of the artists are famous while many are unknown. Together they produced a body of work that reveals a remarkable intellectual, emotional, and even spiritual response to the maritime world and to the maritime traditions that lie so deeply embedded in our culture.

From sailors' handwork fashioned at sea to maritime painters' oil masterpieces, the works in the show illuminate our enduring connection to the water. The history of America has been shaped by the sea, the inland waterways, and our relationship to them. This exhibit tells these stories and more, through the world-renowned collections of Mystic Seaport.



New Bedford Whaleman Isaac Bliss. 1997.90.2

Location

Map Location: 50

R. J. Schaefer Building

Sponsors

Mystic Seaport gratefully acknowledges the support of the Maximilian E. & Marion O. Hoffman Foundation, Inc. and an anonymous family foundation for funding to mount "Treasures from the Collections."

[Home](#) | [Visit](#) | [Learn](#) | [Research](#) | [Support](#) | [Join](#) | [Shop](#) | [Connect](#) | [Weddings & Events](#) | [About](#) | [Press Room](#) | [MY TRIP](#) | [Sponsors](#)

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
888.572.0711 | 888.573.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved.

Mystic Seaport. 2015. Virtual Programs.



Learn ▶ K-12 Programs ▶ Virtual Programs

VIRTUAL PROGRAMS

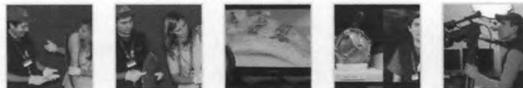
Visit Mystic Seaport without leaving your classroom!

Using straightforward Skyping technology and state-of-the-art equipment in our production studio at Mystic Seaport, a Museum educator will showcase artifacts in our Collection and discuss what it means to be a curator. The program offers a glimpse of "behind-the-scenes" activities of our curators as they catalog and care for the Museum's more than one million artifacts.



Virtual Education Themes

Choose from "Charles W. Morgan through the Collections: The Last Wooden Whaling Ship Tells Stories through Primary Sources" or "Maritime Museum Collections Sampler."



Fees and Registration

Virtual programs are \$175; additional programs on the same day are an additional \$80 per program. Maximum of three programs per day. To register, please call 860.572.5322 ext. 1 or email rebecca.shea@mysticseaport.org.

Please Note: Reservations for virtual programs must be made at least three weeks in advance.

Program Details

- Grades: 4-12
- Offered: Year-round
- Length: 45 minutes
- Group Size: Classroom size

[Home](#) | [Visit](#) | [Learn](#) | [Research](#) | [Support](#) | [Join](#) | [Shop](#) | [Connect](#) | [Weddings & Events](#) | [About](#) | [Press Room](#) | [MY TRIP](#) | [Sponsors](#)

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06255
860.572.0711 | 888.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved

Mystic Seaport Magazine. 2014. "Expanding Digital Education at Mystic Seaport." In *Mystic Seaport Magazine: Preparing the Charles W. Morgan for her 38th Voyage*.

MYSTIC SEAPORT THE MUSEUM OF AMERICA AND THE SEA
ABOUT MYSTIC SEAPORT

HOME
VISIT
MCGRAW QUAD
LEARN
RESEARCH
SUPPORT
JOIN
SHOP
CONNECT

MYSTIC SEAPORT MAGAZINE: SPRING/SUMMER 2014



Click to read

Featured Articles

- "Expanding Digital Education at Mystic Seaport"
- "The Push to the Finish"
- "Rigging a Whaleship"
- "The 38th Voyage: A Voyage of Learning and Sharing"
- "A World of Diversity aboard the Charles W. Morgan"

Open publication - Free publishing

Posted in Mystic Seaport Magazine on May 1, 2014.

Home | Visit | Learn | Research | Support | Join | Shop | Connect | Weddings & Events | About | Press Room | MY TRIP | Sponsors

Mystic Seaport 75 Greenmanville Ave. Mystic, CT 06355
860.572.0711 | 860.973.2767 | info@mysticseaport.org



Copyright © 2015 Mystic Seaport. All Rights Reserved

Narula, S. K. A Priceless Museum Artifact, But in the Ocean.

TECHNOLOGY

A Priceless Museum Artifact, But in the Ocean

An American maritime museum took its most valuable object, a 19th-century whaling ship, on a grand tour last summer.



Courtesy of Mystic Seaport



SVATI RIBSTER NARULA FEB 4, 2015

Feeling grimy and exhausted on a cool evening in late July, I was following Linda Carmeroto across a dock at the Massachusetts Maritime Academy. I was eager to get to the car she said was waiting for us in a nearby parking lot. We hadn't been introduced yet, and while walking behind her I gazed silently at the moon that had just risen over Buzzard's Bay.

Carmeroto turned to me and said, "Doesn't she look beautiful?"

I looked at the moon. "Who?"

"The *Morgan*!"

She was talking about the ship that I had disembarked from just minutes earlier, and which we were practically still standing under: the *Charles W. Morgan*, America's last surviving wooden whaling vessel. Built in 1841 in New Bedford, Massachusetts, the *Morgan* made 37 voyages over 80 years—spanning the heydays of the U.S. whaling business as well as its decline. The ship went from New Bedford to New Zealand, to Chile and to Madagascar, collecting thousands of gallons of oil and thousands of pounds of whalebone each year. At some point on its maiden voyage the *Morgan* might have crossed paths with the *Acushnet*, which had set sail from New Bedford a few months earlier and was carrying a young Herman Melville.

The *Morgan* brought home its last barrels of oil in 1921. Two decades after that the ship was acquired by the Mystic Seaport museum and tied up there on the shore of the Mystic River in Connecticut. The vessel would make appearances in film, including the 1956 Gregory Peck version of *Moby-Dick*. The director Ron Howard, before shooting his film *In the Heart of the Sea*, would come by to inspect it in 2013.

The story of the *Morgan's* return to sea is the story of a small-town museum's fight to stay relevant in the digital age.

Mystic Seaport, "The Museum of America and the Sea," holds the world's largest collection of maritime history, and the *Morgan* is its prize artifact. In the summer of 2014, after performing an extensive restoration, the museum took this most valuable artifact out to sea again for "The 38th Voyage"—a grand tour of sorts. Journalists like me were invited aboard for passages between each New England port. "I stood on that deck for 20 years and told people it would never sail," Carmeroto told me. "She made a liar out of me!" Carmeroto is one of countless Mystic Seaport employees and volunteers who, over time, ushered more than 20 million museum visitors on and off the stationary ship—delivering spiels about the boat's construction and its place in American history, and telling anyone who asked, "No, we'd never take her out to sea."

"She's too old, too big, too valuable." That's what Marelda Hart, another longtime volunteer, recalls saying. "It's an artifact, and you don't use artifacts."

But when leadership changed at Mystic Seaport in 2009, the plan for the *Morgan* changed as well. Five years later, the vessel sailed on its 38th Voyage—a smaller, shorter trip than the ones made in previous centuries, to be sure, but a hearty jaunt on the Atlantic all the same.

It's remarkable that, before this summer, no living person knew what it felt like to sail a wooden whaling ship on the open ocean, and there are now at least 100 who have experienced it. And it's unusual that the museum opted to put its most valuable artifact in harm's way. More meaningful, though, is the example this set for other institutions dedicated to curating public history: The story of the *Morgan's* return to sea is the story of a small-town American museum's fight to stay relevant in the digital age.

...

Appendix B: Columbus Museum of Art Case Study Web Sources

Columbus Museum of Art. 2015. About CMA.

TODAY'S HOURS: 10AM - 5:30PM MEMBERS JOIN DONATE SHOP BLOG

cma columbus museum of art

Change in parking. See Visiting page for details.

VISITING EXHIBITIONS COLLECTION CENTER FOR CREATIVITY LEARN ABOUT ART ABOUT CMA SUPPORT CMA OUR EXPANSION

ABOUT CMA

Stay Informed

News Room

General Information

Annual Report

Profile

Board of Trustees

Contact Us

Blog

UPCOMING EVENTS

OPEN STUDIO
MAY 9, 2015

About CMA

Columbus Museum of Art's mission is to create great experiences with great art for everyone. Whether we are presenting an exhibition, designing an art-making activity, serving a lunch, or giving directions to a visitor, we are guided by a belief in advocacy, quality, community, integrity, and creativity. We believe that art speaks to each and every one of us in different ways. Art inspires. Art challenges. Art thrives.

Approximately 200,000 people tour the Museum each year, many participating in programs designed for diverse audiences from school children to scholars. Art begins a conversation within ourselves and our community. The Columbus Museum of Art is where that conversation begins.

CMA houses art that speaks to diverse interests and styles. We have an outstanding collection of late nineteenth and early twentieth-century American and European modern art. Our collection includes spectacular examples of Impressionism, German Expressionism, and Cubism. We are also recognized for extraordinary regional collections such as the largest public collection of woodcarvings by Columbus folk artist Elijah Pierce and the world's largest repository of paintings and lithographs by Columbus native George Bellows, who is widely regarded as the finest American artist of his generation.

In 2001, the Museum acquired The Photo League collection which includes photographs by artists Berenice Abbott, W. Eugene Smith and Weegee. In 2005, the Museum acquired the Philip and Suzanne Schiller Collection of American Social Commentary Art 1930-1970, considered to be, according to Virginia MacLennan, Chief Curator of Smithsonian American Art Museum, "unquestionably the most important collection of its kind in the country." The collection includes works by Jacob Lawrence, Romare Bearden, Ben Shahn, Lucile Blanch, Lucienne Bloch, Moses Soyer, George Tooker, Paul Cadmus, Jared French, Rockwell Kent, and George Grosz. Today a commitment to contemporary art, folk art, and photography continues the Museum's dedication to showcasing art of our time.

The Museum also presents a rich menu of traveling and CMA-organized special exhibitions that reflect the diverse voices in our community. Noteworthy exhibitions organized in part or whole by the Museum include Symphonic Poem: The Art of Amarah Brenda Lynn Robinson, the first retrospective exhibition of Columbus artist Amarah Robinson, and Illusions of Eden: Visions of the American Heartland, chosen by the U.S. State Department as one of only three Millennium projects to tour outside the United States to help promote political, economic, and cultural ties and exchanges.

A series of exhibitions inspired by CMA's permanent collection have garnered critical and popular acclaim including Renoir's Women, Edgar Degas, The Last Landscapes, and In Monet's Garden: The Lure of Giverny. An emphasis on collaborations with organizations such as The Ohio State University, Ohio Arts Council, Franklin Park Conservatory, COSI, Columbus Zoo and Aquarium, Phoenix Theater Circle, CAPA, and Greater Columbus Arts Council further enhances Museum exhibitions and programming.

Mission and Values

Community: Means we're open to all and celebrate the rich diversity of our stakeholders – from staff, volunteers, and members, to the public at large.

Integrity: Means we demonstrate trust and respect in what we do every day – from our stewardship of art to our commitment to lifelong learning.

Advocacy: Means we are fierce and proactive champions of art. We strive to preserve, share, and celebrate art in all walks of life.

Quality: Means that from the quality of our collections and exhibitions (and programs) to the quality of life in our community, we strive for the ideal.

Creativity: Means we champion new and different ways of thinking and doing. We celebrate the process and results of creativity. And we provide opportunities for people to cultivate and discover the value of creativity in their own lives.



RELATED EVENTS

OPEN STUDIO
SATURDAY 1:00PM-3:00PM

CURRENT EXHIBITIONS

Fabric of Survival: The Art of Esther Eisenstein Krantz on view April 3, 2015 - June 14, 2015. Esther Eisenstein and her sister were the only members of their family to survive the Holocaust. Over a 20-year period, Esther created a collection of 26 hand-drawn pictures that tell her remarkable story.

[Learn More](#)

SHOP ITEMS

Photo League

This new Photo League catalogue is a single cohesive collection of photographs by League photographers.

[Learn more](#)



cma columbus museum of art

© 2015 Columbus Museum of Art
450 East Broad Street, Columbus, OH

about collection exhibition support admission join donate

Monday - Closed
Tuesday - Sunday - 10am - 5:30pm
Thursday - 10am - 3:30pm

Rights and Restrictions

Powered by Park Bench Digital

Columbus Museum of Art. 2015. Center for Creativity: Education Community.

columbus museum of art

[TODAY'S HOURS 10AM - 5PM](#)
[MEMBERS JOIN DONATE SHOP BLOG](#)

HOME
EVENTS
EXHIBITIONS
EDUCATION
CONTACT

WHAT TO DO HERE

WONDER ROOM

BIG IDEA GALLERY

CREATIVE COMMUNITY

EDUCATION COMMUNITY

SERVICES

EDUCATION COMMUNITY

Make fun for students, create a love of learning, and develop critical thinking, problem-solving, and communication skills. The Columbus Museum of Art provides numerous, on-site programs for Pre-K through high school aged students to learn from some of the world's most important art. These programs range from a one-time visit to multiple visit or multi-year programs. Education of exceptional, discipline programs are available to staff and all ages and disciplines.

OUR RANGE INCLUDES ART SCHOOL AND TEACHER PROGRAMS

Pre-K

Artful Adventures is a unique, practical experience focusing on play, imagination, and wonder in CMA galleries. Preschool groups spend one hour exploring CMA with specially trained education staff members to discuss, imagine, and engage in hands-on activities that foster imagination thinking. To schedule an Artful Adventures tour for a group of 12 young children, call 614.425.0255.

Artful Adventures is offered from January through May on Tuesday mornings from 10:30AM - 11:30 PM. Artful Adventures is offered from June through August Tuesday through Friday at various times of day.

Artful Adventures Teachers?
 Made possible with support from The Leisenger Foundation.

Imagine that is a partnership between CMA and Solonwood City Schools. Woodford preschool children in which CMA teaching artists collaborate with classroom teachers to explore creative thinking and imagination through contemporary art practices. Teachers and parents are also credited earning 1 hour of teacher imagination credit in the classroom and at home.

Made possible with support from PNC Foundation.

Elementary

Artful Works brings all 1200+ Columbus City Schools 3rd graders to the museum as part of a multi-day partnership program that focuses on learning critical thinking skills through talking and thinking about the experience also extends to the art classroom where students participate in an open-ended, interdisciplinary collaborative art-making experience fostering creativity, critical thinking, and communication.

Made possible with support from Columbus City Schools and the Henry C. Brown Foundation.

Middle

Central Works is a multi-week program in which middle school students are engaged in art and performance to foster critical and creative thinking and problem development to explore issues of community and identity. CMA teaching artists partner with teachers from urban Columbus middle schools that lack art programming to develop curriculum and identify themes that are relevant to their students. This program takes place both in the school and at CMA.

Central Works is presented by Pittenger Chase Foundation and by Ohio Arts Council Arts Partnership grant.

Pressing Matters builds partnerships between CMA and middle schools in Franklin County, OH. CMA teaching artists and language arts and social studies teachers work closely to identify themes of social inequality and engage students in art and performance to foster creative and critical thinking and problem development to explore issues of community and identity. This intensive program takes place over three days in the classroom and one day at CMA.

Pressing Matters is presented by Ohio Arts Council Arts Partnership grant.

High School

Surge! Teen Open Studio - Every Thursday Night
 Columbus teens are invited to join us for the 7-week drop-in program that includes open studio events in the Studio and Innovation Lab, experimenting with technology and art, a lecture, and a "hang-out." SURGE! is a partnership between CMA, Columbus Metropolitan Library, Innovation Center for the Arts, PNC, The Bank of America, and is made possible by a grant from Sursum Corda Institute. For more info visit www.sursumcolumbus.org.

Balletic

Project Fleet is a highly experimental four-year program examining the intersection between formal and informal learning environments, bringing together high school academic teachers and CMA teaching artists to develop an emergent curriculum with a group of high school students. Students, teachers, teaching artists, and visiting artists work together to develop ideas, conduct research, and realize their creative thinking into resourceful and socially-driven performance art. Read more: [Project Fleet Report '15](#).

Project Fleet is generously funded by the Ingram Miller Center Foundation and the Marjorie Hebel Group Foundation.

Art Lab Team Collective

Art Lab is a group of 12 interdisciplinary, high school juniors and seniors from Columbus area high schools. Art Lab is a Columbus Museum of Art internship program where teens get to experience, take risks and play to create programs, workshops and events for the Museum. Exploring their own personal interests and community needs, they in which projects that bridge disciplines between the Columbus Museum of Art, their labs, and their community. This mix of 15 teens receives individual mentoring, open roles of civic responsibility, and understand ourselves by addressing real-world issues in research and what that community engagement or activism can look like. Teen participants are provided with mentoring, educational, cultural, and emotional support as they develop their interests and take on the role of "Museum Culture Protectors".

Made possible by The Ingram Miller Center.

Guided School Tours and Field Trips

Our guided tours are designed to help your students view, discuss, and question, think hard, and ponder big ideas. Our staff members are trained to promote conversation in the galleries, and they encourage students to develop their own meanings and interpretations about works of art. Contact us to schedule your art or field trip on a four-hour, hands-on thinking lab. By allowing us, your students will be able to experience carefully and imagine fully. For more on our wide array of tours for groups of 12 students see our [School Tours](#).

Educator Professional Development

Teaching for Creativity Institute - is the premier educational group of Central Ohio educators work for one school year with CMA staff to better understand how to foster creativity and deep learning in their students, and how to cultivate innovative learning environments for their students. This program is open to all educators who are interested in how creativity can transform teaching and learning. Participating teachers will receive classroom materials, learn strategies from Renaissance, and have the option of sampling from creativity teaching for your classroom, participating in video game challenges, and attending graduate-level through Ashland University. Previous guest presenters have included: Harvard Project Zero researchers, The Ohio State University faculty, and additional experts in creative learning. This year's Teaching for Creativity Institute will take place June 15-18, 2015.

- [2015 Teaching for Creativity Institute Details?](#)
- [Teaching for Creativity Application](#)

The Teaching for Creativity Institute is funded in part from a grant from The Martha Holden Jacob Foundation.

Personalized Teacher Professional Development

We are committed to providing high quality, engaging, and practical educator professional development workshops. To see a full list of our individual offerings visit our [Workshops](#) page. If you do not see the perfect offering for your teachers please [contact us](#) and we will work with you to build a specialized workshop to meet your specific needs.

