



Impact Planning, Evaluation & Audience Research

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Survey of Single-visit K-12 Art Museum Programs

Prepared for the
**National Art Education Association (NAEA) and
Association of Art Museum Directors (AAMD)**

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TOPLINE SUMMARY

THE MAJORITY¹ OF ART MUSEUMS OFFERING SINGLE-VISIT PROGRAMS...

MUSEUM TYPE <ul style="list-style-type: none">◆ Are governed by private non-profits◆ Have fewer than 4 full-time education staff	AUDIENCE <ul style="list-style-type: none">◆ Serve fewer than 5,000 students◆ Serve K-4◆ Reach out specifically to schools that serve disadvantaged students	PROGRAM STRUCTURE <ul style="list-style-type: none">◆ Median program length is 60 minutes◆ Median time in the galleries is 55 minutes◆ Include an orientation, a gallery experience, and a reflection or closing◆ Provide pre- and post-visit materials◆ Make 4 to 7 “stops” at works of art during the gallery experience
PROGRAM FEES <ul style="list-style-type: none">◆ Never charge program fees◆ Sometimes provide free transportation	FACILITATORS <ul style="list-style-type: none">◆ Always or almost always use docents or volunteers to facilitate programs◆ Have a facilitator-to-student ratio of 1:10-15	OVERSIGHT <ul style="list-style-type: none">◆ Train docents, gallery guides, and other facilitators (mostly in facilitation or questioning strategies and the collection)◆ Train facilitators using outcomes◆ Assess their programs by surveying classroom teachers and conducting peer review
ACTIVITIES <p>Include the following gallery activities:</p> <ul style="list-style-type: none">◆ A facilitator-guided group dialogue◆ A writing activity◆ Making art or sketching in galleries◆ Storytelling◆ Handling materials◆ Role-playing	FACILITATION METHOD <p>Are facilitated by:</p> <ul style="list-style-type: none">◆ Asking students open-ended questions◆ Providing students factual and contextual information◆ Allowing group dialogue to evolve in response to students’ comments or questions	OUTCOMES <p>Seek to achieve the following program outcomes:</p> <ul style="list-style-type: none">◆ Hone observation skills◆ Encourage questioning and investigation◆ Elicit interpretation of visual images◆ Achieve a personal connection to artworks/objects and/or their makers

¹ Majority means that at least 51 percent of the sample met these criteria.

EXECUTIVE SUMMARY

The National Art Education Association (NAEA) and the Association of Art Museum Directors (AAMD) contracted Randi Korn & Associates, Inc. (RK&A) to plan for a rigorous multi-site research study investigating the question, *What are the benefits to students of engaging with original works of art within the context of object-based art museum programs that take place during the formal school day?* The planning year was devoted to gathering information toward the development of a plan for conducting a multi-site research study. As part of “information gathering,” RK&A conducted a national survey of the field to identify the most representative² characteristics of single-visit K-12 field-trip practices in art museums across the United States. A total of 270 art museums responded to the survey, for a response rate of 49 percent.

The sample of respondent art museums is representative of art museums that have single-visit programs; the sample may not be representative of all art museums. Findings should not be extrapolated to any other type of museum program, such as a multi-visit program. Findings are about single-visit programs, exclusively.

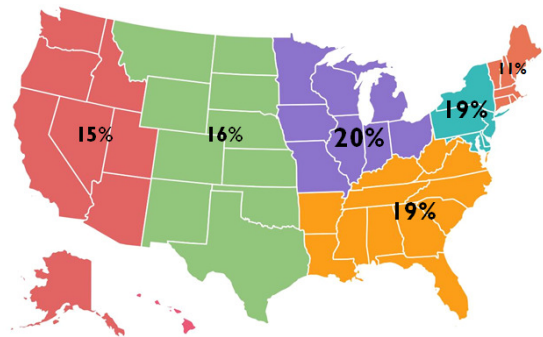
For this study, a single-visit program is defined as a one-time museum visit for K–12 school groups that:

- ◆ Includes a substantial amount of time in the museum galleries,
- ◆ Focuses on student experiences with original works of art, and
- ◆ Is facilitated by a museum representative who is a full-time or part-time staff member, contract gallery educator, or unpaid docent/volunteer.

The findings presented here are among the most salient. Please read the body of the report for a more comprehensive presentation of findings.

WHO ARE THE MUSEUM RESPONDENTS?

