



ART ADVENTURE Evaluation Report

Minneapolis Institute of Arts

October 2014

**Submitted by
Marianna Adams, Ed.D.
President, Audience Focus Inc.**

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EXECUTIVE SUMMARY

ART ADVENTURE EVALUATION REPORT

October 2014

The *Art Adventure* Program at the Minneapolis Institute of Arts (MIA) is a way of bringing works of art into the classrooms of approximately 90,000 elementary students a year. The evaluation focus addressed three key questions:

- How do students benefit from the Art Adventure program?
- What is working well in the Art Adventure program and what needs changing or strengthening?
- How does having the classroom Art Adventure experience influence or affect the museum visit?

Data were collected from two sources: 1) Program providers (Picture Person & MIA Art Adventure tour guides and classroom teachers; and 2) Middle school students.


In response to an email invitation to take an online survey, 689 program providers and teachers completed the survey consisting of a mix of multiple choice, check box, and open-ended written responses.

A quasi-experimental longitudinal study of the effect of Art Adventures on students was conducted with middle school students. The treatment group consisted of 110 students who attended one of the elementary schools where Art Adventure was available. The control group consisted of 51 students who attended an elementary school when the program was not available.

Student Benefit

Program providers and classroom teachers determined that the Art Adventure program most directly and successfully address two key critical thinking skills: "notice details" and "describe what they see." Program providers articulated the strategies they used to get students to practice and master these two critical thinking skills. Classroom teachers recounted many stories of how students exhibited intense interest and excitement when delving deeply into a work of art. Some teachers were surprised that the Art Adventure providers could engage students in looking and thinking about anything for so long.

One critical thinking skill was rated by program providers and teachers as least addressed by the Art Adventure experience: "review and respond critically to materials, procedures and ideas." When asked to reflect on the importance of this skill for the age child they work with, most respondents indicated that it was not particularly critical that students address the skill at this time. Many felt it was too advanced for elementary students or it was better addressed in a sequential,



sustained classroom experience. A few Picture People felt they could do better if they better understood the key learning targets that teachers focused upon. Some MIA Guides felt either they did not spend enough time on a particular skill or the logistics of the tour time prevented going into too much depth.

The control-treatment design to assess the longitudinal impact of the Art Adventure program resulted in data that strongly supports the value of the program for students. Middle school students who participated in the program in elementary school significantly out-performed those in the control group on all measures, including richness of describing details, clarity in explaining how elements of art contribute to the overall effect of a work, and providing relevant support for why a detail or figure in a work of art is important, how a work elicits an emotion response, and for one's opinions and preferences towards art.

Program Strengths & Weaknesses

The Art Adventures program is working well within its current structure suggesting that unless the logistics and structure of the program can be significantly changed then the current approach is effective.

As detailed above, the program is effective at giving students valuable opportunities to acquire, practice, and master a range of critical thinking skills. The data suggests that the program could benefit from focusing on fewer critical thinking skills. For example, noticing details and describing what is seen are the skills most frequently rated as important. If the MIA educators want other skills to be more highly rated then they will need to help the Picture People and MIA Guides with specific teaching strategies to accomplish this.

Affect of Classroom Experience on MIA Visit

MIA Guides noticed that students who have had the Picture Person in the classroom are eager to see and talk about what they see while on the museum tour as compared to students from schools without Picture Person. Guides noted that they frequently observed three key learning behaviors from Art Adventure students: "children take ownership of the museum," "students connect the object to the Art Adventures theme," and "asking pertinent questions."

Implications

There is no doubt that the program, as it is currently structured, is effective in engaging children in deep looking and thinking about works of art. Using the Picture Person format in the schools appears to be an efficient and useful approach to reaching a large number of students across many schools. The technique is fairly straightforward so that volunteers can quickly grasp how to work with students of all ages. MIA Guides then further reinforce deep looking and thinking.

Often museum/school programs set benefit goals that are over-ambitious given the amount of contact time each child receives. The fact that this experience is repeated throughout most or all grade levels in a single school means that they have more contact hours than most museum/school programs have.

However, that the treatment group of students so significantly out performed the control group suggests that a few more critical thinking skills are the result of the program than the program providers and teachers notice. For example, program providers perceived that critical thinking skills related to supporting one's opinions or interpretations are not well addressed by the Art Adventure program. The quasi-experimental study suggests the opposite as treatment students exhibited a much stronger ability to support opinions and interpretations with appropriate reasons than did the control group. In addition, treatment students were better able to identify how art elements or properties contribute to the overall effect of the artwork. This reflects an aspect of the critical thinking skill of "understanding how the parts form a whole idea or artwork."

Therefore this study suggests that five critical thinking skills are most effectively addressed by the Art Adventure program:

- Describe what they see
- Notice details
- Understand how the parts form a whole idea or artwork
- Support interpretations with sufficient reasons
- Support opinions or preferences with sound reasons

That program providers and teachers only recognize two of these skills as benefits to students is interesting. Perhaps results from this study can be communicated to them at the beginning of a school year, such as during training. Perhaps they do not realize the degree to which they are modeling and teaching these additional skills.

If the MIA education staff wants additional skills to be more strongly emphasized in the program then they will need to strategize ways to help program providers more consciously work on this with students. It is important to resist the temptation to over-burden the program by expecting too much. If additional critical thinking skills are desired then we suggest trying to keep the total number of critical thinking skills to five or less.

ART ADVENTURE EVALUATION REPORT

October 2014

Marianna Adams, Ed.D.
President, Audience Focus Inc.

INTRODUCTION

The *Art Adventure* Program at the Minneapolis Institute of Arts (MIA) is a way of bringing works of art into the classrooms of approximately 90,000 elementary students a year. In 2014 the education department sought to evaluate the current state of the program in order to inform decisions about the future direction of this long-standing important educational experience. The evaluation focus address three key questions:

- How do students benefit from the Art Adventure program?
- What is working well in the Art Adventure program and what needs changing or strengthening?
- How does having the classroom Art Adventure experience influence or affect the museum visit?

METHODOLOGY & DESCRIPTION OF SAMPLES

Program Providers & Classroom Teachers

Program providers, including the Picture Person classroom volunteers and the MIA Art Adventure tour guides, together with classroom teachers, who invite the Picture Person volunteer to work with students, were asked to complete and online survey in the spring of 2014. The complete survey protocol is included in Appendix A.

A total of 689 providers and teachers

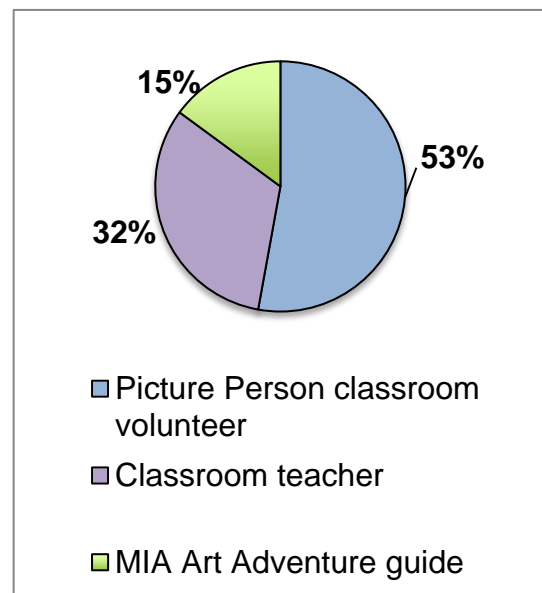


Figure 1: Division of provider sample by role

responded to the online survey. Slightly over half of the provider respondents (n=364) were Picture Person classroom volunteers, about 1/3 were classroom teachers (n=222), with 103 MIA Art Adventure docents. Figure 1 illustrates this finding.

As expected, the vast majority (86%; n=233 of 272 responses) of the classroom teachers were elementary Pre-K through grade 5 level. The total number of responses to this question exceeded the total number of teachers because respondents were allowed to select more than one grade level taught. Thirty-two respondents were middle school teachers (12%), and there were 7 people who identified themselves as “other.”