OUR RANGE INCLUDES ART SCHOOL AND TEACHER PROGRAMS

Pre-K

Artful Adventures is a unique, practical experience focusing on play, imagination, and wonder in CMA galleries. Preschool groups spend one hour exploring CMA with specially trained education staff members to discuss, imagine, and engage in hands-on activities that foster imagination thinking. To schedule an Artful Adventures tour for a group of 12 young children, call 614.425.0255.

Artful Adventures is offered from January through May on Tuesday mornings from 10:30AM - 11:30 PM. Artful Adventures is offered from June through August Tuesday through Friday at various times of day.

Artful Adventures Teachers?
 Made possible with support from The Leisenger Foundation.

Imagine that is a partnership between CMA and Solonwood City Schools. Woodford preschool children in which CMA teaching artists collaborate with classroom teachers to explore creative thinking and imagination through contemporary art practices. Teachers and parents are also credited earning 1 hour of teacher imagination credit in the classroom and at home.

Made possible with support from PNC Foundation.

Elementary

Artful Works brings all 1200+ Columbus City Schools 3rd graders to the museum as part of a multi-day partnership program that focuses on learning critical thinking skills through talking and thinking about the experience also extends to the art classroom where students participate in an open-ended, interdisciplinary collaborative art-making experience fostering creativity, critical thinking, and communication.

Made possible with support from Columbus City Schools and the Henry C. Brown Foundation.

Middle

Central Works is a multi-week program in which middle school students are engaged in art and performance to foster critical and creative thinking and problem development to explore issues of community and identity. CMA teaching artists partner with teachers from urban Columbus middle schools that lack art programming to develop curriculum and identify themes that are relevant to their students. This program takes place both in the school and at CMA.

Central Works is presented by Pittenger Chase Foundation and by Ohio Arts Council Arts Partnership grant.

Pressing Matters builds partnerships between CMA and middle schools in Franklin County, OH. CMA teaching artists and language arts and social studies teachers work closely to identify themes of social inequality and engage students in art and performance to foster creative and critical thinking and problem development to explore issues of community and identity. This intensive program takes place over three days in the classroom and one day at CMA.

Pressing Matters is presented by Ohio Arts Council Arts Partnership grant.

High School

Surge! Teen Open Studio - Every Thursday Night
 Columbus teens are invited to join us for the 7-week drop-in program that includes open studio events in the Studio and Innovation Lab, experimenting with technology and art, a lecture, and a "hang-out." SURGE! is a partnership between CMA, Columbus Metropolitan Library, Innovation Center for the Arts, PNC, The Bank of America, and is made possible by a grant from Sursum Corda Institute. For more info visit www.sursumcolumbus.org.

Balletic

Project Fleet is a highly experimental four-year program examining the intersection between formal and informal learning environments, bringing together high school academic teachers and CMA teaching artists to develop an emergent curriculum with a group of high school students. Students, teachers, teaching artists, and visiting artists work together to develop ideas, conduct research, and realize their creative thinking into resourceful and socially-driven performance art. Read more: [Project Fleet Report '15](#).

Project Fleet is generously funded by the Ingram Miller Center Foundation and the Marjorie Hebel Group Foundation.

Art Lab Team Collective

Art Lab is a group of 12 interdisciplinary, high school juniors and seniors from Columbus area high schools. Art Lab is a Columbus Museum of Art internship program where teens get to experience, take risks and play to create programs, workshops and events for the Museum. Exploring their own personal interests and community needs, they in which projects that bridge disciplines between the Columbus Museum of Art, their labs, and their community. This mix of 15 teens receives individual mentoring, open roles of civic responsibility, and understand ourselves by addressing real-world issues in research and what that community engagement or activism can look like. Teen participants are provided with mentoring, educational, cultural, and emotional support as they develop their interests and take on the role of "Museum Culture Protectors".

Made possible by The Ingram Miller Center.

Guided School Tours and Field Trips

Our guided tours are designed to help your students view, discuss, and question, think hard, and ponder big ideas. Our staff members are trained to promote conversation in the galleries, and they encourage students to develop their own meanings and interpretations about works of art. Contact us to schedule your art or field trip on a four-hour, hands-on thinking lab. By allowing us, your students will be able to experience carefully and imagine fully. For more on our wide array of tours for groups of 12 students see our [School Tours](#).

Educator Professional Development

Teaching for Creativity Institute - is the premier educational group of Central Ohio educators work for one school year with CMA staff to better understand how to foster creativity and deep learning in their students, and how to cultivate innovative learning environments for their students. This program is open to all educators who are interested in how creativity can transform teaching and learning. Participating teachers will receive classroom materials, learn strategies from Renaissance, and have the option of sampling from creativity teaching for your classroom, participating in video game challenges, and attending graduate-level through Ashland University. Previous guest presenters have included: Harvard Project Zero researchers, The Ohio State University faculty, and additional experts in creative learning. This year's Teaching for Creativity Institute will take place June 15-18, 2015.

- [2015 Teaching for Creativity Institute Details?](#)
- [Teaching for Creativity Application](#)

The Teaching for Creativity Institute is funded in part from a grant from The Martha Holden Jacob Foundation.

Personalized Teacher Professional Development

We are committed to providing high quality, engaging, and practical educator professional development workshops. To see a full list of our individual offerings visit our [Workshops](#) page. If you do not see the perfect offering for your teachers please [contact us](#) and we will work with you to build a specialized workshop to meet your specific needs.

RELATED EVENTS

SAT OPEN STUDIO

SATURDAY 10PM-1AM

CURRENT EXHIBITIONS

Faber of Solon: The Art of the Solon Series on view April 2015 - June 14, 2015. Before the end of the series you'll see the series of the Solon Series. Come a 20-minute. Enter credit in the 10th building at 10th and Main.

[Learn More](#)

SHOP ITEMS

O'Keefe Scarf

This scarf has a unique and great design. It's a perfect addition to your wardrobe.

[Learn More](#)

MEMBERSHIP MUSEUM OF ART

6170 Columbus Museum of Art
 1600 West Broad Street, Columbus, OH

Rights and Reservations

About | Collection | Exhibitions | Support | Registration | Terms | Privacy

© Columbus Museum of Art 2015. All rights reserved.

Museum of Art
 1600 West Broad Street
 Columbus, OH 43260

Founded by Mark David Higgins

Columbus Museum of Art. 2015. Center for Creativity: Our Philosophy.

TODAY'S HOURS: 10AM - 5:30PM
MEMBERS JOIN DONATE SHOP BLOG


columbus museum of art

Change in parking. See Visiting page for details.

VISITING
EXHIBITIONS
COLLECTION
LEARN ABOUT ART
ABOUT CMA
SUPPORT CMA
OUR EXPANSION

OUR PHILOSOPHY

In the Center for Creativity in the Columbus Museum of Art, we believe that creativity is for everyone. It can live within anyone, and take on any form. This is where creativity is fostered. Cultivated. Championed. Celebrated.



WHAT EXACTLY IS THE CENTER FOR CREATIVITY?

The Center for Creativity (CFC) is a catalyst – a jumping off point for individuals and groups to discover and explore their unique connections to creativity. Through captivating spaces, engaging experiences and programs and dynamic services and resources, we invite people of all ages to participate in activities that nurture creative thinking and doing; observing, questioning, experimenting, analyzing, reflecting, and playing.

The CFC is an initiative of the Columbus Museum of Art and is the way the institution fulfills its fifth institutional value, CREATIVITY. The 18,000-square-foot CFC is a hub for Museum experiences that foster imagination, critical thinking, and innovation. The CFC will provide myriad experiences that engage CMA visitors with art and with each other, model the creative process, highlight examples of creativity in action, and underscore the importance of creativity in our community.

The Columbus Museum of Art has 5 Core Values: Community, Integrity, Advocacy, Quality, and Creativity. The Center for Creativity is the visual manifestation of our value as well as the guiding direction around our learning outcomes.

WHO IS THE CENTER FOR CREATIVITY FOR?

We believe that creativity is for everyone.

We Believe: We are ALL Creative

Our world changes around us every day. Developing our creativity will help to provide us with the essential skills that we need to keep up with the present and become innovators in the future. Risk taking, problem solving, questioning, deep thinking, and harnessing multiple perspectives will be the tools of tomorrow. Developing our creativity will impact every facet of our lives – from our families and communities to our schools and businesses. Infusing creativity into our lives transforms us into visionaries who create new perspectives, new solutions, and even new worlds.



Why Creativity



The Story behind the Center for Creativity



Defining Creativity

RELATED EVENTS

MAY 09 **OPEN STUDIO**
SATURDAY 1:00PM-3:00PM

CURRENT EXHIBITIONS

Fabric of Survival: The Art of Esther Nisenthal Kitzitz on view April 3, 2015 - June 14, 2015. Esther Nisenthal and her sister were the only members of their family to survive the Holocaust. Over a 20-year period, Esther created a collection of 38 needlework pictures that tell her remarkable story.

[Learn More](#)

SHOP ITEMS

Museum Guidebook
Pocketguide of the Columbus Museum of Art's collection.

[Learn more](#)

Columbus Museum of Art. 2015. Center for Creativity: The Wonder Room.

TODAY'S HOURS: 10AM - 5:30PM MEMBERS JOIN DONATE SHOP BLOG

cma columbus museum of art

Change in parking. See Visiting page for details.

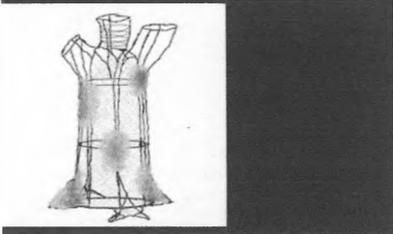
VISITING EXHIBITIONS COLLECTION LEARN ABOUT ART ABOUT CMA SUPPORT CMA OUR EXPANSION

CENTER FOR CREATIVITY

THE WONDER ROOM

The Wonder Room is a one-of-a-kind gallery designed to foster imagination, experimentation, and storytelling in visitors of all ages. In January 2014, this family friendly space re-opened with a new immersive dark and mysterious woodland environment that includes:

- Many new and unique hands-on activities
- The creative work of 8 local artists
- More than 70 works of art from the CMA collection



IN THE WONDER ROOM, WE INVITE YOU TO:

- WHAT TO DO HERE**
- WONDER ROOM**
- BIG IDEA GALLERY**
- CREATIVE COMMUNITY**
- EDUCATION COMMUNITY**
- SERVICES**



Explore and discover



Imagine and play in costume



Climb in the treehouse



Play the Storytelling Adventure Game



Draw a tree



Build a cardboard tree

RELATED EVENTS

MAY 09 **OPEN STUDIO**
SATURDAY 1:00PM-3:00PM

CURRENT EXHIBITIONS

Fabric of Survival: The Art of Esther Neustadt Kohniz on view April 3, 2015 - June 14, 2015. Esther Neustadt and her sister were the only members of their family to survive the Holocaust. Over a 20 year period, Esther created a collection of 36 needlework pin-lens that tell her remarkable story.

[Learn More](#)

SHOP ITEMS

Tony Mendoza

The accompanying catalogue for the exhibition **Tony Mendoza's World View: Photographs, Words, Video** which comprises over 100 works by Tony Mendoza, a Cuban-born professor of photography at The Ohio State University.



[Learn more](#)

cma columbus museum of art

© 2015 Columbus Museum of Art
480 East Broad Street, Columbus, OH

[Rights and Restrictions](#)

[about](#) [collection](#) [exhibition](#) [support](#) [admission](#) [join](#) [donate](#)

Monday - Closed
Tuesday-Gunday - 10am-5:30pm
Thursdays - 10am-8:30pm

Powered by Park Beach Digital

Columbus Museum of Art. 2015. Defining Creativity.

DEFINING CREATIVITY

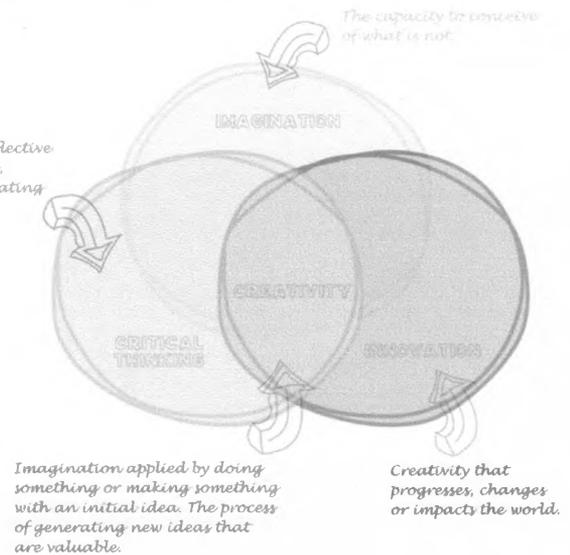
To define Creativity, we believe that we also must define Imagination and Critical Thinking as crucial inputs for Creativity as well as Innovation as the long term goal for Creativity.

Imagination

The capacity to conceive of what is not.

Creativity

1. Creativity is imagination applied: doing something, or making something, with that initial conception.
2. The process of generating new ideas that are valuable.
3. A genuine creative process involves critical thinking as well as imaginative insights.



Critical Thinking

The purposeful and reflective process of synthesizing, analyzing, and evaluating

Innovation

Creativity that has progresses, changes, or impacts the world.

"Imagination is more important than knowledge. For while knowledge defines all we currently know and understand, imagination points to all we might yet discover and create."

- Albert Einstein

cma
columbus
museum
of art

**CENTER
FOR
CREATIVITY**

Cultivate
Champion
Celebrate
Creativity

Columbus Museum of Art. 2015. Exhibitions: Mobile Photo Now.

cma

columbus museum of art

TODAY'S HOURS: 10AM - 5:30PM

MEMBERS JOIN DONATE SHOP BLOG

[VISITING](#) [EXHIBITIONS](#) [COLLECTION](#) [CENTER FOR CREATIVITY](#) [LEARN ABOUT ART](#) [ABOUT CMA](#) [SUPPORT CMA](#) [OUR EXHIBITION](#)

EXHIBITIONS

Current Exhibitions

Future Exhibitions

Recent Exhibitions

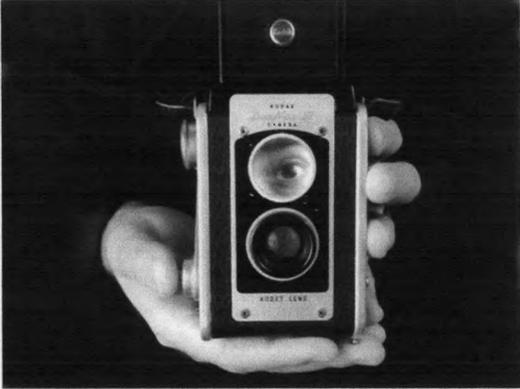
UPCOMING EVENTS

OPEN STUDIO
MAY 8, 2015

Mobile Photo Now

February 6, 2015 - March 22, 2015

[View Details](#)



Columbus Museum of Art, and the #AllJ Community, one of the world's most active communities of photographers, present #MobilePhotoNow, the largest mobile photography exhibition ever organized by a museum. #MobilePhotoNow highlights the emerging art form of mobile photography, and the power of social media and smart phones as a means of creative expression and connection. CMA and #AllJ COMMUNITY supported throughout October to post-travel photo challenges that engaged the mobile photography community. More than 5,000 photographers from 50 different countries submitted nearly 40,000 images via Instagram. The resulting global exhibition curated by CMA and #AllJ features 220 photos from nearly 200 photographers representing nearly 40 different countries. The exhibition is the next evolution in CMA's ongoing initiative to connect people to art and each other. In 2012, CMA was the first museum to present an exhibition drawn entirely from Instagram. CMA used its critically acclaimed exhibition, The Radical Camera: New York's Photo League, 1936 - 1951 as the inspiration for a series of online hubs based on the assignments the original Photo League artists gave one another. The hubs generated more than 600 submissions and gave life to an installation of 10 works in the Museum's Community Gallery.

[Read More](#)

From Smartphones to Museum Walls
New York Times Photo, February 10, 2015

All Instagram Exhibition Highlights Mobile Creativity
Newsweek, February 15, 2015

MobilePhotoNow Highlights Emerging Medium with Large Collection of Images
Columbus Alive, January 29, 2015

Candid Captures
Columbus Dispatch, February 1, 2015

Inside the Columbus Museum of Art's new Instagram-inspired Show
Columbus Monthly, February 4, 2015

2015's Coolest, Must Visit Art Exhibits
Bell + Co, February 7, 2015

#MobilePhotoNow Gallery
View the #MobilePhotoNow online gallery of 220+ images from photographers around the world.

Related Programs
February 9, 2015 9:30 AM - 12:30 PM
Mobile Photography Workshop with Josh Johnson and Kevin Kuster of #AllJ COMMUNITY
Learn mobile photography tips and tricks, what apps work best, and more. Then join Josh and Kevin on a photohunt around the neighborhood.

February 6, 2015 2:00 PM
Mobile Photography Panel Discussion
CMA's Jennifer Fulkner, organizer of #MobilePhotoNow, moderates a spirited discussion on mobile photography in past, present and future. Panelists include Josh Johnson and Kevin Kuster from #AllJ COMMUNITY, one of the world's most active communities of photographers, and CMA Associate Curator of Contemporary Art Tyler Carr, who helped co-curate #MobilePhotoNow.

Tours
Check our [calendar](#) for relevant #MobilePhotoNow tours.

Sponsors: William and Sarah Ross Fisher
Print Sponsor: Twinkl.com/12 Decis

THIRTYONE12decis

(Photo by: Rebecca Pardo)

Share: [f](#) [t](#) [s](#) [p](#) [e](#) [m](#) [a](#)

RELATED EVENTS

OPEN STUDIO
SATURDAY 10PM-30PM

CURRENT EXHIBITIONS

Point of Interest: The son of Father Heisterkamp is on view April 1, 2015 - June 14, 2015. Andrew Heisterkamp and his wife were the only members of his family to survive the shipwreck. Over a 20-year period, Blythe created a collection of 30 remarkable photos that tell his remarkable story.

[Learn More](#)

SHOP ITEMS

Proclamation in America
A collection of the presidential proclamation in early 20th century political history, a rare American synthesis of tradition and innovation.