Respondents are divided approximately evenly across six regions in the United States, as designated by the American Alliance of Museums. The greatest percent of respondents are from the Midwest (20 percent), one of the largest geographic regions; the fewest respondents are from New England (11 percent), the smallest geographic region.



² Representative is defined as 51 percent or more of characteristics rated 6.0 or higher.

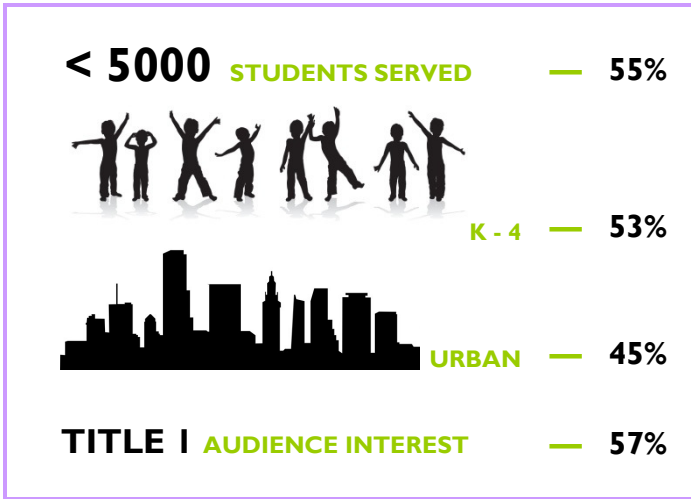
The greatest percent of respondent museums are private non-profits (62 percent), while the second largest group of respondents is governed by colleges or universities (27 percent). Education departments among the majority of respondents are small, consisting of one to three full-time educators (56 percent). Additionally, 96 percent of the art museums offer a K–12 single-visit program.



WHOM DO SINGLE-VISIT PROGRAMS SERVE?

Single-visit programs in art museums have a clear majority audience. 55 percent of art museums serve fewer than 5,000 students annually. The number of students served has a statistical relationship to the number of full-time educators on staff, as might be expected; the majority of art museums have small education departments of just three full-time educators or less (56 percent), which corresponds almost exactly to the percent of museums that serve fewer than 5,000 students annually. Kindergarten through 4th grade is the primary audience for single-visit programs, possibly because school curriculum is most flexible in these early grades, more easily allowing for art museum fieldtrips. High participation among these grades may also be due to museums’ desire to establish relationships with students at an early formative stage. Museums indicated they serve grades 5–8 second-most frequently (32 percent).

Perhaps not surprising, the greatest percentage of art museums serve an urban community (45 percent), followed by suburban (30 percent), and lastly rural (14 percent). In addition, a majority of art museums, particularly those with a large education department of 11 or more staff, actively reach out to disadvantaged schools or students, such as Title 1 schools (57 percent).

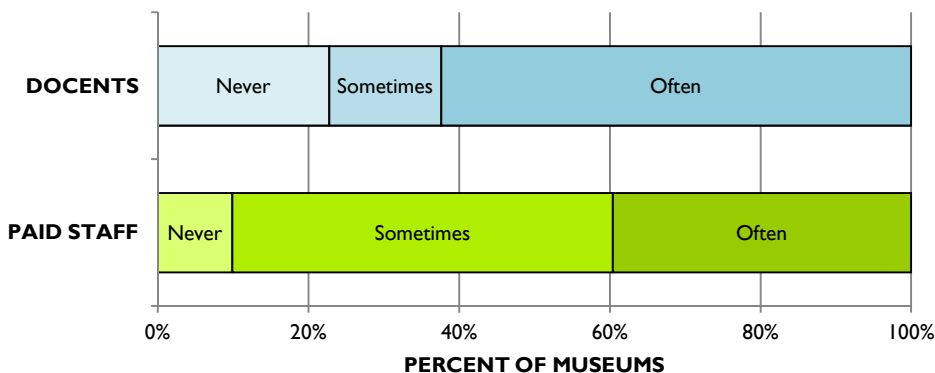


WHAT IS THE STRUCTURE OF SINGLE-VISIT PROGRAMS?

FACILITATION

Across museums, unpaid docents or volunteers facilitate programs more often than full-time staff. As shown in the figure on the right, more than 60 percent of museums' respondents said that docents often lead programs, while not quite 40 percent of respondents said that paid staff facilitate programs. The most common ratio of facilitator to students is one facilitator to 10–15 students (57 percent). Docents are more likely to take the lead for museums that serve more than 5,000 students annually and target grades K–8. Interestingly, the size of the education staff does not factor into who leads the single-visit program.