Classroom Teachers

The classroom teacher sample was fairly evenly divided between early, middle, and late career educators as the table below illustrates.

Early Career (0-10 years teaching)	34%
Middle Career (11-20 years teaching)	35%
Late Career (20+ years teaching)	31%

Most of the classroom teachers (54%; n=108 of 222) had used a Picture Person volunteer in their classroom for six or more years. Figure 2 illustrates this breakdown in more detail.

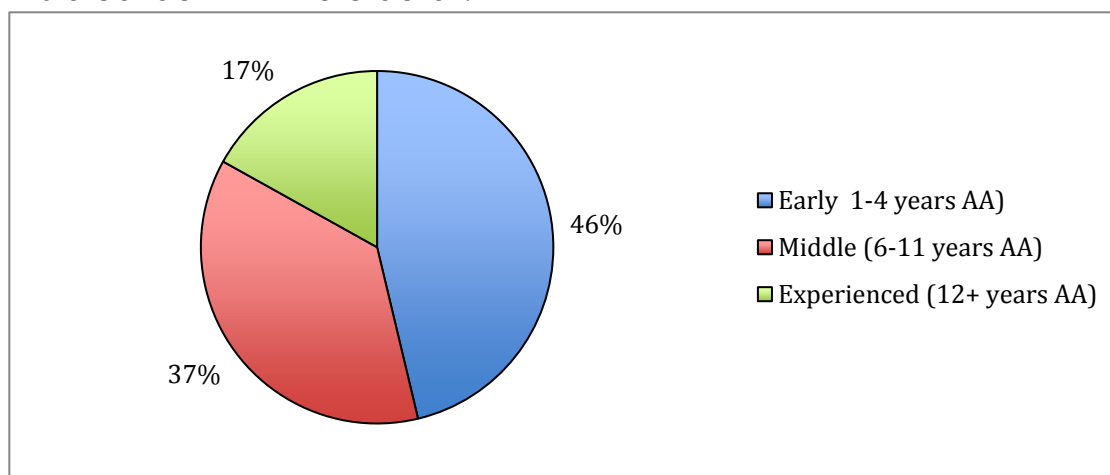


Figure 2: Years classroom teachers have had Picture Person/Art Adventure Program

Almost two-thirds of responding classroom teachers (63%; n=131) indicated that they had taken students to the MIA in the past. These

educators tend to take students to the MIA frequently. In the past 5 years, 44% of teachers indicated they had taken students to the museum five or more times, suggesting they regularly bring classes about once a year or more. Figure 3 identifies the frequency with which these teachers bring students to the MIA.

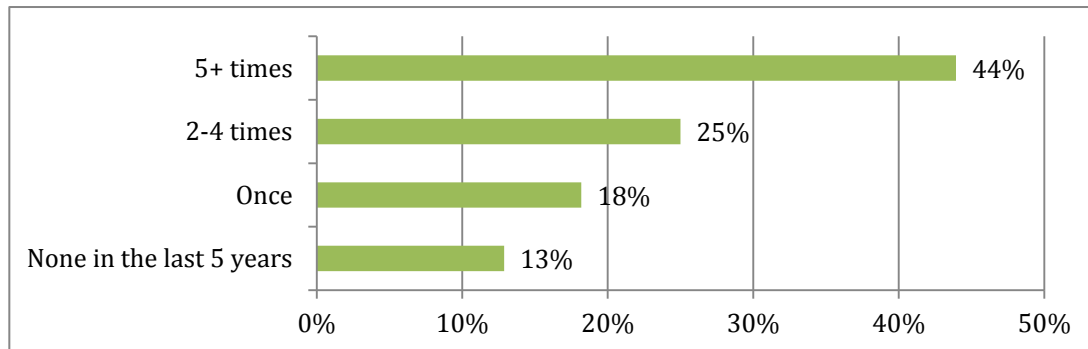


Figure 3: Frequency of MIA visits with students in past 5 years

The group of teachers (n=76) who indicated they had never brought students to the MIA were asked to indicate why that was the case. As Figure 4 illustrates, most teachers indicated that bus transportation cost was a key reason that they did not take MIA field trips. Percentages add up to over 100% because respondents could select more than one answer. Many respondents who selected "other" did not specify. Of those who did the reasons varied, such as, "I plan to go next year," "I need field trips in Spanish," and "This is my first year teaching a field trips were already chosen."

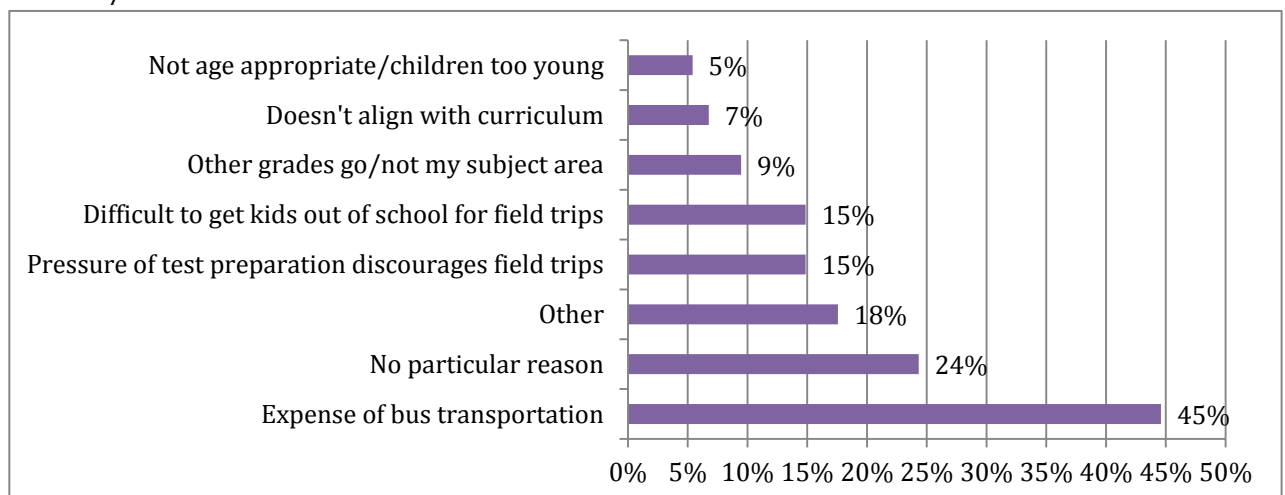


Figure 4: Reasons teachers do not take students to the MIA

These educators were asked to rank the importance of the top four specific reasons for not bringing students to the MIA. It was not surprising to find that, out of a possible 7 points, the cost of bus transportation was rated as most important (mean of 5.01)

MIA Guides

Of the 82 MIA Guides responding to the survey, most (55%) have been working with Art Adventure for six or more years as Figure 5 illustrates.

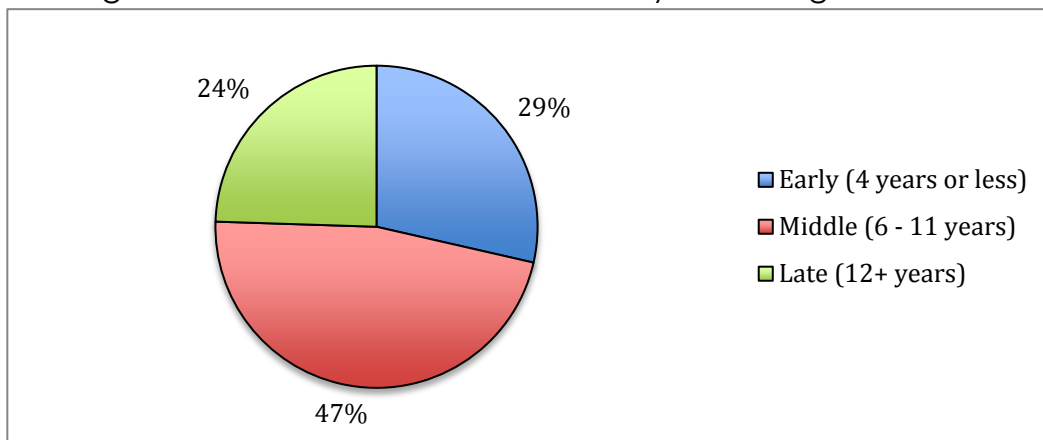


Figure 5: Years MIA Guides have worked with Art Adventure program

Picture Person Volunteers

Of the 364 Picture Person Volunteers who responded to the survey, a large majority is relatively new to the program (4 years or less). Figure 6 provides the percentage of the Picture Person sample by number of years in the program.