[Learn more](#)

cma columbus museum of art

© 2015 Columbus Museum of Art
400 East Broad Street, Columbus, OH

[Home](#) [About](#) [Collection](#) [Exhibitions](#) [Support](#) [Submissions](#) [Join](#) [Donate](#)

Member - Clancy
Faculty - Clancy
Thompson - Clancy
Promoted by Pink Street Digital

Columbus Museum of Art. 2015. Exhibitions: PLAY.

TODAY'S HOURS: 10AM - 5:30PM MEMBERS JOIN DONATE SHOP BLOG


columbus museum of art

⚠ Change in parking. See Visiting page for details.

[VISITING](#) [EXHIBITIONS](#) [COLLECTION](#) [CENTER FOR CREATIVITY](#) [LEARN ABOUT ART](#) [ABOUT CMA](#) [SUPPORT CMA](#) [OUR EXPANSION](#)

EXHIBITIONS

- Current Exhibitions
- Future Exhibitions
- Recent Exhibitions

UPCOMING EVENTS

OPEN STUDIO
MAY 9, 2015

PLAY

November 7, 2014

PLAY is the newest exhibition in our Center for Creativity's Big Idea Gallery, which features thematic exhibitions of work from our collection. At CMA we celebrate play as fundamental to the artistic process and human experience. In PLAY visitors will encounter both works of art and hands-on invitations to play. Visitors will find the humorous cat photographs of Tony Mendoza and the painted collections of Will Cotton, which demonstrate that great art is the tangible by-product of an artist's play. Like Cotton, visitors can experiment with sculpting material to landscape a gingerbread house. In the spirit of William Wegman visitors can manipulate postcards to make a collage. Inspired by photographer Andrey Chezhin visitors can experiment with the illusions of photography in a specially designed photo booth.

Share!









Tweet Support/Volunteer

RELATED EVENTS

MAY 09 OPEN STUDIO
SATURDAY 1:00PM-3:00PM

CURRENT EXHIBITIONS

Fabric of Survival: The Art of Esther Haendel Krenitz on view April 3, 2015 - June 14, 2015. Esther Haendel and her sister were the only members of their family to survive the Holocaust. Over a 20-year period, Esther created a collection of 36 needlework pictures that tell her remarkable story.

• [Learn More](#)

SHOP ITEMS

Bringing Modernism Home
Catalog from the exhibition

[Learn more](#)





© 2015 Columbus Museum of Art
400 East Broad Street, Columbus, OH

[Rights and Restrictions](#)

about collection exhibition support admission join donate

Monday - Closed
Tuesday-Sunday - 10am-5:30pm
Thursdays - 10am-8:30pm

Powered by Park Bench Digital

Columbus Museum of Art. 2015. Expansion FAQs.

cma columbus museum of art

OUR EXPANSION ART MATTERS.

EXPANSION FAQs

Will you still be open during construction?

Yes! We will continue to showcase our permanent collection, as well as, offer special exhibitions and a full slate of programming.

What's included in the expansion and new wing?

Increased special exhibition and collections spaces, a new restaurant, a new store, a new Sculpture Garden, expanded special events areas, a new entry experience.

What about parking?

Parking is FREE in the church lot off Gay and Ninth Streets Mon-Fri, and in the State Auto Lot on Sat-Sun. Parking meters are also available in the area.

Where will the entrance be during construction?

Our ADA accessible entrance will be off the new West Garden on 9th St.

Where will the Museum Store be located during construction?

The Museum Store is located in Gallery 6 on the second floor.

Are the Blue Lady and the Barrel coming back?

Yes! *Spirit*, by Mei Chin and *Nocturne Navigator* by Alison Saar will both have homes after the expansion.

Why are you expanding?

Our vision, created with your input, is to foster a dynamic visitor experience built around a world-class collection, which places CMA at the vanguard of a new movement among art museums that focuses not only on art, but also on visitors and their experiences with art and with each other. In addition, in 1931, when we opened 500 pieces of art, we had 10 gallery spaces. Today our collection numbers more than 10,000, yet those same 10 galleries remain.

When will the new wing be open?

Autumn of 2015



SHARE OUR EXPANSION

Columbus Museum of Art. 2015. Guiding Principles.

GUIDING PRINCIPLES

WE COMMIT TO...

- lifelong learning opportunities for people of all ages.
- a visitor-centered approach to museum learning. We understand that each visitor has different expectations, motivations, and prior knowledge, and we address this through our spaces and programs to promote a unique learning experiences for each visitor.

WE BELIEVE THAT...

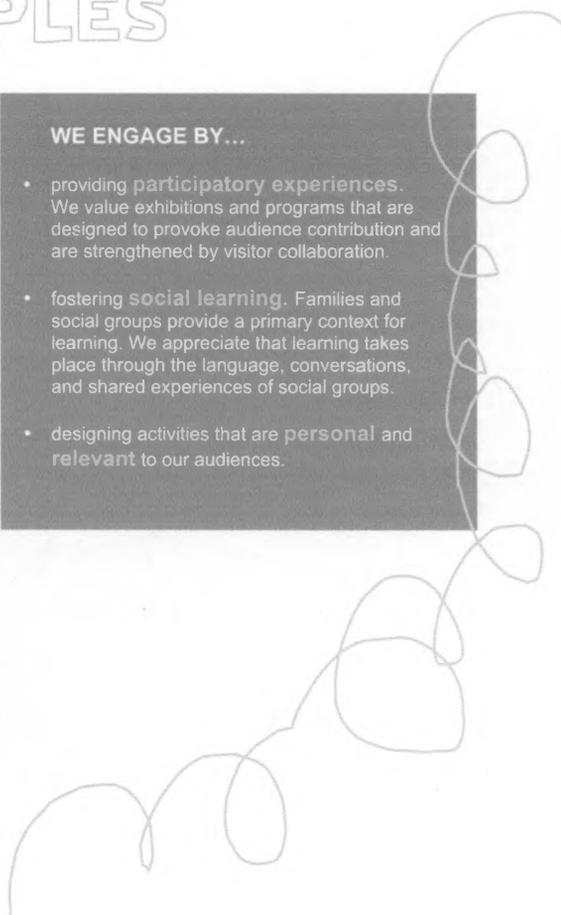
- artists are models for creative thinking. Everyone has the potential for creative thinking and doing. We believe that strategies employed by artists can cultivate and develop creative potential in everyone.
- museums have the capacity for transformative experiences. We uphold that the museum has a responsibility to the community to impact positive social change.
- being intentional and developing measurable outcomes is essential for accountability.

WE ENGAGE BY...

- providing participatory experiences. We value exhibitions and programs that are designed to provoke audience contribution and are strengthened by visitor collaboration.
- fostering social learning. Families and social groups provide a primary context for learning. We appreciate that learning takes place through the language, conversations, and shared experiences of social groups.
- designing activities that are personal and relevant to our audiences.

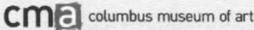


Cultivate
Champion
Celebrate
Creativity



Columbus Museum of Art. 2015. Learn About Art: For Teachers and Schools.

TODAY'S HOURS: 10AM - 5:30PM MEMBERS JOIN DONATE SHOP BLOG


Change in parking. See Visiting page for details.

VISITING
EXHIBITIONS
COLLECTION
CENTER FOR CREATIVITY
ABOUT CMA
SUPPORT CMA
OUR EXPANSION

LEARN ABOUT ART

NEWSLETTER SIGNUP

SEARCH

For Adults

For Families

For Teachers and Schools

Shout Freedom

UPCOMING EVENTS

OPEN STUDIO
MAY 9, 2015

For Teachers and Schools

HOMESCHOOL WORKSHOPS

CMA is offering workshops specifically for home school families! On the third Tuesday of every month (October to May), from 1:30 – 3:30 pm, homeschool students ages six and up can explore and create in this 2-hour experience. Each month features a new, different topic inspired by our collection or special exhibitions. Registration includes a 45-minute guided tour, 60-minute Studio Thinking Workshop, and Museum admission for the student and one accompanying adult. Parents may choose to drop-off or remain with their child. Registration is \$9 per student per workshop for nonmembers. Special Member Price is \$7 per student per workshop. **2014-2015 Homeschool Classes and Registration here.**

SCHOOL PARTNERSHIP PROGRAMS

The Columbus Museum of Art is always seeking innovative ways to introduce students to great art. We have three new strategies that range from outreach to intensive multi-visit programs. For additional information, please contact Jennifer Lehe at Jennifer.Leh@cmaho.org or 614.629.0379.

Art Lab

Art Lab is a group of 15 enthusiastic, high school juniors and seniors from Columbus area high schools. Art Lab is a Columbus Museum of Art internship program where teens get to experiment, take risks and play to create programs, workshops and events for the Museum. Exploring ideas driven by personal interests and community need, they produce projects that forge connections between the Columbus Museum of Art, their lives and their community. This core group of 15 teens examines informal learning, learn roles of civic responsibility, and underserved audiences by addressing inclusiveness in museums and what real community engagement at museums can look like. Teen participants are provided with mentoring, advocating, technical content and emotional support as they develop their interests and take on the role of "Radical Culture Producers".

Time Warner Cable is a supporting sponsor of Art Lab.

Critical Works

Critical Works is a partnership between the Columbus Museum of Art and the Columbus Collegiate Academy. This program connects the Museum with a middle school that has no arts programming in order to provide a rich arts experience. CMA teaching artists bring authentic, socially charged works of art to the classroom to engage middle-school students in a five-day, trans-disciplinary learning experience. Students explore social issues relevant to their own lives and communicate their concerns through creative expression and experimentation in the medium of printmaking.

Critical Works is presented by JPMorgan Chase Foundation and by an Ohio Arts Council Arts Partnership grant.

Pressing Matters

Through the Pressing Matters program, the Museum forms partnerships with middle schools that lack arts programs in order to provide students with rich arts experiences. CMA staff brings authentic works of art to the classroom to engage students in a two-day, interdisciplinary learning experience. Students will explore social issues relevant to their own lives and will communicate their concerns through creative expression and experimentation. The program includes a day at the Museum where students will explore artwork from the Museum's collection and see the art that they have created on display. The National Endowment for the Arts recognized this program with a Challenge America Grant.

Pressing Matters is presented by an Ohio Arts Council Arts Partnership grant.

[Pressing Matters Goals and Outcomes Worksheet \(pdf\)](#)

TEACHER PROGRAMS AND PROFESSIONAL DEVELOPMENT

Join us to find out how to transform your classroom into a 21st Century learning environment that encourages disciplined inquiry, collaboration, and creativity.

Teaching for Creativity Institute

Our Teaching for Creativity Institute is for teachers who believe that creativity is essential to education and want to incorporate it into your classroom. Follow us in our Teaching for Creativity Institute experience a four-day, participatory immersion into practices and ideas for fostering creativity. Past facilitators have included educational and creativity experts, designers, and artists from organizations such as Harvard's Project Zero, The Ohio State University, Ashland University, Art21 and the PAST Foundation. This year's Teaching for Creativity Institute takes place June 16-19, 2015.

[2015 Teaching for Creativity Details](#)

[2015 Teaching for Creativity Application](#)

For more information, please contact Jennifer Lehe at Jennifer.Leh@cmaho.org

The Teaching for Creativity Institute is funded in part from a grant from The Martha Holden Jennings Foundation.

EDUCATION RESOURCES

Art and Social Issues

[Aminah's World](#)

[Thinking Like an Artist Rubric](#)

[To Live Forever: Ancient Egypt Weblogography and Bibliography](#)

Monet Educational Resources

[Shout Freedom Educator Resource](#)

RELATED EVENTS

365x OPEN STUDIO
SATURDAY 1:00PM-3:00PM

CURRENT EXHIBITIONS

Palace of Sorellis: The Art of Esther Sorellis Kozel on view April 3, 2015 - June 14, 2015. Esther Sorellis and her sister were the only members of their family to survive the Holocaust. Over a 20-year period, Esther created a collection of 30 miniature pictures that tell her remarkable story.

[Learn More](#)

SHOP ITEMS

Timeline Pierce

Timeline presents the beautiful artworks of the 16th artist Eliza Pierce.

[Learn more](#)



cmah columbus museum of art

© 2015 Columbus Museum of Art
400 East Broad Street, Columbus, OH

[Rights and Restrictions](#)

about collection exhibition support admission join donate

Monday - Closed
Tuesday - Sunday 10am - 5:30pm
Thursdays - 10am - 2:30pm

Powered by Park Bench Digital

about collection exhibition support admission join donate

Ziv, S. 2015. Photos: All-Instagram Exhibition Highlights Mobile Creativity.

Newsweek

Photos: All-Instagram Exhibition Highlights Mobile Creativity



© 2015 Columbia University. All rights reserved.

It used to be that the process of taking quality photos required an elaborate setup, complete with a darkroom to develop the prints. Now the process is much simpler: just point a lens and take a photo. On February 6, the Columbia Art Museum (CAM) opened an exhibition composed of photos submitted only via Instagram, calling it "the largest mobile photography exhibition ever organized by a museum."

The museum partnered with the *Art & Community* department via Instagram. Community participants from around the world shared photos they've taken on their cellphones based on set daily themes, like "light" or "vertical," and the 31 artists—mostly local to New York and New Jersey—had editors sift through and reject their favorites on an Instagram account with more than 420,000 followers.

The community offers "instant-day payoffs," Koster says. Participants "connect through creativity," says one teacher's feedback through the Instagram feeds and encourage each other to continue taking photos. "When these people meet in person," he adds, "what was once a virtual relationship quickly transforms and translates into a real-life connection, as they find like-kare each other already."

Try Newsweek for only \$1.25 per week!

When Koster was a consultant from the Columbia Art Museum (CAM) on one of his jobs, he took a look at the museum's Instagram feed and noticed, "This is a museum that gets it." He recalls thinking, not that we use only mobile photography in exploring, but also understands there is a community component that goes beyond the image.

So he got in touch and made a suggestion: "Let's do the largest mobile photography exhibition in a museum, let's do the largest one in the world," he remembers saying. And "they loved it."

For *Art & Community*, Instagram and CAM was a different genre every week for five weeks: performance, street, community, and black and white. They received nearly 4,000 submissions from participants in 30 countries on six continents. Koster and Johnson did an initial review to narrow down the pool to roughly 400 photos. CAM's contemporary curator, Tyler Katz, and an independent photo curator, Lisa Korman, made the final picks. The exhibition—which includes 120 photos—has sections for each of the five themes and includes both printed and projected images.

Assistant Professor, CAM's digital curriculum course, says she barely participants would arrive from out of town for the opening, but didn't expect to see people coming to Columbia from Brooklyn, according from Philadelphia or living in their California, New and Nevada.

Marie Koster "before, who flew in from Nevada, told Koster about her exhibition. She had captured a moment in which her son, who had lost his vision and was asking for her help, was sitting on a couch with his head in his hands.



Koster, who previously worked at Playbox magazine and now is chief creative director of the nonprofit White of Lava in addition to his role at Instagram, captured a portrait of his son.

"I photographed him when he was 12 before he lost his vision," he says. "But he had such dignity and such presence about him."



Koster, who previously worked at Playbox magazine and now is chief creative director of the nonprofit White of Lava in addition to his role at Instagram, captured a portrait of his son.

"I photographed him when he was 12 before he lost his vision," he says. "But he had such dignity and such presence about him."



Koster, who previously worked at Playbox magazine and now is chief creative director of the nonprofit White of Lava in addition to his role at Instagram, captured a portrait of his son.

Only a small percentage of those who submitted images to *Art & Community* and who are part of the Instagram community are professional photographers, Koster and Johnson explain. Some photos come from artists, designers and educators, and others are from people whose professions are completely unrelated, such as teachers, scientists, factory workers and stay-at-home fathers, Koster says.

The decision-making people who just recently picked up photography on a hobby and a passion of creative expression look at their work on display at a major museum. "Typically these museum, galleries and educators only see professionals, and now here we have people that are incredibly talented, but have a busy work schedule for all the world to see."

The exhibition that opened earlier this month is perhaps larger in scale, but it's not CAM's first foray into mobile photography. In 2012, the museum began a mobile photography initiative with a series of "photo hours" and an installation in its community gallery in conjunction with its larger exhibition "The Radical Camera: New York's Photo League 1930-1961."

The museum launched its first foray into mobile photography in 2012, the museum began a mobile photography initiative with a series of "photo hours" and an installation in its community gallery in conjunction with its larger exhibition "The Radical Camera: New York's Photo League 1930-1961."

"One of our missions is also inspiring people's creativity," Johnson says. CAM already has participatory programs, but one of Johnson's goals has been to "do so on the digital side where we're doing photography in the museum."

Cam, who curates a semi-annual exhibition for the first time with *Art & Community*, says the project's mission is that "we can be created anywhere and the means of creating contemporary artworks are truly democratic." In some cases we are all photographers now, it's not necessary to carry something on a strap around your neck. There's a phone in so many of our pockets. The museum looks through about celebrating the idea that all of us have that kind of creative potential.

Here are a handful of the submissions that we see on display in Columbia through March 22.

HE FOUGHT AMERICA NOW HE'S CRUSHING THE

\$1.25 PER WEEK PRINT AND DIGITAL

Recommended

HE FOUGHT AMERICA NOW HE'S CRUSHING THE

1200 Strong Christian Militia Formed to Fight ISIS in Northern Iraq

Huge Maria-Roy Cash-Angels Controversy

U.S. Military Spends \$3.3 Billion on Search for Missing Plane, Pentagon Says

Jeffrey Epstein Free (Rights to Law Enforcement Attorney) Sentenced to Prison for Sexual Abuse

Quantum Computers Will Make Your Laptop Look Like an Abacus

My God! They're Killing Us! The First Gulf War

From Russia With Malice

Stunning People for Being Gay in Like Blaming Them for Being Offended

Quantum Computers Will Make Your Laptop Look Like an Abacus

Julia Rubin, The Conspiracy Theory That's Divided Texas Professors

Police Ties Largest Amphibious Aircraft on Low-Fire Drill in Baltic Sea

First Gulf War: Myths, Disputed or 'Montage of Years'

Leaves, Tigers and Other Exotic Animals Get Loose in Oklahoma After Tornado Hits Biological Park

Quantum Computers Will Make Your Laptop Look Like an Abacus

Julia Rubin, The Conspiracy Theory That's Divided Texas Professors

Police Ties Largest Amphibious Aircraft on Low-Fire Drill in Baltic Sea

First Gulf War: Myths, Disputed or 'Montage of Years'

Leaves, Tigers and Other Exotic Animals Get Loose in Oklahoma After Tornado Hits Biological Park

HE FOUGHT AMERICA NOW HE'S CRUSHING THE

\$1.25 PER WEEK PRINT AND DIGITAL

Disney Infinity 2.0 Wins Star Wars Premier

Winner of The Great Dismal National Attraction

PHOTOS: Cuba's Virgin Galls, Use to

Appendix C: Walt Disney Family Museum Case Study Web Sources

Walt Disney Family Museum. 2015. About Us.