DOCENTS LEAD PROGRAMS MORE OFTEN THAN PAID STAFF



PROGRAM ELEMENTS

Program elements are largely consistent—most of the programs consist of an orientation and gallery experience (98 percent each), and many include closing reflections (73 percent). The greatest variability relates to art-making elements; just 42 percent of museums offer art making in a space separate from the galleries and they tend to be museums that primarily serve K–4 audiences.

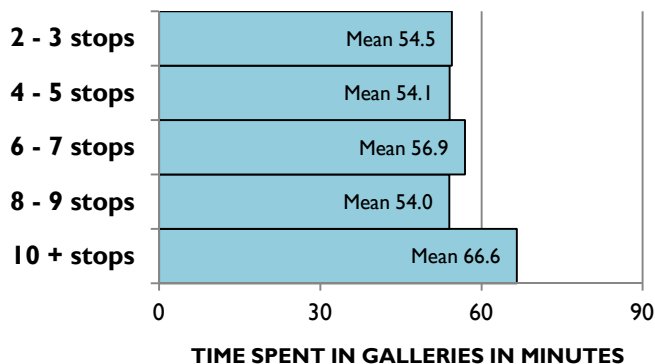
Additionally, there is some variability around the activities museums offer in the galleries. Most include facilitator-led dialogue (96 percent), but otherwise there is no other typical activity. However, more than half of museums report offering each of these activities: write, make art/sketch in galleries, tell stories, handle materials, and do role-play/movement.

PROGRAM LENGTH

In terms of program length, the majority of programs are 60–89 minutes in length, and most of the programming takes place in the galleries (just 7 percent spend less than half of their program time in the galleries). Notably, quite a few museums devote all of their program time to the galleries (31 percent). During their time in the galleries, the majority of museums make less than five stops with their students (55 percent). Generally the number of stops does not affect time in the galleries; the mean time in the galleries hovers around 55 minutes regardless of the number of stops until you reach 10 stops or more.

STOPS DO NOT AFFECT TIME SPENT IN GALLERIES

A “stop” takes place in front of a work of art or a grouping of works of art so students and the facilitator can respond to the works



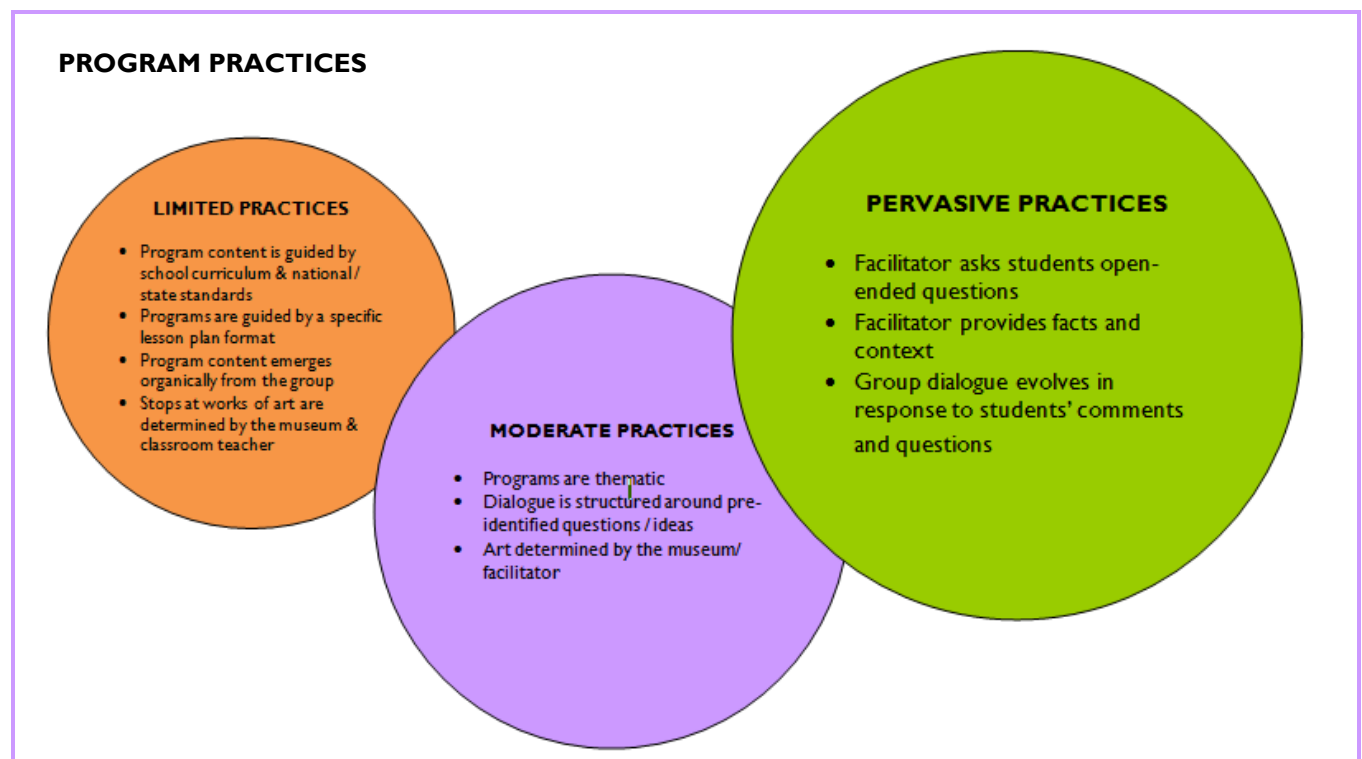
WHAT IS THE NATURE OF SINGLE-VISIT PROGRAMS?