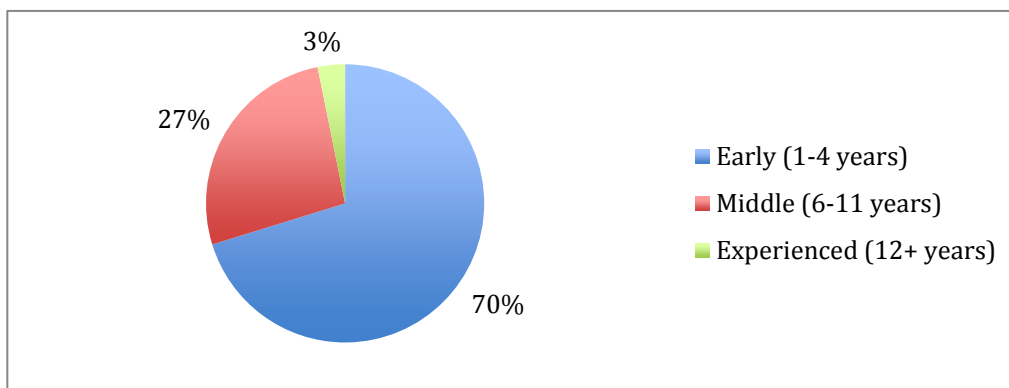


Figure 6: Years Picture Person volunteers have been with the Art Adventure program

Picture Person volunteers were asked to rate the degree to which a set of statements reflected the reasons why they became and remain a volunteer in the program. The highest rated motivation was that volunteers felt it was important that children learn to appreciate art. Figure 7 provides the average rating for each motivation statement.

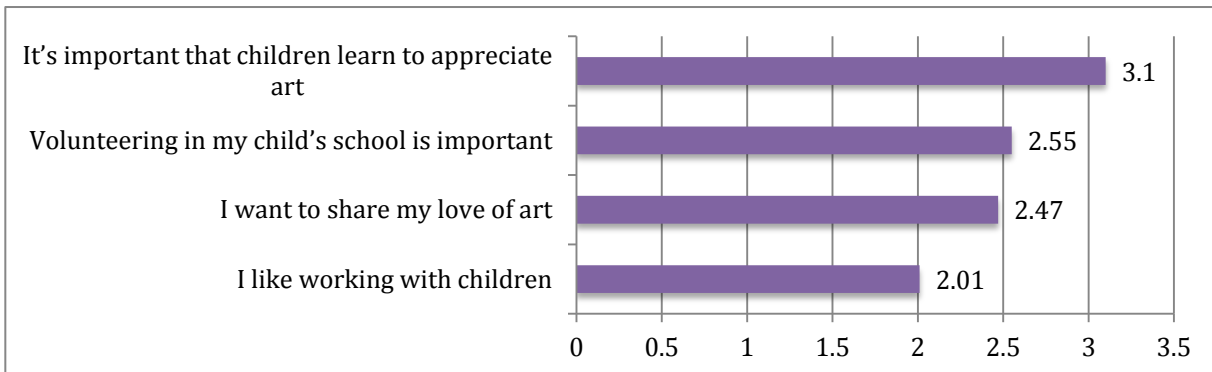


Figure 7: Motivation for participating in Art Adventure program

Program Receivers (Students)

The evaluator and education department staff collaborated on a longitudinal study design to assess the long-term benefits of participation in Art Adventure. We focused on two groups of middle school students; those who had participated in the program when in elementary school and those who had never participated in Art Adventure.

The assessment took the form of a fun classroom art looking and thinking activity that was administered by a MIA educator. The protocol that describes the activity in detail is included in Appendix B and the student written response form is in Appendix C.

Treatment Group

A total of 110 students in four classes from Rosemount Middle School participated in the art looking and thinking activity on May 12, 2014.

Control Group

A total of 51 students in two classes of in a Minneapolis-area middle school¹ comprised the control group in October 2014. These students participated in the same art looking and thinking activity.

¹ The control group school asked not to be identified.



RESULTS & DISCUSSION

How do students benefit from the Art Adventure program?

Assessing the degree to which students benefit from the Art Adventure experience was approached from several directions. First, program providers and teachers were asked to rate the degree to which specific critical thinking skills were addressed through art adventure. Then MIA staff and the Audience Focus evaluator created a student longitudinal assessment activity.

Program Provider & Teacher Evidence of Program Benefits to Students

Figure 8 shows that while the mean score for all of the critical thinking skills by program providers and teachers was fairly high, two thinking skills scored over a 6.30 out of 7 possible points. These were “notice details” and “describe what they see.” These data were cross-tabulated by role (classroom teacher, Picture Person volunteer, and MIA guide) to check for differences in response pattern by role. There were no significant differences across or between role groups.

A measure that is perhaps more revealing is the survey respondents' identification of the one critical thinking skill that Art Adventures most and least successfully addresses. Almost one third of the sample selected, “describe what they see” as the most salient benefit the program produces, while almost one fourth of the sample selected “notice details.” Conversely, almost one-third of the respondents rated “review and respond critically to materials, procedures and ideas” as least successfully addressed. Figure 9 details the percentage of respondents who selected each critical thinking skill as most or least well addressed by Art Adventure. Again, there were no significant differences between or across role groups on this question.

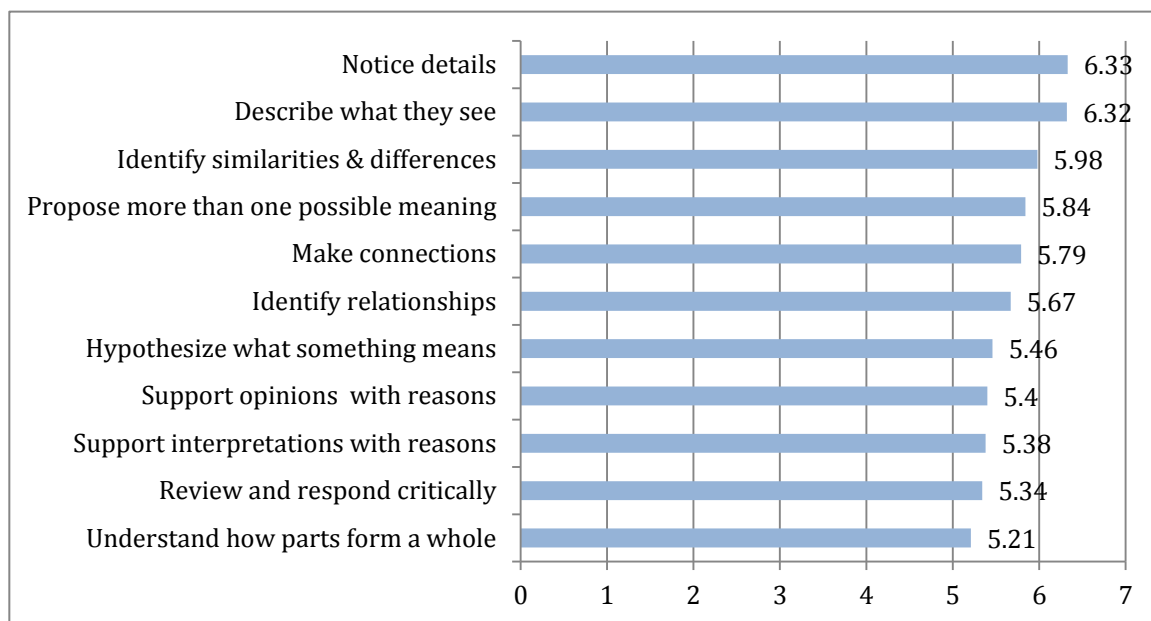


Figure 8: Mean rating of degree to which Art Adventure successfully addresses critical thinking skills