ABOUT US



[About Us](#)
[Our Mission](#)
[The Board](#)
[Leadership](#)
[Advisory Committee](#)
[Team](#)

It's kind of
fun to do the
impossible.

—Walt Disney



From Mickey Mouse to Snow White, from *Mary Poppins* to Disneyland, Walt Disney's artistry and imagination helped define 20th-century America. The Walt Disney Family Museum brings his legacy to life and invites viewers to find their own creative inspiration in his story.

The museum illuminates Walt's fascinating life: his tremendous successes as well as his disappointments, and his unyielding optimism as he worked tirelessly to advance the art of animation. Walt was a risk-taker who influenced popular culture through pioneering animated and live-action films, television programs, theme parks, and other new technologies. His story is told through innovative, interactive galleries. Visitors get to know Walt through early drawings and animation, movies, music, and listening stations featuring his own voice, among others. A 13-foot model of Disneyland as Walt originally envisioned it is a perennial favorite with museumgoers.

Located in a historic brick building on the main post of San Francisco's Presidio, the 40,000-square-foot museum melds history with state-of-the-art technology, including more than 200 video screens sprinkled throughout our galleries. Visitors can also enjoy our Museum Store, Learning Center, and *Fantasia*-themed theater, which shows Disney classics six days a week.

Founded by Walt's daughter, Diane Disney Miller, the museum was owned and operated by the Walt Disney Family Foundation, until it became its own new, 501(c)(3) non-profit, California public benefit corporation—The Walt Disney Family Museum Inc.—in 2014. Although there is no change to the museum's operations or mission, the museum is now a distinct public charity with a different tax identification number, Board of Directors, and operating budget. For more information about this change and the Board of Directors, please [click here](#).

[about us](#) [jobs](#) [press room](#) [privacy policy](#) [terms of use](#)

© 2015 The Walt Disney Family Museum • 104 Montgomery Street, The Presidio of San Francisco, CA 94129 • 415.345.6800
The Walt Disney Family Museum is not affiliated with The Walt Disney Company.

Walt Disney Family Museum. 2015. After School Animation Workshops.



THE WALT
DISNEY
FAMILY
MUSEUM

[What's Happening](#) • [Blog](#) • [Tickets](#) • [Membership](#) • [eNews Sign-up](#)

[Visit](#) [Calendar](#) [Exhibitions](#) [Programs & Events](#) [K-12 Education](#) [Get Involved](#) [Shop](#)

Workshops

[Open Studio](#)

[Little Open Studio](#)

[After School Animation](#)



After School Animation Workshop

Take an eight-week journey into the world of animation. The Walt Disney Family Museum is excited to announce the launch of our new After School Animation Workshops. Each week students will focus on a new skill or concept that will help them better understand what it takes to be an animator. Over the eight weeks students will get a chance to play with different animation techniques and see their creations come to life.

After School Animation Workshop: Session 1
Every Wed. Jan 7–Feb 25 | 4–6pm | Ages 11–13
\$425 members | \$500 non-members | Limited to 10 students per class

After School Animation Workshop: Session 2
Every Wed. Mar 4–Apr 22 | 4–6pm | Ages 14–18
\$425 members | \$500 non-members | Limited to 10 students per class

Scholarships are available for both sessions. Please send an email to education@wdfmuseum.org for more information.

Non-members
Members

ABOUT THE INSTRUCTOR
Travis Lacina grew up daydreaming in Menlo Park, California. As a child, he went to Peninsula School, and as an adult, he taught there for more than 10 years in a 4th grade classroom. He studied Traditional Animation and received his Bachelor of Fine Arts Degree from Academy of Art University in San Francisco. In his spare time Travis works on his own animated films. He has a deep love of art, imagination, and mystery.




[about us](#) [jobs](#) [press room](#) [privacy policy](#) [terms of use](#)
 © 2015 The Walt Disney Family Museum • 104 Montgomery Street, The Presidio of San Francisco, CA 94129 • 415.345.6800
 The Walt Disney Family Museum is not affiliated with The Walt Disney Company.

Walt Disney Family Museum. 2015. Bay Area Teen Animation Festival.

BAY AREA TEEN ANIMATION FESTIVAL
SAT-SUN
MAY 16-17, 2015

PORTFOLIO REVIEW EVENTS

REGISTRATION AND SUBMISSION GUIDELINES

FESTIVAL WEEKEND INFORMATION

PAST FESTIVALS



Walt Disney Family Museum. 2015. The Board.



THE BOARD

- About Us
- Our Mission
- The Board
- Leadership
- Advisory Committee
- Team

The museum is now its own new, 501(c)3 non-profit, California public benefit corporation—The Walt Disney Family Museum Inc. Although there is no change to the museum's operations or mission, the museum is no longer an entity that resides under the Walt Disney Family Foundation, and is instead a distinct public charity with a different tax identification number, Board of Directors, and operating budget. We've made this structural change to crystallize the museum's identity and provide increased transparency to attract and retain members and donors. As a separate public charity, we must strive to raise at least one-third of our revenue from outside sources, so the support of our members and donors is even more critical than before.



Ron Miller during the Diane Disney Miller Exhibition Hall dedication, March 2014.

The Board of Directors now includes nine members, spanning three generations of Walt Disney's family members. After the passing of Diane Disney Miller, her husband, Ron Miller, has taken on the role of President. Their daughters, Joanna Miller and Jennifer Miller-Goff, will continue in their current roles. The new members include Ron and Diane's sons, Christopher Miller and Ronald Miller Jr., daughter Tamara Diane Miller, grandchildren Annabelle Rey and Ryan Scheer, and the museum's Executive Director, Kirsten Komoroske.

"While Diane's passing has left a void that will be hard to fill, we will strive to continue with her plans and ideas—finding momentum in her inspiration and energy to put her dreams to work," said the family. "We will continue to showcase artists, innovators, and subjects from the past, present, and future, to educate and entertain all who visit."

You can dream,
create, design and
build the most
wonderful place
in the world... but
it requires people
to make the
dream a reality.
—Walt Disney



About Diane Disney Miller

Walt Disney's Daughter and Founder of The Walt Disney Family Museum

Walt Disney Family Museum. 2015. Interactive Galleries.



INTERACTIVE GALLERIES



Select Gallery to View: 1 2 3 4 5 6 7 8 9 10

INTERACTIVE GALLERIES

Join us on a virtual gallery tour to get a taste of what's in store when you visit the museum. Click on the stars in the photographs above to see some of the highlights from our collection.

The ten online galleries correspond to the ten core galleries you will experience on your museum visit. With interactive media and objects from the museum's collection, the core galleries bring Walt's legacy to life as you've never seen it before.

The galleries draw from the museum's unique collection, which includes some 25,000 objects such as animation cels, rare film clips, concept art, scripts, musical scores, and cameras. The collection also represents Walt's personal life through a family photographs, artifacts, and home movies.

Core gallery highlights include:

- Interactive listening and viewing stations
- A rich multimedia experience, including more than 200 video screens sprinkled throughout the galleries
- Original drawings Walt made in his youth
- Drawings and cartoons from Laugh-O-Gram Films, Walt's first company
- The earliest known drawings of Mickey Mouse
- Storyboards, a Disney innovation used to map out films
- The multiplane camera, a Disney invention that brought vibrancy and depth to his revolutionary 1937 feature film, *Snow White and the Seven Dwarfs*
- Walt's 26 individual Academy Awards, as well as the unique *Snow White* Academy Award, which includes a full-size Oscar and seven miniature statuettes
- The narrow-gauge Lilly Belle train Walt built for his Hollywood home
- A 14-foot diameter model of Disneyland as Walt originally imagined it

[about us](#) [jobs](#) [press room](#) [privacy policy](#) [terms of use](#)

© 2015 The Walt Disney Family Museum • 104 Montgomery Street, The Presidio of San Francisco, CA 94129 • 415.345.6800
The Walt Disney Family Museum is not affiliated with The Walt Disney Company.

Walt Disney Family Museum. 2015. Lectures and Discussions.


What's Happening • Blog • Tickets • Membership • eNews Sign-up

Visit
Calendar
Exhibitions
Programs & Events
K-12 Education
Get Involved
Shop

LECTURES & DISCUSSIONS

Lectures & Discussions

Spotlight Talks



TALK | How Kay Kamen Made Mickey Mouse a Merchandise Superstar
Sat. Mar 28 | 3pm
Tickets: Members Non-members
\$18 members | \$20 non-members | \$15 youth (17 and under)
Merchandising the most popular cartoon character of the early 1930s proved to be a problem until an enterprising businessman from Missouri approached the Disney brothers about licensing Mickey. Join Tom Turnbusch, writer, publisher and expert on Disney collectibles, to hear how Kay Kamen's brilliant marketing and licensing strategies set new industry standards and brought millions to The Walt Disney Studios to fund later projects.



TALK | How the Glamour Shot Changed Hollywood
Sat. Apr 11 | 1pm
Tickets: Members Non-members
\$18 members | \$20 non-members | \$15 student & youth
Learn about the art of studio photography and how the glamour shot changed the look of Hollywood. Kendra Bean, author of *Vivien Leigh: An Intimate Portrait*, discusses the importance of glamour photography to the creation of the classic Hollywood image, the art and craft behind the lens, and George Hurrell's impact on that stylized world. The work of photographers James Abbe and Laszlo Willinger is also discussed. This program is offered in conjunction with the special exhibition, *Lights! Camera! Glamour! The Photography of George Hurrell*.



TALK | Animation Basics: Lighting
Sat. Apr 18 | 1pm
Tickets: Members Non-members
\$18 members | \$20 non-members | \$15 student & youth
Let there be light! Join us for the fifth in a five-part program series covering the basics of animation production that were developed in Walt's time and continue to be used today. Hear about lighting design and color choices found in animated films, and how these key design techniques are used to complement the tone of a scene. Hear from guest speaker Angelique Reisch, lead lighting technical director for Pixar Animation Studios.



TALK | Walt Disney and the Digital Revolution
Sat. May 2 | 1pm
Tickets: Members Non-members
\$18 members | \$20 non-members | \$15 student & youth
Computer graphics are used in much of what we watch today: movies, TV shows, and games. But there is more to the invention of CGI than what meets the eye. Walt Disney was gone by the time computers first appeared on the desks of artists at The Walt Disney Studios, but the initiatives he put into motion—and the connections he built with the Air Force and NASA to share technology—proved to be the seeds that would sprout into the next generation's digital marvels. Want to know what *Walt Disney's Enchanted Tiki Room* birds have in common with *Avatar*? Join professor Tom Sito of University of Southern California, author of *Moving Innovation: A History of Computer Graphics*, for a look at how Walt foresaw the creation of computer animation.



TALK | James Lopez: The Making of Huliabaloo
Sat. Jun 13 | 1pm
Tickets: Members Non-members
\$18 members | \$20 non-members | \$15 student & youth
Veteran Disney animator and creator James Lopez gives us a glimpse into the fantastical Steampunk world of *Huliabaloo* and the new creative techniques that were used to bring the characters and their surroundings to life. Join us for an in-depth look into the making of a truly one of a kind project that got started with the help of its fans.



TALK | Disneyland's Emissaries of Goodwill
Sat. Jun 20 | 1pm
Tickets: Members Non-members
\$18 members | \$20 non-members | \$15 student & youth
Learn about Disneyland in the mid-1960s and how Walt originated the Disneyland Ambassador Program to assist him with media and public affairs requests during the Park's 10th anniversary. Join Disney Legend Jack Lindquist and a panel of former Ambassadors for a discussion about this exciting time in the Park's history and what it's like to serve as emissaries of goodwill for the Happiest Place on Earth. Joanne Crawford-Duner, Disneyland's 1982 Ambassador, moderates the discussion with Connie Swanson Lane (1966), Susan Donald Edwards (1977), Melissa Tyler Wackerman (1985), Chris Allen (1996), Liz Hetzel (2008), and Sachi White (2013/2014).

about us jobs press room privacy policy terms of use

© 2015 The Walt Disney Family Museum • 104 Montgomery Street, The Presidio of San Francisco, CA 94129 • 415.345.6800
The Walt Disney Family Museum is not affiliated with The Walt Disney Company.

Walt Disney Family Museum. 2015. WDFM Podcast.

The screenshot displays the WDFM Podcast website interface. At the top, there is a navigation bar with the WDFM logo and menu options. The main content area is titled "WDFM PODCAST" and features a "Current Episode" section. Below this, there are several "Previous Episodes" listed, each with a title, date, and a video player thumbnail. The thumbnails for several episodes show a woman speaking, while others show the text "THE WALT DISNEY FAMILY".

WDFM Podcast

Current Episode:

WDFM Podcast Episode 7: All About
February 10, 2015

Previous Episodes:

WDFM Podcast Episode 6: Disneyland
February 10, 2015

WDFM Podcast Episode 5: Ben Hur and Betty Davis
February 10, 2015

WDFM Podcast Episode 4: Walt Disney's First Film and Early Years
February 10, 2015

WDFM Podcast Episode 3: Paul Simon, R-Alto Tompkins, and National Stadium
February 10, 2015

WDFM Podcast Episode 2: Fun Facts
February 10, 2015

WDFM Podcast Episode 1: Disney's Birth and New York
February 10, 2015

Appendix D: Additional Web Sources

American Social History Project/Center for Media and Learning & Center for History and New Media. 2004. Barnum's 1850 American Museum illustrated Guide Book.

THE BEST MUSEUM ARCHIVE



as an indication of endeavor, with the proposal, made to Jerry Lind, which that eminent committee has accepted. In point of liberality, the terms of the "Goodish Nightingale's" engagement in America are far beyond any yet proffered by European managers, and evince Mr. Barnum's determination to do all in his power, to secure the highest talent and attraction, and to see to be out done, in his character of a public warrior, by any man whatever.

The alterations and improvements made in the American Museum, at a cost of \$20,000, have suggested the publication of this little work, which is intended as an explanatory and illustrative key to the entire establishment. The area of the exterior has been considerably widened, the ground formerly occupied by the Chemical Hall having been taken in; and so well judged has been the error observed in the alterations, and so speedy the work of the artists, that we can scarcely believe so much has been accomplished in the course of a few weeks. Of the interior we shall frequently have to speak in detail; we may, however, slide in this place to the good taste displayed in its arrangements. As the alterations of the Museum are intended for the moral and the intellectual, in contradistinction to those who seek unwholesome excitement, so far from the vending of intoxicating liquors to be found upon the premises; but simple accommodations is offered to those persons who may desire the refreshing and healthful drinks of the season. As a further guarantee of the propriety which pervades the entire establishment, the numerous persons in the elegant Lecture Room (which we shall have to describe in full) are of that pure and domestic character, which cannot fail to impress the heart, while they enlarge the understanding. The most fashionable may take their families there, without the least apprehension of their being ridiculed by word or deed; in short, we contend, in the recreation extended over the movements, that hundreds of persons who are prevented visiting theaters, on account of the extravagance and immorality which are sometimes permitted therein, may visit Mr. Barnum's establishment without fear of offense on that point.

Instead of ascending a flight of stairs, as we were obliged to do before the late alterations were made, one way is direct before us, through a kind of vestibule. On the left are the Manager's private office, and place of the money taken; on the right, at the extremity of the entrance, the check-taker's. A row of gas burners, enclosed in ground glass globes, extends each side, and sheds a beautiful illumination, more in harmony with this portion of the Museum, though less brilliant, than the two new gas lamps of green and gold which have been put up before the doors, in the street.

We will now, with the permission of the reader, accompany him through this truly splendid establishment. Attracted by the gay exterior appearance, and the kind of entry music, he

is stationed at the windows, we make our way through the principal entrance, a representation of which appears above. Having paid the admission money, we proceed, and presently find ourselves in a handsome new saloon on the ground floor, with a rich and colored light, well adapted to the exhibition of wax figures, in which this portion of the Museum is devoted.

Admiringly executed busts are ranged on the two sides of this room, of Lafayette, Franklin, Madison, Jackson, Monroe, Perry, Buren, Lincoln, Tyler, Harrison, Adams, Van Buren, Polk, Cass, Fremont, Pierce, Taylor, Houston, Tyler, Adams, Adams, Adams.

A few contemplating them for a time, we turn to the more immediate attractions.

The Doctor's Family commands our attention; like George Crank's "Hells," it affords a moral exemplification of the cause of intemperance. It is a family, a nucleus, more immediate in its effect, and leading to more lasting results, than any thousand lectures we ever heard on the same subject. No person can look upon that family group, without exclaiming in his heart, the crime of which it is a commentary—Drunk, scorned drink, is there shown to have done its worst; here lies a dead man on a miserable bed; there are weeping young children, for whom it would perhaps be better, did they share the hardships of their father; a little farther off, the parents of this family, disease and bad passions painted in every feature; dirty in their beds, with ragged children upon their backs, and in an apartment of dirt and cold, and the presence of death does not admonish them in the least. No; there also, the Berrys; so before them, and they will quaff it to the dregs; then for many figures, till the last penny is spent—And what may be the end of that night's debauch? as Isaiah prophesies, we see sure—if any

Barnum's 1850 American Museum Illustrated Guide Book (Library of Congress)

Cover | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32

(Page numbering follows original Guide)



American Social History Project/Center for Media and Learning & Center for History and New Media. 2004. "Barnum's American Museum."

Barnum's American Museum

This essay provides a brief overview of the American Museum and its pioneering place in American popular culture.