We asked art museums to rate a series of 11 program practices on a 7-point scale from 1, “never happens in the majority of our single-visit program,” to 7, “always happens in the majority of our single-visit programs.”

Pervasive practices: Statements rated a 6.0 or higher are practices pervasive throughout the various programs. These practices include asking students open-ended questions (mean = 6.5), providing students factual and contextual information (mean = 6.2), and allowing group dialogue to evolve in response to students’ comments or questions (mean = 6.0).

Moderate Practices: Statements rated between 5.0 and 5.9 are also popular. These practices include thematic programming (mean = 5.8), group dialogue structured around pre-identified questions or ideas (mean = 5.7), and stops determined by the facilitator (mean = 5.7).

Limited Practices: All statements that have a mean less than 5.0 indicate limited practices—those done by just some museums. These practices include three statements about how programming content is developed: guided by the school’s curriculum (mean = 4.8), guided by specific lesson plan format (mean = 4.4), and emerges organically from the group (mean = 4.3). The lowest-rated statements are about the involvement of students and teachers in determining content: stops at works of art are determined through collaboration by museum/ facilitator and classroom teacher (mean = 4.1) and stops at works of art are determined by the students (mean = 3.4).



WHAT ARE THE INTENDED OUTCOMES OF SINGLE-VISIT PROGRAMS?

Critical thinking rises to the top as the outcome that museums most often aspire to achieve, while sensorial and affective responses fall to the bottom. We asked art museums to identify, from a list of 13 outcomes, up to four that best describe their intentions for single-visit programs. All of the outcomes can be categorized in five larger trends that appear from most frequently to least frequently as follows:

1. Critical Thinking ■

Critical thinking outcomes, of which there were three, rise to the top. The critical thinking outcome observation skills was most selected—chosen by 64 percent of museums.

Interpretation of visual images and appreciation of multiple interpretations complete the top-five outcomes.

2. Human Connections/Empathy ■

There are three outcomes related to human connections/empathy; they are the third, sixth, and tenth most-selected outcomes: personal connection to artworks/objects and/or their makers, connections with human issues and experiences, and deepened/broadened sense of self in one's community.

3. Creative Thinking ■

The creative thinking outcome questioning and investigation ranks second. However, the other two creative-thinking outcomes, imagining/ envisioning possibilities and comfort with ambiguity and complexity, rank much lower in the ninth and eleventh slots.