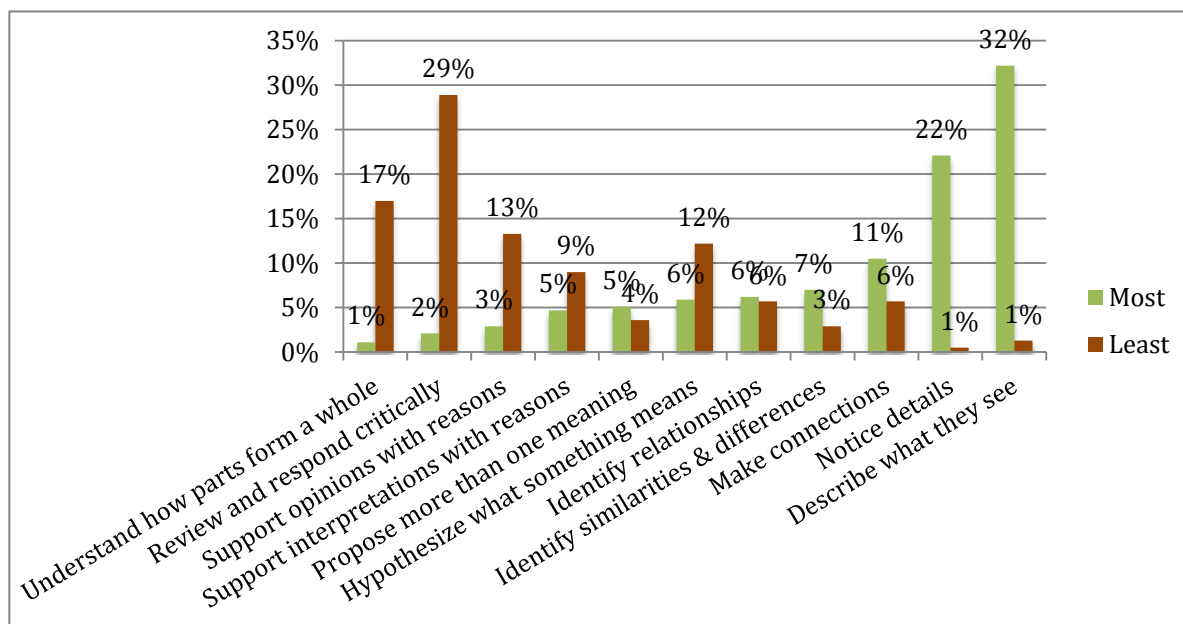


Figure 9: Percentage of respondents selecting a critical thinking skills as the one MOST (Green bard) and one LEAST (Brown bars) successfully addressed by Art Adventure

Respondents were asked to provide an example of how the most successfully addressed skill looked. The following quotes provide representative examples of ways that program providers and teachers witness the top two critical thinking skills with students.

Describe What They See (From a total of 172 examples)

GUIDE

"As a guide we have the advantage of developing inquiry statements to facilitate all the critical thinking skills listed. Describing what the student sees. Encouraging the students to reflect on individual aspects of the work of art. What is this work of art? Materials used to create? Color? Size? What gives this item the value to be included in the museum's collection? Would you like this item in your home? Would it fit? Where would you put it? Is there room?"

PICTURE PERSON

"The first step during a session is to have the kids take a minute to look. Then picture people ask questions about what the kids see. The kids are eager to describe what they are looking at and this skill improves throughout the sessions and years. The kids catch on to terminology used and get really good at describing what they see."

"At our school we always begin with the reproduction turned against the wall. We ask the children to quietly look without speaking for a minute or so. It is always wonderful when we ask "now what do you see". There hasn't been a class yet that didn't surprise me with one or two things that I hadn't thought about. It wonderfully gives them a chance to look and see and share."

"The quiet looking gives students a chance to absorb what they are seeing. When I ask what they see, 10 hands immediately go up and the children are excited to share what they see and point out things that others may have missed."

CLASSROOM TEACHER

"The kindergarten students were so excited to describe what they saw in the picture and to then discuss with their peers as, 'I think this is a picture of...' The others students would either agree or disagree and offer their reasoning why they think otherwise."

"We've had art adventures in our classrooms this year and the students were incredibly engaged. I was very impressed with the kinds of thoughts and feelings the students were identifying when evaluating the artwork. It is a wonderful way for students to develop higher level thinking skills."

"The student is asked to quietly look at every aspect of the art piece. In doing so the students evaluate every detail, relating the details and

objects to their surrounding in the artwork and then hypothesizing. When asked, the student is able to describe details, associating them to the art work as a whole and then giving their hypothesis as to the meaning of the art work. This develops into discussion between the presenter, student and their peers."

"The kids are given time to simply look at and think about the piece of art before being asked to comment on it or being given information about it."

Notice Details (From a total of 126 examples)

GUIDE

"They're asked to look closely. This is the first step that must take place before any other process can happen. I try to steer the conversation away from factual information that has been taught prior to the tour so the focus is on what's in front of us."

"Looking at art from afar and close up makes children realize that looking at details and looking at the whole are two different ways of looking."

"I often ask what they see in the object that they could not see in the classroom. When viewing the Vigee-Le Brun one student pointed out the authors name and date on one of the rocks! I had never noticed it before!"

PICTURE PERSON

"By really taking the time to look at the art piece, I feel the students learn to notice the finer details and truly appreciate art."

"I've been working with K, 1st and 2nd graders and I really push them to slow down and examine the piece of artwork. This has been so great for them! Especially the Migrant Mother photograph - they were stunned when one student pointed out the baby in the photograph. It was a fun moment to watch!"

CLASSROOM TEACHER

"I am always awed by how the students see "everything" within each art piece. They become very aware of every aspect of each art piece."

"When viewing the art in the classroom, they silently view the art, then share the details taking turns, and building on each other's thinking and description or meaning. They can reflect, agree, agree to disagree, add comments etc. It's a group process in thinking that is beautiful to witness."

"Children in grade 4-5 have a difficult time with noting details when reading and going back to the text to verify what they may be thinking. In a visual representation, they do not seem to have a problem. They point out all sorts of things they may be thinking! They point all sorts of details that I would not have imagined."

"With open-ended questions and gentle guidance from the picture people, children are encouraged to talk about and point out details and things that they see in the art works. The discussions and conversations that come from looking at and then talking about the art pieces never fail to amaze me - even in the younger grades! I LOVE this program!!!!"

Respondents were also asked to rate the degree to which the least successfully address skill was important for student to gain at that time. For those critical thinking skills, respondents tended to rate the importance of students gaining this skill quite low (Mean 3.7 out of 7 possible points). This finding suggests that the lower rated skills may not be so important to address in the program. Next the survey asked respondents to suggest ways the program could better address these less successful skills. For the most part, teachers felt the skills were perhaps too complex for their age student or the skill was better addressed in a sequential, sustained classroom experience. A few Picture People felt they could do better if they better understood the key learning targets that teachers focused upon. Some MIA Guides felt either they did not spend enough time on a particular skill or the logistics of the tour time prevented going into too much depth. A few representative quotes are as follows:

CLASSROOM TEACHER

"This varies greatly with the age of the students. The younger children are not as able to do this but the program helps them start to think about those meanings."