P.T. Barnum's American Museum, located from 1841 to 1865 at the corner of Broadway and Ann Street in lower Manhattan, has been long recognized by historians as a pivotal institution in the development of nineteenth-century urban culture. Barnum purchased the museum from John Scudder in 1841. Foreshadowing trends in American commercial amusement, the Museum gathered exhibitions and amusements that previously had been offered in separate milieus. In an urban culture characterized by increasing difference—in taste, in subject, and in audience—it was the first to combine sensational entertainment and gaudy display with instruction and moral uplift. For a twenty-five cent admission, visitors viewed an ever-revolving series of "attractions," from the patchwork Feejee Mermaid to the diminutive and articulate Tom Thumb. But the Museum also promoted educational ends, including natural history in its menageries, aquaria, and taxidermy exhibits; history in its paintings, wax figures, and memorabilia; and temperance reform and Shakespearean dramas in its "Lecture Room" or theater. Thus the museum drew its audience from a wide range of social classes and strove to assure that the lecture room and salons would be one of the few respectable public spaces for middle-class women. However, until the Civil War African Americans were, except for certain days, barred from the Museum, as they were from most antebellum New York commercial amusements.

Recent scholarship has greatly expanded our understanding about the ways popular culture intersected with developments in the nation's political and social life in the antebellum era. New studies have also revealed how the American Museum did not merely entertain and edify audiences. Over the course of its 25-year existence, it supported the expanding arena of antebellum public life as it also revealed the nation's narrowing political path toward civil war. In an unprecedented fashion, the Museum encompassed in one place immigrants and native-born, working-class and middle-class, men and women, city residents and rural visitors—and yet, repeatedly and increasingly, founded on the social tensions arising from gender, ethnic, class, and racial difference.

These features make Barnum and the American Museum particularly valuable to students in deciphering the formation of American identity and culture in the antebellum period. Amid the burgeoning and splintering cultural marketplace of the era, Barnum's American Museum stood out as archetypal, an institution that transcended difference in breadth and size of the audience it drew and also exploited difference in its exhibits in order to attract that audience. In short, in the view of recent scholarship, Barnum's American Museum epitomized its era. The American Museum was distinctive for its ability to contain and negotiate, for a time, the conflicts and tensions of the age—from moral reform to racial identity, to industrial change, from sectional tension to middle-class formation. While the political history of the antebellum and Civil War years has been thoroughly explored by scholars, the way that these tensions were expressed through popular culture has only recently been taken up by historians and is rarely presented in teaching materials. By exploring *The Lost Museum*, students will come to understand the intersecting social, political, economic, and cultural tensions that tore at American Society during the 1840's, 1850's, and 1860's.

When a spectacular fire destroyed the American Museum on July 13, 1865, some commentators lamented its passing while others cheered. Barnum quickly re-opened the American Museum at a different location, but it too burned to the ground in 1868. After the second fire, Barnum turned to the circus, for which he remains well known to this day. Barnum was a larger-than-life figure whose name became synonymous with showmanship and "humbug" in his own era and ever since, and his earliest endeavors at the American Museum foreshadow much of American popular culture in the twentieth century.

Also see these primary documents:

[Mr. Barnum on Museums, *The Nation*, August 10, 1865](#)

[Barnum on the American Museum](#)

[1850 American Museum Illustrated Guide Book](#)



American Social History Project/Center for Media and Learning & Center for History
and New Media. 2004. "Barnum's Museum."



In the spring of 1850 Barnum closed the American Museum for nine weeks of renovations, which included enlarging the Lecture Room to seat 3,000 spectators. In this speech, given at the re-opening and reprinted in the *New York Tribune*, Barnum emphasized the morally uplifting entertainment available at the Lecture Room, a key element of his attempts to appeal to a middle-class, "respectable" audience.

Barnum's Museum, *New York Tribune*, June 19, 1850

BARNUM'S MUSEUM.—The opening of the American Museum, after being closed nine weeks, was the signal for a rush, which crowded the new hall to its utmost capacity. About three thousand persons were present, who witnessed the performance of the moral Drama of the Drunkard with repeated bursts of applause. After the performance, Mr. Barnum was loudly called for, and responded to the call as follows:

LADIES AND GENTLEMEN. I can scarcely command language to express my thanks for this unexpected compliment. I confess to you that during a somewhat eventful life, this is the proudest moment I have ever yet experienced.

During the last nine years it has been my pleasure, on this spot, to cater for the amusement of this community, as well as the vast number of strangers from the country, who visit our great metropolis, and here is the place where permanent prosperity for the first time attended me. I feel, therefore, no small degree of pride and satisfaction in presenting you with this beautiful temple, on which Art has lavished all her powers, and it is you, my patrons, whom I may and do most sincerely thank for giving me the ability to erect a place of amusement, which all who have seen it acknowledge is an honor to our City, and to the refined taste and artistic skill of this country.

I trust that you will believe me, when I pledge my honor, that the thought of gain was but a secondary consideration with me in making the valuable improvements just completed in this establishment. I was doing well enough pecuniarily, and had been already blessed by fortune far beyond my expectations, and fully equal to my desires. Indeed, I had seriously thought of retiring from public life, and transferring my interests in all public exhibitions, to my valuable assistants, to whose integrity, energy, and good habits, I am indebted for much of my success; but knowing that amusements and relaxation from the business and cares of life are absolutely required and will be had, in every civilized land, I felt that this community needed and demanded at least one more place of public amusement, where we might take our children, and secure much rational enjoyment, as well as valuable instruction, without the risk of imbibing moral poisons in the chalice presented to our lips.

This reflection induced me to take the necessary steps for erecting and perfecting what is acknowledged to be the most beautiful, commodious, comfortable, and best contrived Saloon in this country, and I verily believe in the world, and so long as a discerning public shall prefer pure enjoyments, pleasing exhibitions, and wholesome specimens of Comedy or Drama, upholding virtue, portraying its beautiful and certainly happy consequences, and as vividly painting the positive and inevitable evil consequences of vice, in whatsoever form—just so long during the continuance of my life and health, will I cater for public gratification; but, unless some unforeseen calamity overtakes me, I pledge myself to withdraw into private life, if ever the moment arrives that the great mass of our citizens prefer immoral and vicious, to moral and reformatory entertainments. But I know the American public too well to fear any such result. I have studied too long, and too thoroughly, the habits and tastes of my countrymen and women, to mistake their wholesome instincts upon this subject.

I do not wish to be understood, in making these remarks, as reflecting in the slightest degree upon other places of public amusement. Their managers pursue, no doubt, the course which their peculiar views dictate, and it is not for me to challenge either their judgement or their policy. The Bee, we are told by naturalists, contrives to gather honey from even the most poisonous of Nature's productions. I conceive it possible, after a somewhat similar fashion, to distill for the great Public every species of the popular drama, and present them all so completely divested of mental impurity, so perfectly raked off the lees of verbal pollution, that the most inexperienced may imbibe them without apprehension, and the most cautious prescribe them with a confident hope of intellectual advantage. It remains for you to say whether the effort to effect such a reform is not worthy of encouragement, it is for you, ladies and gentlemen, to decide whether or not I fall short in my endeavor thus felicitously to combine innocence with pleasure, rational amusement with a proper sense of virtue and morality.

American Social History Project/Center for Media and Learning & Center for History and New Media. 2004. "Burning of Barnum's Museum."

Burning of Barnum's Museum, *Harper's Weekly*, July 29, 1865

This article from *Harper's Weekly*, the nation's most widely circulated illustrated newspaper, describes the spectacle of the fire that destroyed the American Museum and drew a large and sometimes panicked crowd of observers. The article mourns the passing of the American Museum, which had been patronized by New Yorkers and tourists alike, for the sake of both the irreplaceable items within it and its function as an affordable place of entertainment and "agreeable and useful instruction." The author particularly admires the keen marketing sense Barnum displayed in his creation of the Museum's Lecture Room.

BURNING OF BARNUM'S MUSEUM

THOUGH not the oldest, yet certainly the most notable of the landmarks of our city, has been removed by fire. Last winter, it will be remembered, there was an attempt made by a rebel spy to set fire to BARNUM'S American Museum, on the corner of Park Row and Ann Street. What the plot of the incendiary failed to do accident has successfully accomplished, and the Museum lies in ashes.

The fire broke out in the basement, from the contact of the heated boiler of the engine with dry wood, at about half after 12 o'clock on Thursday, July 13. The hour for such a catastrophe could not have been more fully chosen. There were comparatively few persons in the Museum, and these all escaped without injury. Very little of the property in the Museum was rescued—the live seal, a box of rare coins, and a few things of trivial value, were all, we believe, that was saved. In half an hour after the outbreak of the fire the whole building was in flames, and the long serpent tongues of fire pierced the windows, and, lapping the transparencies and painted shields upon the walls, ascended high above the roof. The spectacle was one of the most splendid which we ever beheld. There were many valuable trophies consumed upon this massive funeral pyre. There were the uniforms worn by the heroes of the Revolution, the tools and specimens of the handiwork of the American Indians, specimens of the mineral and animal kingdoms, brought from every corner of the world, and among these the most beautiful collection of tropical fishes ever got together. There, too, was the Egyptian mummy, which had defied decay for three thousand years, but was now compelled to yield to the element of fire. These things could not be reproduced, and were therefore invaluable. Other curiosities like the wax figures could easily be replaced. The two new whales which BARNUM had just transported from Labrador at great cost were roasted alive, as were all the members of the Happy Family.

As soon as it became known that BARNUM'S Museum was on fire thousands of eager and excited spectators—men, women, and children, some of whom were yet at the breast—rushed to the scene of the fire. They were densely packed together in the Park, and in Front of St. Paul's Church and the Astor House, and gazed with eyes intent upon the gigantic humbug which some unearthly gnome seemed to be playing upon the veteran showman, whose name has become a household word. A panic occurred among these spectators at an early stage of the fire, caused by the unearthly scream of one of the steam fire-engines, which was magnified into the occasion of fear. The rush for a few minutes was very violent, though no fatal injuries resulted.

At half past two o'clock the walls of the Museum had fallen and the fire had spread to a large number of adjacent buildings. There was just enough wind stirring to fan the flames. Eighteen houses were set ablaze, and about half of these were totally destroyed. Among the latter was KNOX'S hat store on the corner of Fulton Street.

Mr. BARNUM began his career as showman, in 1835, by exhibiting JOYCE HETH, a colored woman reputed to have been the nurse of GEORGE WASHINGTON. This proved a lucky speculation, and out of its proceeds BARNUM inaugurated a travelling show. In 1841 he bought SCUDDER'S Museum, for which he paid in one year, and added to it the contents of PEALE'S Museum. SCUDDER'S Museum had been founded in 1810, and the building has since been used by BARNUM, with a considerable addition on the lower side. This Museum was the only place of resort for amusement that could be called universal. Those living in this city visited it periodically. The first thing to be done by the sight-seeing visitor to the city was to go to BARNUM'S. Among the many attractions one of the chief was the Lecture Room, with its dramatic performance three times a day. BARNUM had a magnificent advantage over other theatrical managers—that of appreciating the value of a name. It was a happy thought of his, that of inaugurating his plays under the name of the "Moral Drama." The difference between the plays and those performed at other theatres was not discernible. Every thing which belonged to any play—even the ballet girls—belonged also to the plays at the Museum. And yet clergymen with their families, and hosts of others who would have deemed it a disgrace to have attended WALLACK'S or NIBLO'S, would sit with a good conscience in the "Lecture Room" listening to something which was called a moral drama. What will become of these people who support such scrupulous consciences now that the Lecture Room is no more and the curtain closed upon the moral drama?

It is impossible to record this accident without sincere regret for the loss suffered by the whole community, if to presume upon a large measure of credulity designates a humbug, then BARNUM was doubtless in so far a humbug. But when we consider that he afforded to thousands of visitors more agreeable and useful instruction, and at the same time more of amusement than could be obtained elsewhere for double the money, we must pronounce him the most innocent of all the many humbugs with which we are acquainted.

Mr. BARNUM during the conflagration was absent at Hartford. The next morning he was in New York, and issued a card to the public, announcing his determination to enter immediately upon the formation of a new and more attractive Museum. In the meantime he proposes to translate the Moral Drama from the Lecture Room to some other convenient hall. Any change certainly would be agreeable from the former close and ungainly room in which the performances were given at the Museum.



American Social History Project/Center for Media and Learning & Center for History and New Media. 2004. "A Word About Museums."

A Word About Museums, *The Nation*, July 27, 1865 (Complete)

Despite Barnum's many bids for respectability, New York City elite citizens regarded the American Museum with great contempt. This ungrateful arena, which appeared in the Nation two weeks after the American Museum was destroyed by the fire, decried Barnum's establishment for its chaotic collections, false science, vulgar "practical presentations, and vicious degraded citizens. Comparing the American Museum unfavorably to its British counterpart, the article argues that New York should have a true museum, "a place of public instruction as well as of public enjoyment," perhaps located in the newly built Central Park. In fact, the American Museum of Natural History was established at the edge of Central Park in 1871. The Nation was a magazine founded in 1865 by reform-minded Protestant elites, and it reached a small but influential audience nationwide.

Barnum's Museum is gone at last. It has fallen before that configuration with which it has often been threatened, and which it has more than once barely escaped. The citizen will miss an accustomed place of amusement for their Saturday excursions. The occasional visitors to the city from the "rural districts" will no longer yield to its irresistible attractions. The worst and most corrupt classes of our people will still come here in great numbers, and other opportunities of seeing one another. A most dangerous man-band is removed and without loss of human life. These four considerations make the sober citizen of New York hesitate whether to regret this burning and destruction or not.

But there is another consideration. Were the lovers of curiosities—whether of natural history or of human ingenuity or of historical associations—the more pleased by the evidence of the collections which are now destroyed, or more insulted by their insufficiency, disorder, neglected condition, and obviously secondary importance? Is it one thing to lose shells and minerals, and to enjoy collections of them, but lose another to enjoy every collection of them? The more truly one loves a collection set as arranged, the more he will be offended by a chaotic, dusty, dishonored collection. The more one loves the order and system of scientific enquiry, the more he will be personally injured by disorder and lack of system among the materials of scientific enquiry. The more one assents to neatness, precision, and care in the most private "laboratory," the more he will revolt at disorderliness in a larger and more public museum. And it is probable that no class of the community was less satisfied with the museum of Mr. Barnum than that class to which it would seem to have been originally intended.

This class is not an unimportant or even a small one. The host of readers whose favorite reading is natural science, the armies of listeners to lectures on geology, that large proportion of our boys and young men who collect and study "specimens" of minerals, all belong to it. The profane scientific are not those who care for public museums, unless containing this or that treasure. The frequenters of museums are those who cannot themselves give much time or means to the collection, classification, and study of specimens, but who read in the evening, and would gladly see by day a larger number and a greater variety of things to understand than their own time has suffered to discover—then see in their own collected means have suffered to procure. There are thousands of these amateur students, whose amateur studies are not to be despised even by the profound scholar. These would visit the lost museum in the morning when our distinguished crowd was engrossed in looking along the crammed and disordered shelves in the hope of lighting on something which they wished to see. Finding it or not as the blind dealer of chance might order. Without scientific arrangement, without a catalogue, without attendants, without even labels, in very various instances, the heterogeneous heap of "curiosities," valuable and worthless well mixed together, could not attract students very often to detain them long.

This class of visitors was never wholly ignored in the advertisements which announced to the charms of Barnum's Museum. The "million of curiosities" were mentioned, and their scientific value hinted at. These curiosities were never, so far as we are aware, turned out of the building to make room for fat women, gowns, dears, glass-blowers, mermaids, learned seals, and dog-boys. The account had a certain attraction for the million, and, in similar or other cases, would have been worth frequent visits. Dog-boys in themselves are harmless and not without interest. We desire to give the "American Museum" all the credit it deserves. For it needs it. Its memory is not pleasant. It pandered to the most foolish curiosity, and to the most morbid credulity for the marketplace. The most gross deceivers were immediately resorted to to cause a week's wonder and to swell the week's receipts. The "Lecture Room"—once a sort of "Lyceum" hall, latterly a minor theatre in look and character—furnished for the entertainment of its gaudy and gaudy entertainments of the day. Its patrons were suitably entertained. It has been many years since a citizen could take his wife or his daughter to see a play on that stage.

That respectable people never went to this so-called museum we do not assert. There were hours in the day when the halls were nearly empty, and where certain shells, stuffed birds, and Indian relics are, there is always something to see. But we hold that the class of students of whom we have spoken deserve better matter than the "rural districts" could afford.

It is in behalf of this class that we ask for a real museum. It is in behalf of all classes of the community, except that vicious and degraded one by which the late "American Museum" was largely monopolized, that we ask the community for a building and for collections that shall be worthy of the name. Museum, museum, museum, never so recent mark of fell it the word seems full of honorable meaning in every language, but our own, and with reason. Home of the Muses, it means, and is akin to "music" and "musical," and to "amusement," too, which is a good word with a good meaning. Collections of animals belong to it, collected, both living and prepared, collections of minerals and shells, of historical and personal relics, and not only these, but collections of representatives of all the arts, both industrial and decorative, the art and artismanship. All those valuable things which men do not consume but keep memory of, of course, as they have no value except to represent value, is not itself a valuable thing, and is not included in our statement; have a home in a museum. And "American." The "American Museum" when that name is again written across the front of a building, let it be a building worthy in itself and in its contents of the honorable and responsible rank which, by taking that name, it assumes.

The British Museum is a national institution, founded and supported by the revenues and the government of an empire. The American Museum of the future will be such another, and even more worthy so. It would be good taste for all local institutions, whether belonging to individuals, to companies, to cities, or to States, would adopt names less inappropriate to their nature. But as long as we have American institutions of various kinds, and American companies of many sorts, all incorporated under State laws and limited to their spheres of action by State boundaries, such designations of titles as we might desire we certainly cannot hope for. Let New York City, then, create for itself an "American Museum." And let the thing itself be not unworthy of the name it rashly assumes.

By the perseverance and the intelligence of some, aided by a series of happy accidents, New York obtained a park, which was put into the hands of good managers and intelligent and conscientious artists, and was carried on by them to such a point of completion that it can hardly be spoiled now, and is likely to remain for ever. To cause possibly to doubt the truth of the above statement's account of management and completion in New York in the nineteenth century. Let us to make out descendants still more incredulous on this point. Let us have a place of public instruction as well as of public enjoyment. Perhaps in the neighborhood of the Central Park itself would be the best place for it, let us establish it there, and try to draw encouragement and a stimulus to exertion from our beautiful neighbor.