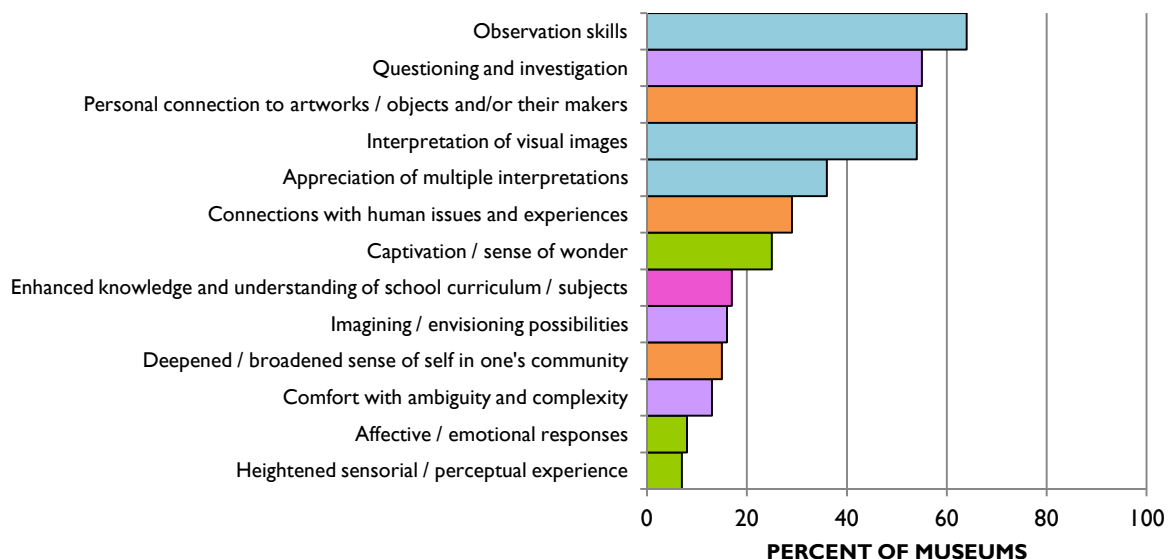
4. Academic Development ■

There was one outcome about academic development: enhanced knowledge and understanding of school curriculum/subjects. It appears towards the top of the bottom half of the outcomes.

5. Sensorial and Affective Response ■

Sensorial outcomes fall toward the bottom. Captivation/sense of wonder is the most-selected outcome from this category but it ranks seventh overall. The other two outcomes, heightened sensorial/perceptual experience and affective/emotional responses, were selected by less than 10 percent of museums, placing them in the last two slots.

OCCURRENCE OF INTENDED OUTCOMES

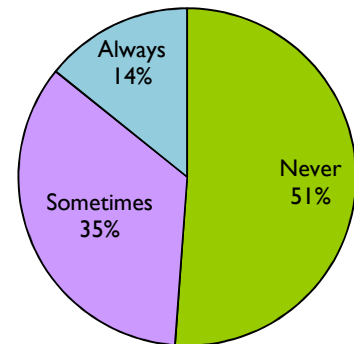


WHAT FEES ARE ASSOCIATED WITH SINGLE-VISIT PROGRAMS?

Costs incurred by schools and students for single-visit programs, such as program fees and transportation costs, are highly situational. Overall, single-visit programs are mostly offered for free, with results showing that 51 percent of museums never charge program fees and 35 percent sometimes charge for programs based on whether the program is related to a special exhibition or includes an art-making activity. However, very few museums provide coverage for transportation, with just 12 percent of museums reporting that they always cover transportation costs and 51 percent saying they sometimes do depending on limited grant funding, scholarships, or subsidies that are available either to certain types of schools (e.g., Title 1) or on a first-come, first-serve basis.

A correlation exists between museums' treatment of program fees and transportation costs—notably, the museums that never charge program fees are the most likely to provide transportation coverage indicating they are probably well funded.

CHARGE PROGRAM FEES $n = 260$



HOW DO MUSEUMS OVERSEE THEIR SINGLE-VISIT PROGRAMS?

Training single-visit program facilitators is very common, with nearly all museums offering one form of training or another (96 percent). Most focus training on facilitation and questioning strategies and the museum's collection (96 and 90 percent respectively). There is variability in using intended outcomes when training facilitators, with only 61 percent doing so. Museums that use outcomes when training are more likely to serve 5000 students or more and are more likely to reach out to disadvantaged students.

Compared to the prevalence of facilitator training that takes place, fewer museums assess or monitor their single-visit programs. About two-thirds of museums survey classroom teachers; however, only one-third tally these surveys, indicating a large gap between collecting and analyzing teacher data. Half of museums use peer assessment and reviews, and very few conduct external evaluation (12 percent). As noted with facilitator training using outcomes, museums that assess their programs are more likely to serve 5000 students or more and are more likely to reach out to disadvantaged students.

CONCLUSION

The results of this study will be useful in numerous capacities, described below.