GUIDE

"Honestly, I could just bring up the topic more often. I do not usually address ideas of how the parts form a whole artwork during tours. Guide We don't usually have enough time on tours to go into more complex discussions. This is a logistical issue, I guess."

"I have been reading about "Visual Literacy". I think, I as a guide, need a better understanding of the language of art so I can see and talk about

the principals of design. I know public schools have this as part of the State Standards. It would be nice to know what principles are taught at what grade levels so we could try to support them when the students are here. I guess what we could do is a good job of having students describe pieces using the vocabulary of art -- the elements and principals of design when they are here. Also, I as a guide need to have a bag full of great questions or statements to elicit great thinking."

PICTURE PERSON

The Art Adventure program should mandate (in the printed materials given to the principal) that schools schedule 30 minutes to talk about each piece of art work. Since the MIA leaves it up to the schools, our school only scheduled 15 minutes to discuss each work of art. I felt that I was constantly rushing the children, which is not the intent of the Art Adventure program, is it? With 25-30 children in each classroom, it was not enough time for each child to respond and articulate their thoughts and feelings, let alone to have a discussion. I felt badly telling the children who still had their hands raised, that our time was over. I know they had something important to say and wanted to share it with their classmates. Since we don't have a regular art teacher or an art curriculum in our school, I feel that the Art Adventure program is a positive step toward educating elementary students about art. However, in our school, it takes a back-seat to "more important" curriculum. If there is anything you can do to address this with the schools, it would be appreciated.

Student Performance on Art Looking and Thinking Activity

The control-treatment design to assess the longitudinal impact of the Art Adventure program resulted in data that strongly supports the value of the program for students. Middle school students who participated in the program in elementary school significantly out-performed those in the control group (never participated in Art Adventure) on all measures as Figure 10 illustrates.

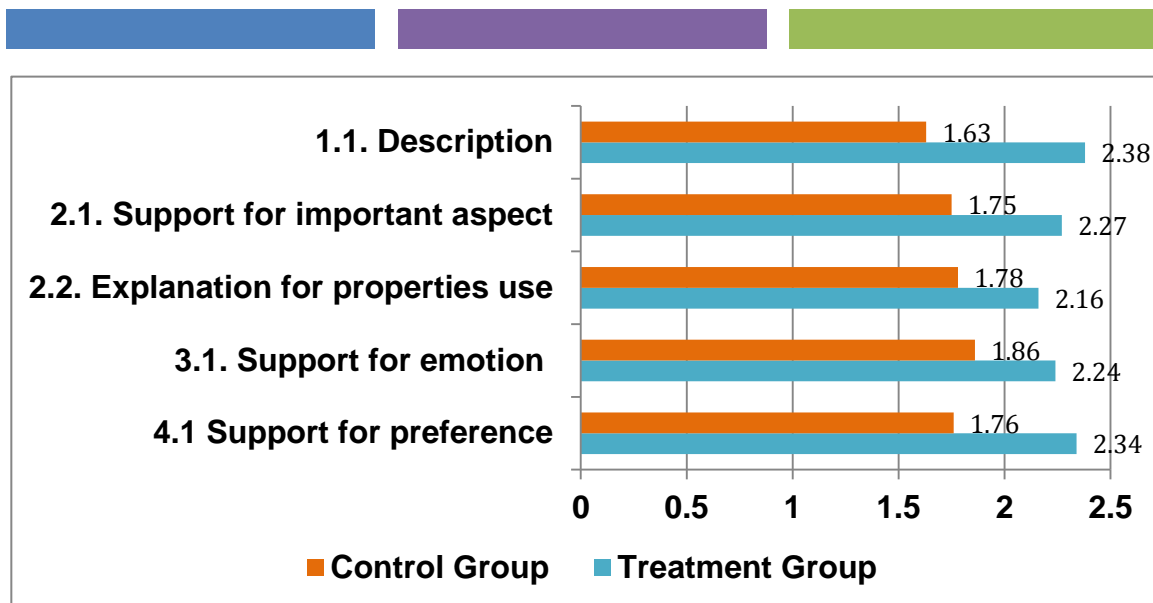


Figure 10: Treatment and Control group mean scores on the art looking and thinking activity

Students who scored highly on each measure in both control and treatment groups provided rich examples of each measure as evidenced in the representative sample of quotes below.

DESCRIPTION

Treatment Group

"It has pastel-like colors. Part of a room is shown (it looks like the front of a house). You can see sort of a white table and it has food on it. There is a whitish door that's open. A woman stands next a rocking chair with a white cat on it resting her hand on a window sill. Behind her are beautiful flowers, hills, grass, and trees in a variety of colors."

"There is a beautiful land setting behind the kid. There is milk and cookies and the table. Maybe that's why the cats are sitting on the chairs because cats like milk. The kid looks bored because his posture and emotion."

"There is a blue open door. A table but only half is showing at the bottom. A person leaning on the open window. A rocking chair with a cat on top under the window. Outside is a garden with a young, newly blooming tree."

"It's a boy or girl in a house and it's full of nature and the boy or girl is just standing there thinking about something, and the house looks kinda old and in the woods, but a beautiful place that's sunny and bright and a person just thinking their thoughts."



"It looks like a little cottage on top of a mountain in the Hawaii and there is a boy resting his arm on a open window sill, he looks very or tired or bored."

It's a boy outside leaning into the house. In the country, old house with red walls, has logs, wooden chair where a scary cat sits that is a white kitten and a chipmunk in the kitchen, has all the doors open. Beautiful outside scenery."

"It's very colorful with a lot of bright colors. The pictures makes you feel like you're inside a house but can see outside. There's a white cat with glowing yellow eyes that makes it look evil. The walls inside the house are orange. The cat is on a rocking chair."

"In the country, the sky is kind of gloomy, two small white cats, open land, one boy, lots of color outside, the boy is wearing red and the table is set for one person; used oil paint kind of smeared."

Control Group

Very few control group students provided a description despite being consistently urged and encouraged by the museum educators.

SUPPORTED WHY SOMETHING IN THE PAINTING WAS THE IMPORTANT ASPECT

Treatment Group

"The lady in the red because she has a red dress on and humans probably recognize a human's face before anything else."

"I think the view is important because it shows where the house is, what time it is, and how far out the house is from its neighbors."

"The door because it is a focal point with the different shades of light and color."

"The kitchen because he made the kitchen so wide and open so I focused on the big colorful kitchen."

"The kid in the red shirt because he stands out and looks nervous"

"The woman outside, she has a red shirt in contrast to the pink and green outside."



"The person looking in the window, because he is the only human in the picture."

"I think that the girl in the window is most important. You can see her because the red stands out from the green behind her."

"I would think the boy because it makes you wonder why he looks so depressed."

"The girl because I think she looks bored and wants to do something."

"The woman because she might be the artist."

"The animals in the grass because you have to search for them."

"I honestly think the cat was the most important thing because the artist put it below the person and it was kind of hidden."

I think it is the boy outside because his colors are more intensified. Also because you wonder what he is doing."

"The cats because they are almost like a Where's Waldo type thing."

"I think that the patio is most important to the artist because he makes it the starting place for the painting."

"The only person in the picture because it looks like he might steal or sneak into the house."

"Inside the house I think the artist focused on the most because it looks more detailed than outside."

"I think the view outside the window was most important because it is calm and relaxing."

Control Group

"The empty chair because maybe his grandmother died."

"The kid in the picture could refer to his child or nephew."

"The little boy because he looks like he's staring at the food on the table so maybe the artist's family didn't always have food on the table."



"The rocking chair, I think it represents something very close to the artist like a relative."

EXPLANATION OF USE OF PROPERTIES

Treatment Group

"The cats because their shapes stick out and the kid because you can't miss him with his bright red shirt."

"The artist kind of framed the lady in the window."

"The wooden chair is big and is in a weird shape and then you could see the cat, and you keep looking and seeing what the cat and boy are looking at."

"The bright orange walls got me to look around and the small cat in the chair, the boy with his skin a little darker in the background."