Nearly every one who has travelled in Europe remembers something of European museums, even though it be but a shadowy image of them that his mind retains. Something of the wonders contained in that sombre temple in Great Russell Street, and something of the artistic treasures, "put out of sight under the shadowy vaults of Kensington," something of the Louvre and the Garden of Plants, something of the Green Vaults of Dresden, of the half-score museums of Berlin, and of the various Sammlungen of Munich—remains to help furnish forth everywhere the pleasant reminiscences of his European trip. But perhaps there are few who have thought of this, that a national museum should include, to be perfect that any museum may include, all the different collections of all the different kinds. As a good example, more apt to be known to our readers than another, let us take the national collections in London.

The British Museum contains the following collections: 1st the collection of manuscripts, to guard which the "Trustees of the British Museum" were first incorporated in 1753, and which was first exhibited in 1759; 2^d the library, at first small, increased to many times its original size by bequests of George II., and now the second library in Europe in size, and the first in practical value open to the public, under restrictions, nearly six hundred thousand volumes strong, furnished with a beautiful reading-room in the attic, and rich in a world of curiosities and artistic treasures; 3^d the collections of natural history, divided into zoology, botany, minerals, and birds, magnificent in every department and subdivision, and unequalled in many; 4th the collection of portraits of sovereigns and famous men, now hung on the walls of the zoological galleries; 5th the collection of antiquities—Egyptian, Assyrian, Greek, Roman, and British—including in its glorious assemblage together of riches the famous Egyptian Hieroglyphs, the Nineveh and other treasures of Assyria and Nineveh's discovery, and the best collection in Europe of the oldest art of all, the art of Egypt 6th the ethnographical collection. These are under one roof, not large enough now to cover aright the overgrown and still growing collections.

Next to the west of the British Museum is that lofty building in Trafalgar Square of which one-half is devoted to the Royal Academy of Arts and the other half to the National Gallery—Foreign Schools. This collection of pictures, but a few years inferior to the collection of any great European capital, has been enlarged within a few years, by great wealthfulness and lavish expense, to respectable size and immense value. The English pictures, or part of them, were once in the same galleries, but they have gone still further west.

The National Gallery—British School is housed at South Kensington, in the upper story of an unpretending and purely utilitarian building of iron, or series of buildings rather, which bear the name, alliterative, but very appropriate name, "The Morning House." This name, however, confounded with the name of its neighbor village, South Kensington, for the honor of building the new region in the expanding metropolis and the national museum is contained. South Kensington has won, but the real name is preserved in the popular appellation of the range of lofty buildings which are so far within.

In the lower story of this edifice is arranged the Museum of Ornamental Art. Into a minute description of this we have had no space to enter. It is now the creation of a half-score of years—an embodiment of the newly developed ambition of the British people and Parliament to be chequerers and patrons of the fine arts—made as private collections are made, by purchase in open market, but made with the rapidity and ease of one of an exhibitor's purchases, and a result, well-growing more rapidly every year, not in every respect yet confined, but already containing a splendid museum within itself, and destined soon to be developed into a neat approach to completion.

Such are the national collections. Besides these, there is at Duxburyham Crystal Palace a great gallery of casts from sculpture, ancient and modern; and from architectural sculptured ornament, which, or the site of which, should belong to the Government, and probably will at some future time. The famous collection of living animals in Regent's Park belongs to the Zoological Society, but answers the purposes of a national collection in every respect except in the change of a few of its contents. To all the others is now to be added the contents of the old India House, a treasury of rarities which a few years ago, with the dissolution of the East India Company, passed into the hands of the Government. The museum of London is very widely scattered, and lacks as yet worthy buildings to contain it properly. The English pictures, are waiting to wait until their present labors in search of a good national architecture shall have been done in Great Britain, and when, not long since, they were on the point of getting a really good building in London, the present venerable Premier put a stop to that undertaking. Therefore is the cause for requiring that so many of the national collections have only temporary homes.

New York may have its choice of departments, and make collections of any kind. A good collection in any department is a work either of much money or of much time, and a very good collection requires both. New York can better afford to give money than time, for her good collections to begin with, for New York wants her museum at once.

There is talk of a joint stock company which proposes to have a museum and to pay a large profit in money to stockholders. It may be doubted whether a joint stock company can best do such work, whether the sum of three hundred thousand dollars is money enough to do it with, whether this particular enterprise, if successful, will give us what we want, or not rather another undertaking like Mr. Barnum's of one, which Mr. Barnum himself, also in the end, will give one and below and bow to the moon—and then buy out. There is money enough to be had which will not seek pecuniary interest, intelligent enough to be had, and co-operation enough to establish a museum as we need. If only these three—money, intelligence, and experience—will come together and understand each other. Let New York beware lest Philadelphia and Boston should step in before her and use the intelligence, the experience, the opportunity, the well-stocked materials, and some part of the money which she should secure.

By statute the New York Historical Society is authorized to form a Museum of Antiquities and Science and a Gallery of Art, and is given for this purpose the old arena building in the Central Park, with as much ground as the Commissioners of the Central Park will allow. The Society, moreover, has authority either to use the building as it is, to alter it, or to remove it and build anew. The use of this present old arena building is given for the use specified for ever, to revert to the Central Park Company only on the removal of the collections forming the Museum or Gallery.

It is well to remember that gift for it is out of this gift and by the influence and position of the Historical Society that such a museum as we want may, perhaps be raised. The Society has already a good museum of Egyptian antiquities, the Assyrian sculptures, historical relics, a library rich in one department, and among its pictures perhaps three or four of certain value. Its strength in numbers and in the social standing of its members, certainly could not require an unreasonable on the part of such a body to raise and money is wanted and begin the so much need, rest.

A society is incorporated, its incorporation dating from 1850, and is granted a portion of land in the Central Park for the formation of botanical and zoological gardens. This society, which has honorable and well-known names in the list of its incorporators, may perhaps be persuaded to act for the Historical Society, if not. That more energy is needed in the action of the latter body than it showed in the matter of the James Collection is evident, and that they will show this energy is not certain. We may well look at other companies, and consider what further means may be employed to secure the end we so much desire.

But of one thing let us be certain. No individual or stock company which may undertake to form and manage a museum as a way of making money will be of any great or permanent benefit to the community. Let those who are disposed to do any such movements remember this, that the efforts of an ingenious showman to attract popular attention and make money rapidly are not easy to acquire to popular enlightenment. It would seem well to such a showman to spend money, time, and thought to make a valuable and permanent scientific collection, classify and catalogue them accurately, and build a fitting and permanent building to contain them. Perhaps the British Museum, changing itself, had a card admission fee, would take in less money in a year than did Mr. Barnum's old museum at the same price. Let the would-be stockholder invest his money in a proper enterprise, properly guarded, and take dividends for his reward. Of his abundance let him give the foundation of a real museum for his own enlightenment, the good of his citizens, and the honor and benefit of the community.

See also:

[A Word About Museums, The Nation, August 10, 1865 \(Summary\)](#)

[Mr. Barnum on Museums, The Nation, August 10, 1865](#)

Common Core State Standards Initiative. 2015. Frequently Asked Questions.

[Home](#) | [About the Standards](#) | [What Parents Should Know](#) | [Standards in Your State](#) | [Read the Standards](#) | [Other Resources](#)



Frequently Asked Questions

The following provides answers to some of the frequently asked questions about the Common Core State Standards. From how they were developed to what they mean for states and local communities:

- [Overview](#)
- [What are educational standards?](#)
- [What is the Common Core?](#)
- [Who led the development of the Common Core State Standards?](#)
- [Were teachers involved in the creation of the standards?](#)
- [Why are the Common Core State Standards important?](#)
- [Who was involved in the development of the Common Core State Standards?](#)
- [What guidance do the Common Core State Standards provide to teachers?](#)
- [How do the Common Core State Standards compare to previous state education standards?](#)
- [How much will it cost states to implement the Common Core State Standards?](#)
- [What is the appropriate way to cite the Common Core State Standards?](#)

Learn about the Common Core in 8 minutes!

VIDEO

Watch Now

Resources

Frequently Asked Questions

Print & Facts

Key Shifts in English Language Arts

Key Shifts in Mathematics

Standards of Support

Ask an Expert (to Student) with Us

See Other Resources

What are educational standards?

Educational standards are the learning goals for what students should know and be able to do at each grade level. Educational standards help teachers ensure their students have the skills and knowledge they need to be successful, while also helping parents understand what is expected of their children.

What is the Common Core?

State education chiefs and governors in 43 states came together to develop the Common Core, a set of clear, college- and career-ready standards for kindergarten through 12th grade in English language arts-literacy and mathematics. Today, 43 states have voluntarily adopted and are working to implement the standards, which are designed to ensure that students graduating from high school are prepared to learn from business and industry courses in two- or four-year college programs or enter the workforce.

Who led the development of the Common Core State Standards?

The nation's governors and education commissioners, through their representative organizations the National Governors' Association Center for Best Practices (NGA) and the Council of Chief State School Officers (CCSSO), led the development of the Common Core State Standards and continue to lead the initiative. Teachers, parents, school administrators, and experts from across the country, together with state leaders, provided input into the development of the standards. The actual implementation of the Common Core, including how the standards are taught, the curriculum developed, and the materials used to support teachers as they help students reach the standards is left entirely to the state and local levels.

Were teachers involved in the creation of the standards?

Yes. Teachers have been a crucial voice in the development of the standards. The Common Core State Standards drafting process relied on teachers' and standard experts from across the country. Teachers were involved in the development process in four ways:

1. They served on the Work Groups and Feedback Groups for the ELA and math standards.
2. The National Education Association (NEA), American Federation of Teachers (AFT), National Council of Teachers of Mathematics (NCTM), and National Council of Teachers of English (NCTE), among other organizations were instrumental in bringing together teachers to provide specific, constructive feedback on the standards.
3. Teachers were members of teams states convened to provide regular feedback on drafts of the standards.
4. Teachers provided input on the Common Core State Standards during the two public comment periods.

Why are the Common Core State Standards important?

High standards that are consistent across states provide teachers, parents, and students with a set of clear expectations to ensure that all students have the skills and knowledge necessary to succeed in college, career, and the 21st-century workforce from high school, regardless of where they live. These standards are aligned to the expectations of colleges, workforce training programs, and employers. The standards promote equity by ensuring all students are well-prepared to collaborate and compete with their peers in the United States and around the world. Unlike previous state standards, which varied widely from state to state, the Common Core enables collaboration among states on a range of tools and policies, including the:

- Development of textbooks, digital media, and other teaching materials.
- Development and implementation of common comprehensive assessment systems that replace existing state tests in order to measure student performance annually and provide teachers with specific feedback to help ensure students are on the path to success.
- Development of tools and other supports to help educators and schools ensure all students are able to learn the new standards.

Who was involved in the development of the Common Core State Standards?

States across the country, collaboration with teachers, researchers, and leading experts to design and develop the Common Core State Standards. Each state independently made the decisions about the Common Core. Local teachers, principals, and superintendents lead the implementation of the Common Core in their states. The federal government is not involved in the development of the standards.

What guidance do the Common Core State Standards provide to teachers?

The Common Core State Standards are a clear set of shared goals and expectations for the knowledge and skills students need in English language arts and mathematics at each grade level so they can be prepared to succeed in college, career, and life. The standards establish what students need to learn, but they do not dictate how teachers should teach. Teachers will develop their own action plans and curriculum, and to their instruction to the individual needs of the students in their classroom.

How do the Common Core State Standards compare to previous state education standards?

The Common Core was developed by building on the best state standards in the United States, examining the expectations of other higher performing countries around the world, and carefully studying the research and literature available on what students need to know and be able to do to be successful in college, career, and life. No state was asked to lower their expectations for students in adopting the Common Core. The new standards were developed in consultation with teachers and parents from across the country, so they are also realistic practices for the classroom.

How much will it cost states to implement the Common Core State Standards?

Costs for implementing the standards will vary from state to state and territory. While states already spend significant amounts of money on professional development, curriculum materials, and assessment, there will be some additional costs associated with the Common Core, such as training teachers to teach the standards, developing and purchasing new materials, and other aspects of implementation. However, there are also opportunities for states to save considerable resources by using technology, open-source materials, and taking advantage of cross-state opportunities that come from having consistent standards.

What is the appropriate way to cite the Common Core State Standards?

Authors: National Governors' Association Center for Best Practices; Council of Chief State School Officers. Title: Common Core State Standards. (Insert specific content area and grade) are copyright © 2010 National Governors' Association Center for Best Practices; Council of Chief State School Officers. Washington, D.C.: Copyright Date: 2010. For more information, please visit our pages for Developers & Publishers, Terms of Use, and Public License.

- [Process](#)
- [Implementation and Future Work](#)
- [Content and Quality of the Standards](#)

Frye Art Museum. 2015. A Learning Community.

FRYE
ART MUSEUM

[Mailing List](#) [Facility Rental](#) [Café](#) [Store](#) [Support the Frye](#)

[VISIT](#) [EXHIBITIONS](#) [COLLECTIONS](#) [PROGRAMS](#) [CALENDAR](#) [GET INVOLVED](#) [ABOUT US](#)

A Learning Community



A three-year program designed to build an innovative and sustainable school-museum partnership and bring art into the lives of students, teachers, and families is celebrated in a new documentary short, *A Learning Community*, which is available on [YouTube](#).

The program—an in-depth partnership between the Frye Art Museum, Roxhill Elementary School, and Visual Thinking Strategies (VTS)—includes innovative professional development in which teachers practice VTS in the classroom and in the museum, and students engage in art viewing and discussion as a tool for collaborative learning and critical thinking.

After three years of training, Roxhill teachers now lead their own school visits at the Frye and feel empowered to use the museum as a resource for learning. Students engage in art discussions, make observations and inferences, provide evidence for their ideas and respectfully agree and disagree with each other.

As a fourth-grade Roxhill teacher reflected during a recent training session at the Frye, 'VTS is one of the opportunities for struggling students to feel success. Those who don't usually participate will [now] get involved.'

This partnership was made possible with support of the Frye Foundation and the Wyman Youth Trust.

We would like to thank all of the participating students, teachers, and staff at Roxhill Elementary School.

COMMUNITY

– Community

– Community Archive

OTHER COMMUNITY ARTICLES

[Personal Memories](#)

[Collections Update](#)

[Message from the Frye – Summer 2011](#)

[Degenerate Art Ensemble Videos](#)

[A Learning Community](#)



Greene, J. P., B. Kisida, and D. H. Bowen. 2014. The Educational Value of Field Trips.

EducationNext

[HOME](#) | [THE JOURNAL](#) | [BLOG](#) | [TOPICS](#) | [MULTIMEDIA](#) | [CONTACT](#) | [ABOUT](#) | [ARCHIVES](#)

The Educational Value of Field Trips

Field trips, students in an ever-evolving landscape of digital learning, and more.
 By Jay P. Greene, Brian Kisida, and David H. Bowen

■ COMMENTARY | 45 MIN | 100% PDF | 11/11/14

Crystal Bridges School Tour
 K-12 EDUCATION, MUSEUMS, AND ARTS



© 2014, The Crystal Bridges Museum of American Art. All Rights Reserved.

THE CRISTAL BRIDGES MUSEUM OF AMERICAN ART

FORDHAM UNIVERSITY

ONE OF SEVERAL INTERESTING...

The school field trip has a long history in American public education. But decades of students have spent more time in front of a screen than in front of a field. This article explores the educational value of field trips, and how to design them to maximize their impact. It also discusses the challenges of field trips in a digital age, and how to overcome them. The authors argue that field trips are a valuable part of a student's education, and that they should be used more frequently and more effectively. They provide practical advice for teachers and administrators on how to design and implement field trips that are both educational and enjoyable. The authors also discuss the importance of field trips in a digital age, and how to use technology to enhance the field trip experience. They conclude by arguing that field trips are a valuable part of a student's education, and that they should be used more frequently and more effectively.

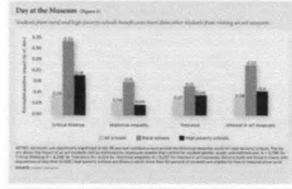
Design of the Study and School Types

The study was designed to explore the educational value of field trips in a digital age. It was conducted in a large urban school district. The study included a pre-test and a post-test. The pre-test was conducted before the field trip, and the post-test was conducted after the field trip. The study included a control group and an experimental group. The control group did not go on a field trip, and the experimental group did go on a field trip. The study included a pre-test and a post-test. The pre-test was conducted before the field trip, and the post-test was conducted after the field trip. The study included a control group and an experimental group. The control group did not go on a field trip, and the experimental group did go on a field trip.

Results

The results of the study suggest that field trips have a positive impact on student learning. Students who went on a field trip scored higher on the post-test than students who did not go on a field trip. The results also suggest that field trips have a positive impact on student engagement. Students who went on a field trip were more engaged in class than students who did not go on a field trip. The results also suggest that field trips have a positive impact on student motivation. Students who went on a field trip were more motivated to learn than students who did not go on a field trip.

Day of the Week



The chart shows the number of students who went on field trips on different days of the week. The x-axis represents the day of the week, and the y-axis represents the number of students. The data indicates that the highest number of students went on field trips on Friday and Saturday, with approximately 90 students each. The number of students who went on field trips on other days of the week is significantly lower, ranging from about 20 to 40 students.

Institute of Museum and Library Services. About Us: IMLS Legislative Timeline.



site search [go](#)

[Home](#) [Press Room](#) [FOIA](#) [Contact Us](#)
[Share this page](#)

[Grant Applicants](#) [Grant Reviewers](#) [Grant Recipients](#) [State Programs](#) [Research](#) [Resources](#) [News](#) [About Us](#)

Issues

[National Initiatives and Partnerships](#)

Legislation and Budget

- [IMLS Legislative Timeline](#)
- [IMLS Budget](#)

[Strategic Plan](#)

[Open Government](#)

[IMLS Policy History](#)

[Donate to IMLS](#)

[Staff Directory](#)

[National Museum and Library Services Board](#)

[Contact and Directions](#)

[Jobs at IMLS](#)

About Us

Legislation & Budget

IMLS Legislative Timeline

2010

Reauthorization of the Museum and Library Services Act of 2010

On December 22, 2010, President Obama signed into law the Museum and Library Services Act of 2010 (P.L. 111-340). The new law reauthorizes the existing programs of the Institute of Museum and Library Services with some important changes. The updated language calls on IMLS to take an active role in research and data collection and to advise the President and Congress on museum, library, and information services. This Act also clearly recognizes how libraries and museums contribute to a competitive workforce and engaged citizenry. New language focuses on the development of essential 21st century skills.