- ♦ Used to further develop and plan for a rigorous multi-site research study investigating the question, *What are the benefits to students of engaging with original works of art within the context of object-based art museum programs that take place during the formal school day?* In particular, results will help us determine criteria for selecting the museums that will participate in the research study.
- ♦ Help museum educators identify and understand trends and areas of opportunity for research and practice.
- ♦ Provide information to stakeholders outside museum education to better understand one of the most prevalent forms of museum education programs.

STUDY BACKGROUND

INTRODUCTION

The National Art Education Association (NAEA) and the Association of Art Museum Directors (AAMD) contracted Randi Korn & Associates, Inc. (RK&A) to plan for a rigorous multi-site research study investigating the question, *What are the benefits to students of engaging with original works of art within the context of object-based art museum programs that take place during the formal school day?* This planning year has been devoted to “information gathering” toward the final deliverable: a plan for conducting a multi-site research study. The information has come from a variety of sources: the NAEA task force, expertise of the research team, the advisory group, the field at large, constituents, and existing literature and data. As part of the “information gathering,” RK&A conducted a national survey of the field to define characteristics of the most representative single-visit field trip practices in art museums and program elements of different single-visit programs across the United States. Results of the survey are presented in this report.

Specifically, the survey explores:

- ◆ General questions about museums’ governance and staff
- ◆ Basic facts about single-visit programs (number of students served, grade levels served, types of communities/schools served)
- ◆ The structure of single-visit programs (length of program and individual elements)
- ◆ The nature of the gallery experiences (what students and facilitators do in the galleries)
- ◆ Oversight of single-visit programs (training and assessment)
- ◆ Intended student outcomes
- ◆ Interest and capacity of art museums to participate in the research initiative

METHODOLOGY

Standardized questionnaires were selected for this study so we could collect information from a large sample of museums and use statistical analyses to identify differences among institutions.

Questionnaires were administered online through SurveyMonkey® (www.surveymonkey.com). The AAMD, Association of Academic Museum and Galleries (AAMG) and NAEA emailed the link to members of the associations as well as to art museums accredited by the American Alliance of Museums (AAM) but not affiliated with AAMD, AAMG, or NAEA. Two emails with the survey link were sent—the initial invite and one reminder.

DATA ANALYSIS

Questionnaire data are quantitative and were analyzed using SPSS 20 for Windows, a statistical package for personal computers. The objectives of the study as well as our professional experience were used to inform the analyses, which include descriptive and inferential methods.

DESCRIPTIVE

Frequency distributions were calculated for all categorical variables (e.g., region, grades served). Summary statistics, including the median (50th percentile) and mean (average), were calculated for variables measured at an interval level or higher (e.g., length of the program and ratings).

INFERENTIAL

Inferential statistics were used to examine relationships among variables (see Appendix C for a complete list of relationships that emerged). A 0.01 level of significance was employed to preclude findings of little practical significance.³ To examine the relationship between two categorical variables, cross-tabulation tables were computed to show the joint frequency distribution of the variables, and the chi-square statistic (X^2) was used to test the significance of the relationship. For example, gallery activities are compared by the size of the education staff to determine if larger education departments offer different activities than smaller education departments. To test for differences in the means of two or more groups, an analysis of variance (ANOVA) was performed and the F-statistic was used to test the significance of the difference. For example, mean ratings on statements about program practices are compared by program length to determine if museums that offer short programs engage in practices different than those museums that offer long programs.

REPORTING

Data are reported in tables and graphs with explanatory text; percentages within tables may not always equal 100 owing to rounding or if the question invited more than one response. RK&A ran many inferential statistics to identify external variables. In the body of the report, we have described only those inferential statistics that are statistically significant AND have practical significance. However, all statistically significant relationships are reported in Appendix C.

³ When the level of significance is set to $p = 0.01$, any finding that exists at a probability (p -value) ≤ 0.01 is “significant.” When a finding (such as a relationship between two variables) has a p -value of 0.01, there is a 99 percent probability that the finding exists; that is, in 99 out of 100 cases, the finding is correct. Conversely, there is a 1 percent probability that the finding would not exist; in other words, in 1 out of 100 cases, the finding appears by chance.

FINDINGS

INTRODUCTION

The AAMD, Association of Academic Museum and Galleries (AAMG), and NAEA emailed the survey link to members of the associations as well as to art museums accredited by the American Alliance of Museums (AAM) but not affiliated with AAMD, AAMG, or NAEA. Two emails with the survey link were sent—the initial invite and one reminder. The email was directed to the lead educator at the museum requesting one submission per museum. In analyzing the data, RK&A used only those surveys that were clearly identified as art museums. Additionally, RK&A ensured there was only one response per museum. In all, we received completed eligible surveys from 270 art museums, for a response rate of 49 percent.