"Green country makes the red walls and the woman's shirt stick out."

"The artist used very warm and hot colors for most of the painting."

"The artist used dots. Unlike Seurat, he only put dots in some of the picture."

"She has used a bunch of different colors in small spaces to make it pop."

"I really like the colors in the painting because it describes the scene, it looks like a really nice day out and there is tropical fields in the distance with a perfect little cottage that you are inside."

"He used uneven circles for the trees which made me look at it."

"The artist used colors and shapes to make me pay attention to the window and the door so you notice that there are two rooms, not just one."

"The colors because it sets the mood of the picture. The sky is kind of a darker blue and it looks kind of gloomy and the flowers make me happy."

Control Group

"Brush strokes like Van Gogh."

"Because if it were black and white, it'd be boring."

SUPPORT FOR EMOTION

Treatment Group

"I would feel relaxed because it looks like she just got done cooking the food or I would be playing in the flowers. I see food and then I see a girl resting on the window and if you look deep down in the flowers you see a woman flowering using her water pot."

"(to explain happy, hungry, peaceful) Cookies and milk, bright country land and a friend to play with."

"I would feel kind of weird because there is a person like looking into space (in a house) from outside. But also happy because of the bright and variety of colors."

"I would feel tired from the sounds outside. The birds would put me to sleep. There is stillness."

"The tired, closed eyed lady and the cats. Cats always seem like a tired animal."

I would feel happy because my grandparents live in the country it would feel normal. It feels inviting and happy/ peaceful."

"Relaxed and drowsy. I imagine hearing the leaves rustling in the wind, while the cats faintly meow."

"Suspicious because they look scared or nervous and it's in the middle of nowhere."

"Maybe I would want to welcome the person in, or maybe go outside and talk to the person. The person is looking in like he wants to come in but can't because if the door was open...why wouldn't he just come in?"

"I would feel confused. Because the boy in the painting is just staring inside of the house when he could just walk right in."

"I would wonder why is she looking at me and kind of worried and want to walk up to her and ask. I would wonder does she want to play?"

"I say I would feel calm because I would like rocking back and forth in the rocking chair and enjoying the view."



"I would feel really hot but cozy. The colorful inside the cottage on a hot summer day would make me feel relaxed."

"Because it looks like it would just be me and the kid and that would be awkward. The fact that the kid looks alone and the grey cat staring with his bright green eyes."

"I would feel safe, relaxed and tired. It looks calm and not very loud and exciting."

"If I was in the room sitting in the chair, I would feel relaxed and happy other than the lady looking through the window. I see the lady looking in the window and that kinda spooks me, but otherwise the view calms and relaxes me."

Control Group

"Sad. I fun memories as a child with my family. That is now gone because I moved and my family is moving."

SUPPORT LIKE/DON'T LIKE

Treatment Group

"The person because she's kind of smirking at you, and it kind of disturbs the whole idea of peace."

"(Like least) The woman because she is hunched over like she's in pain but she's smiling. And she has a creepy look in her eye. She's just really creepy."

"(Like) That it shows inside a house and the yard outside. Because most paintings don't have that."

"I like the outdoors part of the painting the most because it's very colorful and not just a couple of plain colors. I don't like the tree because it is small, and I would like it more if it was bigger and had more color."

"The boy looks like he is fixing his eyes on something we can't see."

"(Like most) The colors in the garden because they kind of excite the picture. (Like least) The person and the cat because they aren't really needed at all."



"(Like most) The plate with food on it. It reminds me of Turkish Delight from the Lion, the Witch, and the Wardrobe. (Like least) The cat because it doesn't fit with the painting."

"How the inside of the house is so dark and lonely. (Why they don't like it.)"

"Like: I liked the cats because at first you glance over them but as you concentrate on what's going in the painting, you notice them."

"I like the mysterious girl because she looks like she wants to do something with me."

"What I like least is the person and the cat because they are looking inside the house at you instead of outside."

"The cat and the kid, the colors used are bad, and they are poorly drawn. It's hard to tell what the objects are."

"The door, the painter put an orange color to outline it to make it stand out. The lady, she looks in pain, like she's limping outside."

Control Group

"I like the contrast from the room and the outside the most."

What is working well in the Art Adventure program and what needs changing or strengthening?

The Art Adventures program is working well within its current structure. Program providers and classroom teachers alike frequently noted how effective the program is. As one classroom teacher expressed it, "This program is AMAZING!!! LOVE IT!!!" One MIA Guide noted, "Only one hour to work with including walking time, I think the program is working as well as it can. You encounter so many variables each tour." This suggests that unless the logistics and structure of the program can be significantly changed then the current approach is effective.

As detailed above, the program is effective at giving students valuable opportunities to acquire, practice, and master a range of critical thinking skills.

Suggestions Within the Current Program Structure

The data in Figure 9 suggest that the program could benefit from focusing on fewer critical thinking skills. For example, noticing details and describing what is seen are the skills most frequently rated as important. If the MIA educators want other skills to be more highly rated then they will need to help the Picture People and MIA Guides with specific teaching strategies to accomplish this.

Other suggestions from program providers and classroom teachers are as follows and the exact quotes from respondents are listed below as well.

- Having Picture Person write list of vocabulary words on board in classroom.
- Seeing fewer art works in the museum thereby allowing more time for discussion and covering more critical thinking skills.
- Getting more tips from professional educators as to how to help students make more connections.
- Including art works on tours that students have not seen in the classroom.
- Creating an additional in-depth program for students who want it.

CLASSROOM TEACHER

"Students are encouraged to speak. However, supports for speaking are rarely used. I would like the AA or PP to write lists of words on the board or on the overhead, so all students have access to the spoken work, and supports for speaking."

GUIDE

"Art Adventure successfully addresses many other aspects of critical thinking; review and critical response also happen, depending how much time is available for discussion of a particular piece. Allowing more time, perhaps by including fewer pieces in tours, might help."

"Given the short time we have with each group, it is often difficult to have conversations that are not directly related to the piece. That said, repeating the theme during the tour and looking for relevance to their experiences helps. Tips from professional educators would be great!"

"It seems on tours that often the kids will provide an answer that has been taught to them rather than one that they have discovered, so if you ask why they made an observation about the work, they will respond with, 'that's what they told us.' This allows them to avoid closely examining the reasons for some interpretations. Perhaps picture person training could



emphasize avoiding this in the classroom to the extent possible (but I do picture person training too and I know how hard it is)"

"Use VTS questions with props as well as the art objects being toured. Always include one object the students did not see in the classroom and use standard VTS questions with it."

Perhaps have a bit more time with each object and insure children have seen the object. If not, let guide select one appropriate to age, etc.

"Perhaps more time and fewer art works but I think that lower school students with short attention spans could be lost."

"If there were an interest, Art Adventure could offer a more in depth program (in particular in some of the upper grades) to students who show an affinity for art education. Tours could be offered which gives more background re: the artist's methodology and the context of the art community at the time the work was created."

How does having the classroom Art Adventure experience influence or affect the museum visit?

MIA Guides noticed that students who have had the Picture Person in the classroom are eager to see and talk about what they see while on the museum tour. Guides were asked to rate the degree to which they witnessed a set of behaviors when on the museum visit. Figure 11 indicates that the highest rated behaviors are "children take ownership of the museum" and "students connect the object to the Art Adventures theme." Asking pertinent questions was the third highest rated behavior. The remaining behaviors appear to be less evident on museum tours.