[Download full legislation with amendments as PDF](#)

[Download full legislation as PDF](#)

2003

Museum and Library Services Act of 2003

On September 25, 2003 President Bush signed into law the Museum and Library Services Act of 2003 (P.L. 108-81). Recognizing the effectiveness of the new agency, this legislation reauthorized federal appropriations for IMLS. But the framers of the 2003 law also sought to capitalize on lessons learned since 1996 by amending the initial MLSA in several ways. [Download full legislation as PDF](#)

National Museum of African American History and Culture Act of 2003

In December 2003, Congress passed and President Bush signed the National Museum of African American History and Culture Act. In addition to providing authority to create a new Smithsonian museum for African American History and Culture, the Act provides new authority for IMLS to support African American museums.

The Association of African American Museums estimates that there are about 117 African American museums in the United States. While these museums are eligible for existing IMLS grant programs, the new program will explore new ways of working with African American Museums. Specifically, the purpose of this program is to enhance the vitality and sustainability of these institutions and encourage scholarship and careers in African American history and culture. [Download full legislation as PDF](#)

2002

E-Government Act of 2002

The purpose of the E-Government Act of 2002 is to enhance the management and promotion of electronic government services and processes, thereby improving citizen access to Government information and services, and for other purposes. One of the law's provisions instructed the Director of IMLS to work with the Secretary of Education, the newly created Administrator of the Office of Electronic Government, other relevant agencies, and the public to develop an online tutorial that explains how to access government information and services on the Internet; and provides a guide to available online resources. [Download full legislation as PDF](#)

1996

Museum and Library Services Act of 1996

The Museum and Library Services Act (MLSA) of 1996 established the Institute of Museum and Library Services within the National Foundation on the Arts and Humanities. The new agency combined the Institute of Museum Services, which had been in existence since 1976, and the Library Programs Office, which had been part of the Department of Education since 1956. It authorized federal funding for IMLS through FY 2002. IMLS would comprise the Office of Library Services (OLS) and the Office of Museum Services (OMS). [Download full legislation as PDF](#)

[Grant Applicants](#) [Grant Reviewers](#) [Grant Recipients](#) [State Programs](#) [Research](#)

[Resources](#) [News](#) [About Us](#) [Web 2.0](#) [Open Access](#) [Contact Us](#)

[Privacy Terms of Use](#) [Open FOIA](#) [Get Plug-ins](#) [Accessibility](#)

Mayger, L. 2007. "Making the Most of Field Trips."

CONFERENCE
COUNTDOWN

06 04
HOURS

14 44 33
HOURS MINUTE SECONDS

CLICK TO
RESERVE

[HOME](#) [STORE](#) [MEMBERSHIP](#) [MY ACCOUNT](#) [HELP](#) [LOG IN](#) [Forgot Password?](#)



SEARCH ASCD

About ASCD
Books & Publications
Educational Leadership
Conferences
Professional Development
Programs
Topics

SHARE

ASCD CONFERENCE ON
TEACHING EXCELLENCE
2015

2015 ASCD Conference on Teaching Excellence
June 26-28, 2015
Nashville, Tenn.

Invest in the power of great instruction and learn how to leverage it in classrooms and school districts.

More

Tweets about "@ASCD"

Permissions

ASCD respects intellectual property rights and adheres to the laws governing them. Learn more about our permissions policy and submit your request online.

- [Policies and Requests](#)
- [Translations Rights](#)
- [Books in Translation](#)

EL EDUCATIONAL LEADERSHIP

Home Current Issue Archives Buy Contact

Summer 2007 | Volume 64
Engaging the Whole Child (online only)

Making the Most of Field Trips

Linda Mayger

Done right, field trips can be a powerful component of a well-rounded instructional program.

If I were asked to quickly list some instructional tools for teachers, I'd rattle off questioning strategies, concept mapping, and computers—but I doubt that field trips would pop into my mind. Many educators don't take field trips seriously because we associate them with fun. They also have their drawbacks: They're costly, logistically involved, and fraught with time, and contain an element of uncertainty. No wonder kids like them so much.

Most teachers still take at least one field trip each year. I've been on more than 50 of them in three different states, in the role of either teacher or chaperone. My experience with such off-site visits, coupled with research on the topic, suggests that field trips can be powerful education tools.

Justifying Field Trips

Field trips without obvious academic content can be hard to sell to administrators focused on test scores. To obtain approval, most teachers try to justify field trips by citing standards and curriculum goals. Nevertheless, the trips often get tacked onto the back end of the school year, the assumption being that they are unlikely to directly support the reading and math skills that show up on yearly standardized achievement tests.

Field trips offer, however, a crucial advantage: They can bring balance to the curriculum. The most popular destinations—museums, zoos, outdoor venues, and performances—have a natural fit with science, history, and the arts, subjects that have been marginalized by our current focus on basic skills.

Moreover, musical and theatrical performances provide opportunities that many students would not otherwise have to watch talented people demonstrate their arts. When I taught 2nd grade, we attended the free concert that the local symphony orchestra performed during the day for schoolchildren. Most of our schools regularly take field trips to the community college, where students attend free plays. Performance field trips not only have the potential to develop aesthetic appreciation in students, but they can also develop background knowledge and oral vocabulary, which improve reading comprehension (Torjerson, 1998).

Funding Field Trips

When it comes to resource allocation, field trips are not a priority for districts. Few field trips are included in school budgets, so most funds often come from parents (Anderson, Kiesel, & Skonieczki, 2006). The biggest contributors, besides individual families, are site-based parent organizations that often pay for the entire field trip, transportation, or scholarships for students whose families cannot afford the fees.

Many local grant programs fund field trips, so an Internet search and a simple grant proposal can be worthwhile. For example, one of our local quarries paid to bus a group of earth science students out for a site visit because the management saw it as a way to create goodwill in the community. A few organizations, such as Target, have grant programs specifically designed to fund field trips (Target, n.d.).

Links to Local Grant Programs

Mojave Environmental Education Consortium (www.meeconline.com)
The Enviro Bus Bucks Field Trip Grant program offers transportation to specified California locations.

California Community Foundation
(www.ccfoundation.org/education/teach/our/teach/FREDC/round.htm)
The FREDC Classroom Enrichment Funds provide funds for experiential learning for teachers in certain Southern California districts.

Illinois Department of Natural Resources
(www.idnr.gov/PressReleases>ShowPressRelease.cfm?SubjectID=1&RecNum=5763)
Illinois Biodiversity Field Trip Grants enable classrooms to visit Illinois sites to learn about nature and conservation.

Missouri Department of Conservation (<http://dmck.mdc.mo.gov/Documents/235.pdf>)
The Conservation Field Trip Grant provides for conservation-themed visits to natural animal habitats.

Oklahoma Experimental Program to Stimulate Competitive Research (<http://okscpr.org/K12-FieldTripGrants.html>)
K-12 Science-related Field Trip Grants fund visits to five museums.

Online Store

ASCD's Top 5 Books

1. Engaging Students with Poverty in Mind: Practical Strategies for Closing the Achievement Gap
2. The Understanding by Design Guide to Creating High-Quality Units
3. The Differentiated Classroom: Responding to the Needs of All Learners, 2nd Edition
4. Better Learning Through Structured Teaching, 2nd Edition
5. Teaching with Poverty in Mind: What Being Poor Does to Kids' Brains and What Schools Can Do About It

[Shop](#)

Partnership for 21st Century Learning. Framework for 21st Century Learning.

P21 PARTNERSHIP FOR
21ST CENTURY LEARNING

q
f
t
in

ABOUT US
OUR WORK
MEMBERS & STATES
EXEMPLAR SCHOOLS
NEWS & EVENTS

FRAMEWORK FOR 21ST CENTURY LEARNING

P21's **Framework for 21st Century Learning** was developed with input from teachers, education experts, and business leaders to define and illustrate the skills and knowledge students need to succeed in work, life and citizenship, as well as the support systems necessary for 21st century learning outcomes. It has been used by thousands of educators and hundreds of schools in the U.S. and abroad to put 21st century skills at the center of learning.

The P21 Framework represents both 21st century **student outcomes** (as represented by the arches of the rainbow) and **support systems** (as represented by the pools at the bottom).

While the graphic represents each element distinctly for descriptive purposes, P21 views all the components as fully interconnected in the process of 21st century teaching and learning. The elements described below are the critical systems necessary to ensure 21st century readiness for every student. 21st century standards, assessments, curriculum, instruction, professional development and learning environments must be aligned to produce 21st century outcomes for today's students.

- Download the [Framework for 21st Century Learning 2-page PDF](#)
- Download the full [P21 Framework Definitions document](#)

21st Century Student Outcomes

The elements described in this section as "21st century student outcomes" (represented by the rainbow) are the skills, knowledge and expertise students should master to succeed in work and life in the 21st century.

1. Content Knowledge and 21st Century Themes

Mastery of fundamental subjects and 21st century themes is essential for students in the 21st century. Disciplines include:

English, reading or language arts
World languages
Arts
Mathematics
Economics
Science
Geography
History
Government and Civics

In addition to these subjects, we believe schools must move beyond a focus on basic competency to promoting understanding of academic content at much higher levels by weaving 21st century interdisciplinary themes into curriculum:

- [Global awareness](#)
- [Ecological, economic, business and environmental literacy](#)
- [Civic literacy](#)
- [Health literacy](#)
- [Environmental literacy](#)

2. Learning and Innovation Skills:

Learning and innovation skills increasingly are being recognized as the skills that separate students who are prepared for increasingly complex life and work environments in the 21st century, and those who are not. A focus on creativity, critical thinking, communication and collaboration is essential to prepare students for the future.

- [Creativity and Innovation](#)
- [Critical Thinking and Problem Solving](#)
- [Communication and Collaboration](#)

3. Information, Media and Technology Skills:

Today we live in a technology and media suffused environment with: 1) access to an abundance of information, 2) rapid changes in technology tools, and 3) the ability to collaborate and make individual contributions on an unprecedented scale. To be effective in the 21st century, citizens and workers must be able to create, evaluate, and effectively utilize information, media, and technology.

- [Information Literacy](#)
- [Media Literacy](#)
- [ICT Literacy](#)

4. Life and Career Skills:

Today's life and work environments require far more than thinking skills and content knowledge. The ability to navigate the complex life and work environments in the globally competitive information age requires students to pay rigorous attention to developing adequate life and career skills including:

- [Flexibility & Adaptability](#)
- [Initiative & Self Direction](#)
- [Social & Cross Cultural Skills](#)
- [Productivity & Accountability](#)
- [Leadership & Responsibility](#)

21st Century Support Systems

The elements described below are the critical systems necessary to ensure student mastery of 21st century skills. 21st century standards, assessments, curriculum, instruction, professional development and learning environments must be aligned to produce a support system that produces 21st century outcomes for today's students.

About Us

- [Mission](#)
- [Strategic Plan: 21st Century Learning](#)
- [Strategic Council](#)
- [Our Staff](#)
- [Our History](#)
- [Press Kit](#)
- [How to Get Involved](#)
- [FAQ](#)

P21 BLOG/AGNIE RSS FEED

Find out the latest news
 New here to get P21 Blog/AGNIE posts direct.

FEATURED BLOG POSTS

The New Parent's Guide to 21st Century Learning and Citizenship

From Skills to Learning: A New Leadership Direction for P21

Competency Based Leadership at the State Level

Project Zero. 2014. Isabella Stewart Gardner Museum / Project Zero Educational Collaboration.



**HARVARD
GRADUATE SCHOOL OF EDUCATION**
Project Zero

[Home](#) [About](#) [News](#) [Research](#) [Conferences and Events](#) [Resources](#) [Contact](#)

P R O J E C T
Z E R O

SEARCH

GO

- Adult Multiple Intelligences
- APPLE Project
- Artful Thinking
- Arts PROPEL
- Arts SURVIVE
- ArtWorks for Schools
- Assessing Historical Understanding
- ATLAS Communities
- ATLAS Seminar
- Catalyst
- Creative Classroom
- Early Symbolization / Transition to Literacy
- Evidence Project
- Figurative Language
- Innovating with Intelligence
- Isabella Stuart Gardner Museum / Project Zero Educational Collaboration
- L@titud
- Learning in and from Museum Study Centers
- Lincoln Center Institute
- Making Learning Visible
- Mather Afterschool Program
- MoMA's Visual Thinking Curriculum Project
- Multiple Intelligences Schools
- Parent Partners
- Patterns of Thinking
- Practical Intelligence for School
- Project Co-Arts
- Project MUSE
- Project Spectrum
- Project SUMIT
- Project Zero / International Schools Consortium
- Project Zero / Massachusetts Schools Network
- Qualities of Quality
- REAP
- Rubrics and Self-Assessment
- Shakespeare & Company Research Study
- Smart Schools
- Story Work Project
- Studio Thinking
- Teaching for Understanding
- Visible Thinking

Isabella Stewart Gardner Museum / Project Zero Educational Collaboration

Project Zero worked for two years with the Isabella Stewart Gardner Museum to develop educational activities and curricula that would help make the Gardner Museum's unique collection of art, architecture, and horticulture more accessible to neighboring school populations and other visitors. The activities were designed to help all museum-goers, from novice to veteran, enjoy and learn from their visit to the museum.

Formerly the elaborate home of its founder, Isabella Stewart Gardner, the museum offers an intimate and secure setting in which innovative exercises can be introduced and monitored carefully. Project collaborators worked to generate principles and practices that would apply to museum education in general, enabling people of all ages and backgrounds to approach their museum experiences with greater confidence and enthusiasm.

The Isabella Stewart Gardner Museum/Project Zero Educational Collaboration embraced the premise that museums offer a valuable opportunity to individualize education because visitors can approach the art at their own pace and pursue their own interests. Drawing on the theory of multiple intelligences, the researchers proposed five different "windows" on the museum experience for visitors with different learning profiles. These entry points are: *narrational* (e.g., what story does this art work depict?); *logical/quantitative* (e.g., how much do you think this work of art is worth?); *foundational* (e.g., why is this considered a work of art?); *aesthetic* (e.g., how are the forms you see organized or balanced?); and *experiential* (e.g., can you draw the shapes you see in this work of art?).

Researchers designed and tested curricula to help visitors approach the museum's collection from any or all of these entry points. They also were interested in learning more about the entry points children access on their own. In some of the trials, children used classroom time to look at reproductions of the Gardner's art works and wrote down any questions they had. These questions were used in turn by museum educators when the children visited the Gardner. In this way, the entry points began to provide channels of learning between museum and school.

Project Zero's Isabella Stewart Gardner Museum/Project Zero Educational Collaboration was supported by The Bauman Foundation.

Principal Investigators:
Jessica Davis
Howard Gardner

Selected readings and materials:

Davis, J. (1993, winter). Why Sally can draw: An aesthetic perspective. In E. Eisner (Ed.), *Educational Horizons*.

Davis, J., & Gardner, H. (1993). The arts and early childhood education: A cognitive developmental portrait of the young child as artist. In B. Spodek (Ed.), *Handbook of research on the education of young children* (pp. 191-206). New York: Macmillan.

Davis, J., & Gardner, H. (1993, January/February). Open windows, open doors. *Museum News*.

Gardner, H. (1988). Challenges for museums: Howard Gardner's theory of multiple intelligences. *Hand to Hand*, 2 (4), 1, 4-7.

Gardner, H. (1990). *Art education and human development*. Los Angeles: The Getty Center for Education in the Arts.

Gardner, H. (1991). *The unschooled mind: How children think and how schools should teach*. New York: Basic Books.

Gardner, H. (1993). *Multiple intelligences: The theory in practice*. New York: Basic Books.

Putnoi, D., Olmsted, K., & Davis, J. (1994). *Two Transcriptions of The Generic Game in Action: A Focus on Facilitation*.

© 2014 President and Fellows of Harvard College. Harvard Graduate School of Education | Harvard University Follow us on Google+

Social Science Data Analysis Network. 2000. United States Multiracial Profile.

CensusScope
[HTTP://WWW.CENSUS.GOV](http://www.census.gov)

CHARTS & TRENDS | MAPS | RANKINGS | SEGREGATION

CEMUS TREND CHARTS **United States** Print-Friendly Version

- Population Growth
- Population by Race
- Multiracial Profile
- Age Distribution
- Household & Family Structure
- Educational Attainment
- Language
- Migration
- Nativity & Citizenship Status
- Income
- Poverty
- Ancestry & Ethnicity
- Industry & Occupation

MULTIRACIAL PROFILE

Two Race Multiracial Combinations

Zoom in and out of geography at levels: US, States or Metro Area, and Counties within States.
 Because this chart is for the United States, you cannot zoom out any further.
 Or, you can zoom in to a state or metropolitan area.
 ZOOM OUT
 Choose Metro
 Choose State
 VIEW CHART

ssolan.net
 CensusScope is a product of the Social Science Data Analysis Network.

The 2000 Census questionnaire was the first to allow respondents to select more than one race. Nationwide, approximately 2.4 percent of the population, over 6.8 million Americans, marked an identification with two or more races.

As is the case with many racial and ethnic groups, the multiracial population is not evenly distributed across the country. Hawaii has the largest multiracial population with 24.1 percent of its population identifying with two or more races. Alaska follows a distant second with 5.4 percent identifying as multiracial. The five least multiracial states (Mississippi, West Virginia, Maine, Alabama and South Carolina) all have multiracial populations of less than 1 percent.

For more on the geography of the U.S. multiracial population, see our multiracial map.