The sample of respondent art museums is representative of art museums that have single-visit programs; the sample may not be representative of all art museums. The findings should not be extrapolated to any other type of museum program, such as a multi-visit program. Findings are about single-visit programs, exclusively. See Appendix D for additional information about the sample.

MUSEUM BACKGROUND INFORMATION

LOCATION

Respondents represent art museums across the United States, and two in Puerto Rico. Respondents are approximately evenly divided across six regions of the United States as designated by the American Alliance of Museums (see Table 1). The highest percentage of respondents comes from the Midwest (20 percent), one of the largest geographic regions. The fewest respondents are from New England (11 percent), the smallest geographic region. For further information on respondents by state as well as how they are categorized by region, please see Appendix E.

TABLE 1

REGION	% (n = 270)
Midwest	20
Mid-Atlantic	19
Southeast	19
West	16
Mountain Plains	15
New England	11

GOVERNANCE

The governance of respondent museums falls into four categories (see Table 2). The greatest percent of respondent museums are private non-profits (62 percent); a few of these respondents noted that they receive some public support but are primarily governed privately. The second largest group of respondents is governed by colleges or universities (28 percent). A few indicated public governance (6 percent), which includes governance by federal, state, county, or local municipalities. A few others

indicated mixed governance, which includes respondents managed under at least two of the three previous mentioned governances.

TABLE 2

GOVERNANCE	% (n = 270)
Private non-profit	62
College / university	28
Public	6
Mixed governance	6

EDUCATION STAFFING

The majority of education departments are small, consisting of one (19 percent) or two to three full-time educators (37 percent) (see Table 3). About one-third of respondents have medium-sized education departments with either four to six (22 percent) or seven to ten educators (10 percent). A few respondents have large education departments, containing 11 educators or more (12 percent). When asked about changes in education staffing in the past five years, 40 percent reported increases in staffing, and 39 percent reported no changes.

TABLE 3

NUMBER OF FULL-TIME EDUCATION STAFF	% (n = 260)
1	19
2 – 3	37
4 – 6	22
7 – 10	10
11 – 15	4
16 – 20	2
21 – 30	3
31 – 40	3
CHANGES IN EDUCATION STAFF IN PAST 5 YEARS	% (n = 266)
Increased	40
Stayed the same	39
Decreased	21

STATISTICALLY SIGNIFICANT RELATIONSHIP

There is a statistically significant relationship between the **size of the education department** and:

- ◆ **Governance**—Private non-profits are more likely to have medium to large education departments, while college or university museums are more likely to have small education departments.⁴

⁴ In the remainder of the report, we have only reported the size of the education department as a factor if both governance and size of the education department arise as statistically significant factors.

SINGLE-VISIT K-12 PROGRAM CHARACTERISTICS

The primary purpose of this survey is to identify the most representative characteristics of single-visit programs that art museums across the United States implement for K–12 schools. For this study, a single-visit program is defined as a one-time museum visit for K–12 school groups that:

- ♦ Includes a substantial amount of time in the museum’s galleries,
- ♦ Focuses on student experiences with original works of art, and
- ♦ Is facilitated by a museum representative who is a full-time or part-time staff member, contract gallery educator, or unpaid docent/volunteer.

Of respondents, 96 percent offer single-visit programs for K–12 students as defined above. The 10 institutions that make up the 4 percent who do not offer single-visit programs consist primarily of college/university museums or galleries.

STUDENTS SERVED

Of respondent museums that offer single-visit programs, the majority reported serving fewer than 5,000 students in 2013 (see Table 4). Respondents were asked to indicate the grade range most often represented; the majority of respondents indicated they most often serve students in grades K–4 (53 percent), followed by grades 5–8 (32 percent).

TABLE 4

NUMBER OF STUDENTS SERVED IN 2013	% (<i>n</i> = 256)
< 5,000	55
5,000 – 9,999	23
10,000 – 14,999	7
15,000 – 19,999	4
20,000 – 24,999	4
25,000 – 29,999	3
30,000 +	4
GRADES OF STUDENTS SERVED	% (<i>n</i> = 248)
K – 4	53
5 – 8	32
9 – 12	15

STATISTICALLY SIGNIFICANT RELATIONSHIPS

There is a statistically significant relationship between the **annual number of students served** and:

- ♦ **Size of the education department**—Large education departments are more likely to serve 5,000 students or more annually, while small education departments are more likely to serve fewer than 5,000 students annually, as might be expected.⁵

⁵ In the remainder of the report, we have only reported the size of the education department as a factor if both the number of students served and size of the education department arise as statistically significant factors.