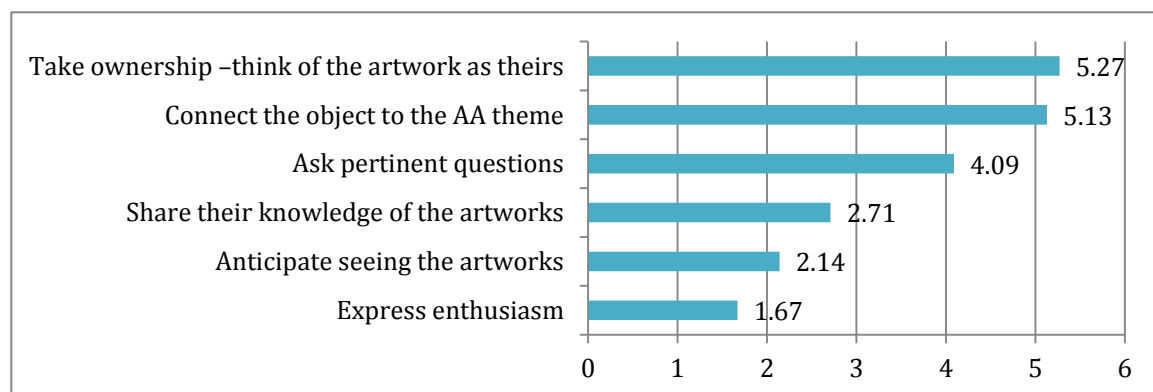


Figure 11: Degree to which MIA Guides observe behaviors when at the museum



CONCLUSIONS & IMPLICATIONS

Student Benefit

Program providers and classroom teachers determined that the Art Adventure program most directly and successfully address two key critical thinking skills: “notice details” and “describe what they see.” Program providers articulated the strategies they used to get students to practice and master these two critical thinking skills. Classroom teachers recounted many stories of how students exhibited intense interest and excitement when delving deeply into a work of art. Some teachers were surprised that the Art Adventure providers could engage students in looking and thinking about anything for so long.

One critical thinking skill was rated as least addressed by the Art Adventure experience by program providers and teachers: “review and respond critically to materials, procedures and ideas.” When asked to reflect on the importance of this skill for the age child they work with, most respondents indicated that it was not particularly critical that students address the skill at this time. Many felt it was too advanced for elementary students or it was better addressed in a sequential, sustained classroom experience. A few Picture People felt they could do better if they better understood the key learning targets that teachers focused upon. Some MIA Guides felt either they did not spend enough time on a particular skill or the logistics of the tour time prevented going into too much depth.

The control-treatment design to assess the longitudinal impact of the Art Adventure program resulted in data that strongly supports the value of the program for students. Middle school students who participated in the program in elementary school significantly out-performed those in the control group on all measures, including richness of describing details, clarity in explaining how elements of art contribute to the overall effect of a work, and providing relevant support for why a detail or figure in a work of art is important, how a work elicits an emotion response, and for one’s opinions and preferences towards art.



Program Strengths & Weaknesses

The Art Adventures program is working well within its current structure suggesting that unless the logistics and structure of the program can be significantly changed then the current approach is effective.

As detailed above, the program is effective at giving students valuable opportunities to acquire, practice, and master a range of critical thinking skills. The data suggests that the program could benefit from focusing on fewer critical thinking skills. For example, noticing details and describing what is seen are the skills most frequently rated as important. If the MIA educators want other skills to be more highly rated then they will need to help the Picture People and MIA Guides with specific teaching strategies to accomplish this.


Affect of Classroom Experience on MIA Visit

MIA Guides noticed that students who have had the Picture Person in the classroom are eager to see and talk about what they see while on the museum tour as compared to students from schools without Picture Person. Guides noted that they frequently observed three key learning behaviors from Art Adventure students: “children take ownership of the museum,” “students connect the object to the Art Adventures theme,” and “asking pertinent questions.”

Implications

There is no doubt that the program, as it is currently structured, is effective in engaging children in deep looking and thinking about works of art. Using the Picture Person format in the schools appears to be an efficient and useful approach to reaching a large number of students across many schools. The technique is fairly straightforward so that volunteers can quickly grasp how to work with students of all ages. MIA Guides then further reinforce deep looking and thinking.

Often museum/school programs set benefit goals that are over-ambitious given the amount of contact time each child receives. The fact that this experience is repeated throughout most or all grade levels in a single school means that they have more contact hours than most museum/school programs have.



However, that the treatment group of students so significantly outperformed the control group suggests that a few more critical thinking skills are the result of the program than the program providers and teachers notice. For example, program providers perceived that critical thinking skills related to supporting one's opinions or interpretations are not well addressed by the Art Adventure program. The quasi-experimental study suggests the opposite as treatment students exhibited a much stronger ability to support opinions and interpretations with appropriate reasons than did the control group. In addition, treatment students were better able to identify how art elements or properties contribute to the overall effect of the artwork. This reflects an aspect of the critical thinking skill of "understanding how the parts form a whole idea or artwork."

Therefore this study suggests that five critical thinking skills are most effectively addressed by the Art Adventure program:

- Describe what they see;
- Notice details;
- Understand how the parts form a whole idea or artwork;
- Support interpretations with sufficient reasons;
- Support opinions or preferences with sound reasons.

That program providers and teachers only recognize two of these skills as benefits to students is interesting. Perhaps results from this study can be communicated to them at the beginning of a school year, such as during training. Perhaps they do not realize the degree to which they are modeling and teaching these additional skills.

If the MIA education staff wants additional skills to be more strongly emphasized in the program then they will need to strategize ways to help program providers more consciously work on this with students. It is important to resist the temptation to over-burden the program by expecting too much. If additional critical thinking skills are desired then we suggest trying to keep the total number of critical thinking skills to five or less.

APPENDIX A: ART ADVENTURE PROVIDER SURVEY PROTOCOL

Minneapolis Institute of Arts Art Adventure Program Provider Survey 2014

Thank you for taking the time to complete this survey about Art Adventure. This has been a successful program for over forty years. We want to evaluate Art Adventure to better understand what drives its success and how we can continue to improve the program.

Please indicate your role in this program:

- ☐ Picture Person volunteer in the classroom
- ☐ Classroom teacher
- ☐ MIA Art Adventure guide

BRANCH if responded PICTURE PERSON ABOVE

How many years have you been a Picture Person?

- ☐ 1 year ☐ 9-11 years
- ☐ 2-4 years ☐ 12+ years
- ☐ 6-8 years

What motivates you to be a Picture Person?

Click and drag each statement in the left hand column to the ranking in the right hand column to reflect the order of importance to you.

	1st - Higher Importance	2nd	3rd	4th - Lower Importance
I want to share my love of art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It's important that children learn to appreciate art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I like working with children	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Volunteering in my child's school is important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

By completing this survey and providing your email address, you will be entered into a drawing for a chance to win four complementary passes to Matisse: Masterworks from the Baltimore Museum of Art now on exhibit at the Minneapolis Institute of Arts through May 18, 2014.

If you wish to be included in this drawing, please provide your contact information below.

Your Name

Your preferred email address

BRANCH if responded CLASSROOM TEACHER ABOVE

Which grade levels do you currently teach?

Select all that apply

- | | |
|---|------------------------------|
| <input type="checkbox"/> Pre-K | <input type="checkbox"/> 4th |
| <input type="checkbox"/> Kindergarten | <input type="checkbox"/> 5th |
| <input type="checkbox"/> 1st | <input type="checkbox"/> 6th |
| <input type="checkbox"/> 2nd | <input type="checkbox"/> 7th |
| <input type="checkbox"/> 3rd | <input type="checkbox"/> 8th |
| <input type="checkbox"/> Other, please specify... _____ | |

How many years have you been teaching?

- ☐ Less than 2 years

- ☐ 2-5 years
- ☐ 6-10 years
- ☐ 11-15 years
- ☐ 16-20 years
- ☐ 20+ years

How many years have you had a Picture Person in your classroom?

- ☐ 1 year
- ☐ 2-4 years
- ☐ 6-8 years
- ☐ 9-11 years
- ☐ 12+ years

Have you ever taken your class to the Minneapolis Institute of Arts (MIA)?