Number of Races Selected

Number of Races	Number	Percent of Total	Percent of Multiracial
Two Races	6,369,075	2.26%	93.29%
Three Races	410,285	0.15%	6.01%
Four Races	38,408	0.01%	0.56%
Five Races	8,637	0.00%	0.13%
Six Races	823	0.00%	0.01%

Multiple Race Combinations by Frequency

Rank	Multiple Race Selection	Number	Percent of Total Population	Percent of Multiple Race Population
1.	White and Some Other Race	2,205,251	0.78%	32.32%
2.	White and American Indian	1,082,683	0.38%	15.86%
3.	White and Asian	868,395	0.31%	12.72%
4.	White and Black	784,764	0.28%	11.50%
5.	Black and Some Other Race	417,249	0.15%	6.11%
6.	Asian and Some Other Race	249,108	0.09%	3.65%
7.	Black and American Indian	182,494	0.06%	2.67%
8.	Asian and Hawaiian or Other Pacific Islander	138,602	0.05%	2.03%
9.	White and Hawaiian or Other Pacific Islander	112,964	0.04%	1.65%
10.	White and Black and American Indian	112,207	0.04%	1.64%
11.	Black and Asian	106,782	0.04%	1.56%
12.	American Indian and Some Other Race	93,842	0.03%	1.37%
13.	White and Asian and Hawaiian or Other Pacific Islander	89,611	0.03%	1.31%
14.	American Indian and Asian	52,429	0.02%	0.77%
15.	White and Black and Some Other Race	43,172	0.02%	0.63%
16.	Hawaiian or Other Pacific Islander and Some Other Race	35,108	0.01%	0.51%
17.	White and Asian and Some Other Race	34,982	0.01%	0.44%
18.	Black and Hawaiian or Other Pacific Islander	29,876	0.01%	0.44%
19.	White and American Indian and Some Other Race	29,095	0.01%	0.43%
20.	White and American Indian and Asian	23,766	0.01%	0.35%
21.	White and Black and Asian	21,166	0.01%	0.31%
22.	White and Black and American Indian and Asian	10,672	0.00%	0.16%
23.	White and Hawaiian or Other Pacific Islander and Some Other Race	8,364	0.00%	0.12%
24.	Black and Asian and Some Other Race	8,069	0.00%	0.12%
25.	White and Asian and Hawaiian or Other Pacific Islander and Some Other Race	7,932	0.00%	0.12%
26.	American Indian and Hawaiian or Other Pacific Islander	7,328	0.00%	0.11%
27.	Black and American Indian and Some Other Race	7,023	0.00%	0.10%
28.	White and Black and American Indian and Asian and Hawaiian or Other Pacific Islander	6,611	0.00%	0.10%
29.	White and American Indian and Asian and Hawaiian or Other Pacific Islander	6,450	0.00%	0.09%
30.	Black and American Indian and Asian	5,798	0.00%	0.08%
31.	Black and Asian and Hawaiian or Other Pacific Islander	5,309	0.00%	0.08%
32.	White and American Indian and Hawaiian or Other Pacific Islander	4,843	0.00%	0.07%
33.	White and Black and American Indian and Some Other Race	4,645	0.00%	0.07%
34.	Non-Asian and Hawaiian or Other Pacific Islander and Some Other Race	4,604	0.00%	0.07%
35.	American Indian and Asian and Hawaiian or Other Pacific Islander	3,063	0.00%	0.04%
36.	White and Black and Hawaiian or Other Pacific Islander	2,938	0.00%	0.04%
37.	American Indian and Asian and Some Other Race	2,544	0.00%	0.04%
38.	Black and Hawaiian or Other Pacific Islander and Some Other Race	2,167	0.00%	0.03%
39.	White and Black and Asian and Hawaiian or Other Pacific Islander	2,128	0.00%	0.03%
40.	White and Black and Asian and Some Other Race	1,376	0.00%	0.02%
41.	White and American Indian and Asian and Some Other Race	1,099	0.00%	0.02%
42.	Black and Asian and Hawaiian or Other Pacific Islander and Some Other Race	1,082	0.00%	0.02%
43.	Black and American Indian and Hawaiian or Other Pacific Islander	998	0.00%	0.01%
44.	White and Black and American Indian and Hawaiian or Other Pacific Islander	988	0.00%	0.01%
45.	White and Black and American Indian and Asian and Hawaiian or Other Pacific Islander and Some Other Race	823	0.00%	0.01%
46.	Black and American Indian and Asian and Hawaiian or Other Pacific Islander	750	0.00%	0.01%
47.	White and Black and American Indian and Asian and Some Other Race	724	0.00%	0.01%
48.	White and American Indian and Asian and Hawaiian or Other Pacific Islander and Some Other Race	639	0.00%	0.01%
49.	American Indian and Hawaiian or Other Pacific Islander and Some Other Race	586	0.00%	0.01%
50.	White and Black and Asian and Hawaiian or Other Pacific Islander and Some Other Race	379	0.00%	0.01%
51.	Black and American Indian and Asian and Some Other Race	334	0.00%	0.00%
52.	White and Black and Hawaiian or Other Pacific Islander and Some Other Race	325	0.00%	0.00%
53.	White and American Indian and Hawaiian or Other Pacific Islander and Some Other Race	309	0.00%	0.00%
54.	Black and American Indian and Asian and Hawaiian or Other Pacific Islander and Some Other Race	216	0.00%	0.00%
55.	American Indian and Asian and Hawaiian or Other Pacific Islander and Some Other Race	207	0.00%	0.00%
56.	Black and American Indian and Hawaiian or Other Pacific Islander and Some Other Race	111	0.00%	0.00%
57.	White and Black and American Indian and Hawaiian or Other Pacific Islander and Some Other Race	68	0.00%	0.00%

Strauss, V. 2013. "Howard Gardner: 'Multiple intelligences' are not 'learning styles.'"

Howard Gardner: 'Multiple intelligences' are not 'learning styles'

By Valerie Strauss October 22, 2013 ... The fields of psychology and education were preoccupied 20 years ago when the now widely recognized psychologist Howard Gardner published his only book, Frames of Mind: The Theory of Multiple Intelligences, which detailed a new model of human intelligence that went beyond the traditional view that there was a single kind that could be measured by standardized tests. (You can read his account of how he came up with the theory here.)

Gardner's theory initially listed seven intelligences which "work together": linguistic, logical-mathematical, musical, bodily-kinesthetic, spatial, interpersonal and intrapersonal. He later added an eighth, naturalist intelligence and now there are 10 in total. The theory became highly popular with K-12 educators around the world, leading to a search for students who did not respond to traditional approaches, but over time, "multiple intelligences" somehow became synonymous with the concept of "learning styles." In this important post, Gardner explains why the former is not the latter.

Gardner gave lectures at the Harvard Graduate School of Education. He is the author of numerous books on intelligence and creativity. His new book, "The Art of Conversation," co-edited with Koko Borek, explains how life for young people today is different than before the dawn of the digital age, and will be published on Oct. 22 by Yale University Press.

By Howard Gardner It's been 20 years since I developed the notion of "multiple intelligences." I have been gratified by the interest shown in this idea and the ways it's been used in schools, museums, and businesses across the world. But one unexpected consequence has driven me to distance myself from the wisdom of many people, including persons whom I cherish, to avoid me with the notion of "learning styles" or to collapse "multiple intelligences" with "learning styles." It's a high time to believe my guess and to set the record straight.

First a word about "MI theory." On the basis of research in several disciplines, including the study of how human expertise was represented in the brain, I developed the idea that each of us has a number of relatively independent mental faculties, which can be viewed as "multiple intelligences." The basic idea is simplicity itself: A belief in a single intelligence assumes that we have one central, all-purpose computer—and if education has led us to perfection in any one area of life, in contrast, a belief in multiple intelligences assumes that we have a number of relatively autonomous computers—one that recognizes linguistic information, another spatial information, another musical information, another information about other people, and so on. I estimate that human beings have 7 to 10 distinct intelligences (see www.multipleintelligences.org).

Even before I spoke and wrote about "MI," the term "learning styles" was being bandied about in educational circles. The idea, reasonable enough on the surface, is that all children (indeed, all of us) have distinctive strengths and personalities. Accordingly, it makes sense to find out about learners and to track and nurture them in ways that are appropriate, that they value, and—above all—that are effective.

Two problems. First, the notion of "learning styles" is itself not coherent. Those who use this term do not define the criteria for a style, nor whose styles matter, but they use unqualified, unqualified, say that Johnny is said to have a learning style that is "linguistic." Does that mean that Johnny is "special" about everything? How do we know that? What does this imply about teaching—should we teach "linguistically" or should we compensate by "teaching reflectively"? What if a learning style is a "right-handed" or "visual or tactile" brain access style?

Problem #2: When researchers have tried to identify learning styles, they consistently with these styles, and examine outcomes, there is not persuasive evidence that the learning style analysis produces more effective outcomes than a "one size fits all approach." Of course, the learning style analysis might have been inadequate. Or even if it is on the mark, the fact that one intervention did not work does not mean that the concept of learning styles is fatally flawed; another intervention might have proved effective. Absence of evidence does not prove non-existence of a phenomenon; it signals to educational researchers "back to the drawing boards."

Here's my recommended judgment about the best way to pursue this critical topic:

Intelligence: We all have the multiple intelligences. But we single out, as a strength or gift, one area where the person has considerable comparative power. Your ability to write rapidly or a gaze involving spatial thinking signals strong spatial intelligence. Your ability to speak a foreign language well after just a few months of going native signals strong linguistic intelligence.

Right vs. Left-Brain Style: A style is a hypothesis or even an individual approach to the study of materials. If an individual has a "reflective style," he is hypothesized to be reflective about the full range of materials. We cannot assume that reflectiveness in writing necessarily signals effectiveness in one's interaction with others. But if reflectiveness truly obtains across the board, educators should take that style seriously.

Reading: Sometimes people speak about a "visual learner" or an "auditory" learner. The implication is that some people learn through their eyes, others through their ears. This notion is incoherent. Rightly spatial information and reading occur with the eyes, but they make use of entirely different cognitive functions. Similarly, both music and speaking utilize the ears, but again these are entirely different cognitive functions. Recognizing the fact that the concept of intelligences does not focus on how linguistic or spatial information reaches the brain—the eye, ear, nose, hands, if doesn't matter. What matters is the power of the mental computer: the intelligence that acts upon that sensory information, once picked up.

These distinctions are consequential. My goal here is not to give a psychology or a philosophy or a physics lesson but rather to make sure that we do not feel negative and, as important, that we do not start change our children. If people want to talk about "learning styles" as a visual learner, that's their prerogative. But they should recognize that these labels may be unhelpful, at best, and ill-conceived at worst.

In contrast, there is strong evidence that human beings have a range of intelligences and that strength (or weakness) in one intelligence does not predict strength (or weakness) in any other intelligence. All of us exhibit major profiles of intelligences. There are common sense ways of assessing our own intelligences, and if it seems appropriate, we can take a more formal test battery. And then, as teachers, parents, or self-assessors, we can decide how best to make use of this information.

As an educator, I have three priorities for my education:

1. Individualize your teaching as much as possible. Instead of "one size fits all," learn as much as you can about each student and teach each person in ways that they find meaningful and learn effectively. Of course this is easier to accomplish with smaller classes, that upper middle class, but it's possible to individualize to some extent.
2. Prioritize your teaching. Teach important materials in several ways, not just one way through stories, words of art, diagrams, role play. In this way you can reach students who learn in different ways. Also, in presenting materials in various ways, you convey what it means to understand something well. If you only teach in one way, your own understanding is likely to be less.
3. Drop the term "style." It will confuse others and it won't help either you or your students.

Most Popular

1. My wife and I recently...
2. Meet the publisher who...
3. How teachers are using...
4. The surprising insight...
5. How to look for signs...

The Most Popular of Them

How to...

Visual Thinking Strategies. 2015. About Us

VISUAL
THINKING
STRATEGIES

Home | Materials | Subscriptions | Donate | Contact Us

Search...

WHAT IS VTS?
SUCCESS STORIES
TRAINING
RESEARCH
NEWS & EVENTS

VTS in Action | Method & Curriculum | Professional Development | Program Sites | About Us

About Us

- [Mission & Philosophy](#)
- [History](#)
- [Staff & Board](#)
- [Job Opportunities](#)
- [Major Supporters](#)

VTS is a well-known program developed by Abigail Housen and Philip Yenawine more than twenty years ago, used in [museums](#) both locally and internationally, as well as in [schools](#), colleges and universities. The founders of VTS incorporated Visual Understanding in Education as a non-profit organization in 1995 with a mission to broaden the use of VTS, deepen our research, and increase the understanding of Aesthetic Development.

Today, VTS is one of the most significant art education and critical thinking programs with a national presence. We are a small staff with an active national volunteer board, along with regional VTS boards which support teams of trainers and consultants through out the country and the world.

VTS educators meet regularly through the VTS Partner Network. This network consists of museums and educational leaders that use VTS as part of their museum or school programs.

The work of VTS could not have been accomplished without our [philanthropic partners](#) who have generously supported the work of VTS over the last 16 years. Their gifts have sustained the program in their immediate local communities or through the work of the national office.

"I really liked VTS from the first time I saw it. I could see how it translated to text-based literacy skills. Now, I would strongly argue that every kid should get VTS in school. I feel like the process is almost transformational in the way it helps you think and communicate. At first I valued VTS for the way I thought it could help with traditional academic skills. Now that seems secondary to just the foundational way it can shape thinking. Everyone deserves to experience this." -Clarinda VanDyke, Middle School Language Arts Teacher, Metairie Falls, WA

Donate Now

Visual Understanding in Education, the creator of Visual Thinking Strategies, is a 501(c)(3) not-for-profit organization. Your donation is tax-deductible to the fullest extent of the law.

Make a fast, secure, on-line donation with your credit card via Paypal:

[Donate](#)



Checks made payable to "Visual Thinking Strategies" can be sent to:
Visual Thinking Strategies
14 Murray Street, Box #143
New York, NY 10007

Or, [email us](#), for more info.

UPCOMING EVENTS

July 17-Aug 13, 2015
VTS Online Summer Series
Google Hangouts On Air
Click here to register.
[Learn More](#) | [See all](#)

NEWS

Philip Yenawine's newest book:
Visual Thinking Strategies.
Using Art to Deepen Learning
Across School Disciplines.

VTS NEWSLETTER

Your Name:
Your Email:
[Subscribe Now!](#)

FOLLOW VTS



QUICK LINKS

[Terms and Condition of Use](#) | [Newsletter](#) | [Downloads](#) | [Contact](#) | [VTS Materials](#) | [VTSweb.org](#) | [Home](#) | [Job Opportunities](#)

Copyright © 2015 Visual Thinking Strategies.

Visual Thinking Strategies. 2015. Method and Curriculum.

VISUAL
THINKING
STRATEGIES

Home | Materials | Subscriptions | Donate | Contact Us

Search

WHAT IS VTS?
SUCCESS STORIES
TRAINING
RESEARCH
NEWS & EVENTS

Related Links

Visual Thinking
Research Methods
Articles & Other
Readings

Method & Curriculum

VTS Facilitation Method 101

In VTS discussions, teachers support student growth by facilitating discussions of carefully selected works of visual art.

Teachers are asked to use three open-ended questions:

- What's going on in this picture?
- What do you see that makes you say that?
- What more can we find?

3 Facilitation Techniques:

- Paraphrase comments neutrally
- Point at the area being discussed
- Linking and framing student comments

Students are asked to:

- Look carefully at works of art
- Talk about what they observe
- Back up their ideas with evidence
- Listen to and consider the views of others
- Discuss many possible interpretations

Curriculum & Materials:

- All VTS curricula are sequential and developmentally-based
- Grades K-5 include 10 lessons per year
- 2-3 images per lesson
- After Grade 2, students make one museum visit per year
- [Purchase VTSweb subscriptions or classroom curriculum materials here.](#)

To purchase VTS curriculum materials:

- Visit VTSweb.org for hard copy materials including poster sets, and image discs.
- Visit VTSweb.org for subscription-based curriculum and interactive web resources for teachers.

To learn more about becoming a VTS Trainer, or to learn about how to bring VTS to your school, or develop a VTS program at your institution, visit:

- [VTS Training](#)
- [VTS School Program](#)
- [Other Program Sites](#)

"Art affords an ideal environment for [fostering critical and creative thinking]. It provides an object of collective attention—something concrete for a classroom to observe and experience, provoking thoughts and feelings while at the same time generating simultaneous and distinctive meanings."

-Abigail Housen, from [Art Viewing and Aesthetic Development](#)

UPCOMING EVENTS

July 17-Aug 13, 2015
VTS Online Summer Series
Google Hangouts On Air
Click here to register.
[Learn More](#) | [See all](#)

NEWS

Philip Yenawine's newest book:
Visual Thinking Strategies,
Using Art to Deepen Learning
Across School Disciplines.

VTS NEWSLETTER

Your Name
Your Email

FOLLOW VTS



QUICK LINKS

[Terms and Condition of Use](#) | [Newsletter](#) | [Downloads](#) | [Contact](#) | [VTS Materials](#) | [VTSweb.org](#) | [Home](#) | [Job Opportunities](#)

Copyright © 2015 Visual Thinking Strategies

Visual Thinking Strategies. 2015. Mission and Vision.

VISUAL
THINKING
STRATEGIES

Home | Materials | Subscriptions | Donate | Contact Us

Search...

WHAT IS VTS?
SUCCESS STORIES
TRAINING
RESEARCH
NEWS & EVENTS

Related Links

About Us
History
Staff & Board

Mission & Vision

Vision

Imagine classrooms where educators use the power of visual art to guide students in inspiring conversations. Every student's perspective is valued and builds deeper engagement and thinking. All of our students are actively participating in their learning. They learn from one another, respect each other, listen and understand there are multiple ways to see any given situation. Our students are curious, lifelong learners and thoughtful citizens contributing to a diverse and changing world. Visual Thinking Strategies is an educational curriculum and teaching method which enables students to develop aesthetic and language literacy and critical thinking skills, while giving teachers a powerful new technique they can utilize throughout their career.

Mission

VTS transforms the way students think and learn through programs based in theory and research that use discussions of visual art to significantly increase student engagement and performance.



Learn More:

- [VTS Downloads](#)
- [Research & Theory](#)

UPCOMING EVENTS

July 17-Aug 13, 2015
VTS Online Summer Series
Google Hangouts On Air
Click here to register.
Learn More | See all

NEWS

Philip Yenawine's newest book:
Visual Thinking Strategies,
Using Art to Deepen Learning
Across School Disciplines.

VTS NEWSLETTER

Your Name
Your Email

FOLLOW VTS



QUICK LINKS

[Terms and Condition of Use](#) | [Newsletter](#) | [Downloads](#) | [Contact](#) | [VTS Materials](#) | [VTSweb.org](#) | [Home](#) | [Job Opportunities](#)

Copyright © 2015 Visual Thinking Strategies.