- ☐ Yes
- ☐ No

Teachers, by completing this survey and providing your email address, your school will be entered into a drawing to win a free bus, a value of up to \$200. Two lucky schools will be chosen to win a free bus to the Minneapolis Institute of Arts in the 2014-15 school year.

If you wish to be included in this drawing, please provide your contact information below.

Your Name

School Name and Address

Your preferred email address

BRANCH if responded “YES” to MIA VISIT ABOVE

How often have you taken a student group to the Minneapolis Institute of Arts in the past FIVE (5) YEARS?

- ☐ None in the last 5 years
- ☐ Once
- ☐ 2 times
- ☐ 3 times
- ☐ 4 times
- ☐ 5+ times

BRANCH if responded “NO” to MIA VISIT ABOVE

Why have you never taken your students to the Minneapolis Institute of Arts?
Check all that apply.

- ☐ Difficult to get kids out of school for field trips
- ☐ Expense of bus transportation
- ☐ Pressure of test preparation discourages field trips
- ☐ No particular reason
- ☐ Other, please specify... _____

How important are the following reasons for why you have not taken your students to the Minneapolis Institute of Arts?

	1=NOT at all	2	3	4	5	6	7=VERY MUCH
Difficult to get kids out of school for field trips	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expense of bus transportation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pressure of test preparation discourages field trips	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
No particular reason	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please note any additional reasons why you have not been able to bring your students to the MIA.

BRANCH if responded "ART ADVENTURE GUIDE" to ROLE ABOVE

How many years have you been an Art Adventure Guide?

- ☐ 1 year
- ☐ 2-4 years
- ☐ 6-8 years
- ☐ 9-11 years
- ☐ 12+ years

What behaviors do Art Adventure students exhibit on tours when viewing the artworks they have studied at school?
Click and drag each statement in the left hand column to the appropriate rank in the right hand column to reflect how often these behaviors happen.

	#1 - MOST FREQUENT BEHAVIOR	#2	#3	#4	#5	#6 - LEAST FREQUENT BEHAVIOR
Anticipate seeing the artworks	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Express enthusiasm	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Take ownership –think of the artwork as theirs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Share their knowledge of the artworks	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Connect the object to the AA theme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ask pertinent questions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

This section addresses how the Art Adventure program benefits students.

To what degree does participation in this program enhance students' critical thinking skills in the following areas?
Art Adventure is successful at helping children to...

	1=NOT at all	2	3	4	5	6	7=VERY MUCH
Describe what they see	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Notice details	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Identify similarities & differences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Identify relationships between images, objects, or ideas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Make connections between their prior experience and what they see	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Understand how the parts form a whole idea or artwork	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hypothesize what something means	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Support interpretations with sufficient reasons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Propose more than one possible meaning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Review and respond critically to materials, procedures and ideas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Support opinions or preferences with sound reasons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please choose ONE of the above critical thinking skills that the program MOST successfully addresses.

- ☐ Describe what they see

- ☐ Notice details
- ☐ Identify similarities & differences
- ☐ Identify relationships between images, objects, or ideas
- ☐ Make connections between their prior experience and what they see
- ☐ Understand how the parts form a whole idea or artwork
- ☐ Hypothesize what something means
- ☐ Support interpretations with sufficient reasons
- ☐ Propose more than one possible meaning
- ☐ Review and respond critically to materials, procedures and ideas
- ☐ Support opinions or preferences with sound reasons

Please give an example of how that particular critical thinking skill happens.

Please choose ONE of the above critical thinking skills that the program LEAST successfully addresses.

- ☐ Describe what they see
- ☐ Notice details
- ☐ Identify similarities & differences
- ☐ Identify relationships between images, objects, or ideas
- ☐ Make connections between their prior experience and what they see
- ☐ Understand how the parts form a whole idea or artwork
- ☐ Hypothesize what something means
- ☐ Support interpretations with sufficient reasons
- ☐ Propose more than one possible meaning
- ☐ Review and respond critically to materials, procedures and ideas
- ☐ Support opinions or preferences with sound reasons

How important do you think it is for students to gain that skill at this time?

1=NOT at all 2 3 4 5 6 7=VERY MUCH

☐ ☐ ☐ ☐ ☐ ☐ ☐

What could the Art Adventure program do to better address this skill with children?

APPENDIX B: STUDENT ACTIVITY PROTOCOL

Hello everyone. My name is _____ and we are from the Minneapolis Institute of Art. We want to show you some pictures of paintings, and we want to discuss one of them with you and then invite you to write one on your own. We're doing this to better understand how kids think about art and what they like to talk or write about. This is NOT a test, so you will not be graded. Still we hope you will help us.



Have any of you ever been to the MIA before? (5 min discussion)

So here is a picture of a painting. Let's take a few moments to just look at it. During these 2 minutes of close looking I ask that we not talk – just look. (give 2 full minutes)

Looking: Full Description: (5-8 minutes)

Imagine that you are in a museum and you see this painting. You think a friend or family member might like it. For some reason the camera on your phone isn't working so you have to describe it to him/her over the phone. How would you help that person form a "picture" in their mind with your words?

So that was looking – closely and deeply. Now I invite you to dive deeper. We call it critical looking or analysis and interpretation.

Critical Looking: Analysis (5-8 minutes)

What person or object in this picture do you think was most important to the artist?

How has the artist used color or shapes to make you pay attention to certain things?

Critical Looking: Interpretation (5-8 minutes)

Imagine that you are standing in this room with these people. How would you feel?

What do you see in the painting that makes you say that?

Critical Looking: Evaluation/Synthesis (5-8 minutes)

What do you like most in this painting? Why?

What do you like least in this painting? Why?



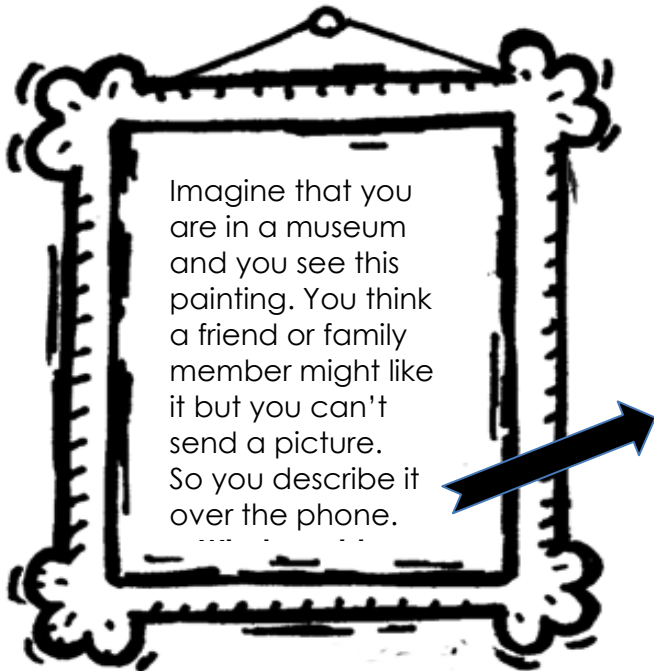
This has been an interesting conversation. Thanks for participating.

Now you get to do the same thing on your own. Remember, it's not a test, so don't get tense about it.

Complete the written form

After the written task: For the treatment groups (if we have them separate from the other kids), we will invite them to reflect on their AA experience in elementary school, getting them to talk about what they remembered, as well as what they liked and did not like about the experience. In addition, we will ask them to think about how they benefitted from the experience and what they might have gotten from it that students who did not have the experience might have missed out on.

APPENDIX C: STUDENT RESPONSE FORM



Imagine that you are in a museum and you see this painting. You think a friend or family member might like it but you can't send a picture. So you describe it over the phone.

What person or object in this picture do you think was most important to the artist?
WHY?



How has the artist used color or shapes to make you pay attention to certain things?



Imagine that you are in the room in this painting.
How would you feel?

What do you see in the painting that makes you say that?



What do you like **MOST** in this painting? **Why?**

What do you like **LEAST** in this painting? **Why?**