- ♦ **Grades served**—Museums that primarily serve grades 9–12 are more likely to serve fewer than 5,000 students annually.

COMMUNITY SERVED

Respondents were asked to indicate the primary community served through the majority of their programs. The greatest percent is urban (45 percent), followed by suburban (30 percent), and lastly rural (14 percent).

TABLE 5

COMMUNITY SERVED	% (n = 260)
Urban	45
Suburban	30
Rural	14
Other ¹	11

¹ Of respondents who selected “other,” the majority said they were mixed urban/suburban, a few said they represent all three equally, and a few said they were suburban/rural.

PROGRAM FEES

Respondent museums occasionally charge for programs. The majority of respondents indicated they never charge fees for single-visit programs (51 percent). More than one-third reported they sometimes charge fees for single-visit programs (35 percent); the reasons are numerous, including *charging* fees for certain programs, such as those associated with special exhibitions or that include art-making activities, and *waiving* fees for certain school types (e.g., public), school districts (e.g., local school district), and classification (e.g., Title 1). The remaining few said there is always a fee for single-visit programs (14 percent).

TABLE 6

PROGRAM FEES	% (n = 260)
Never a fee	51
Sometimes a fee	35
Always a fee	14

STATISTICALLY SIGNIFICANT RELATIONSHIPS

There is a statistically significant relationship between **program fees** and:

- ♦ **Location**—Museums in the Midwest, Mountain Plains, and West are more likely to never charge program fees.
- ♦ **Governance**— College or university museums are more likely to never charge program fees.

TRANSPORTATION COSTS

Respondent museums reported most often handling transportation costs on a situational basis. That is, the majority of respondents said they sometimes provide free transportation (51 percent); most of these respondents said they have limited grant funding, scholarships, or subsidies that are available either to certain types of schools (e.g., Title 1) or on a first-come, first-serve basis. Some said transportation is

never provided for free (34 percent), while a few said they always provide free transportation (12 percent).

TABLE 7

TRANSPORTATION COSTS	% (n = 260)
Sometimes provided for free	51
Never provided for free	34
Always provided for free	12
Other ¹	3

¹ Of the respondents who selected “other,” the majority said that the state or local government or school system provided transportation costs.

STATISTICALLY SIGNIFICANT RELATIONSHIPS

There is a statistically significant relationship between **transportation costs** and:

- ♦ **Location**—Museums in the Mid-Atlantic and Southeast are more likely to never provide free transportation.
- ♦ **Grades served**—Museums that primarily serve grades 9–12 are more likely to never provide free transportation.
- ♦ **Program fees**—Museums that never charge program fees are more likely to always offer free transportation.

INTEREST IN DISADVANTAGED STUDENTS

When asked if they reach out to disadvantaged schools or students, such as Title 1 schools, more than one-half of respondents reported they do so (57 percent) (see Table 6).

TABLE 6

REACH OUT TO DISADVANTAGED STUDENTS	% (n = 260)
Yes	57
No	43

STATISTICALLY SIGNIFICANT RELATIONSHIPS

There is a statistically significant relationship between whether museums **reach out to disadvantaged students** and:

- ♦ **Size of the education department**—Large education departments are more likely to reach out to disadvantaged students.
- ♦ **Program fees**—Museums that never have program fees are unlikely to reach out to disadvantaged students.

FACILITATOR

When asked who facilitates single-visit programs, most respondents indicated that paid staff or gallery teachers do so (90 percent) (see Table 7). Many also indicated unpaid docents or volunteers (77 percent), and nearly one-half indicated paid contract gallery teachers, such as teaching artists (47 percent).

TABLE 7

FACILITATOR OF SINGLE-VISIT PROGRAM	% (<i>n</i> = 260)
Paid staff educator/gallery teacher	90
Unpaid docent/volunteer	77
Paid contract gallery teacher, including teaching artists	47
Other: university students or interns	6
Other: miscellaneous	5

STATISTICALLY SIGNIFICANT RELATIONSHIP

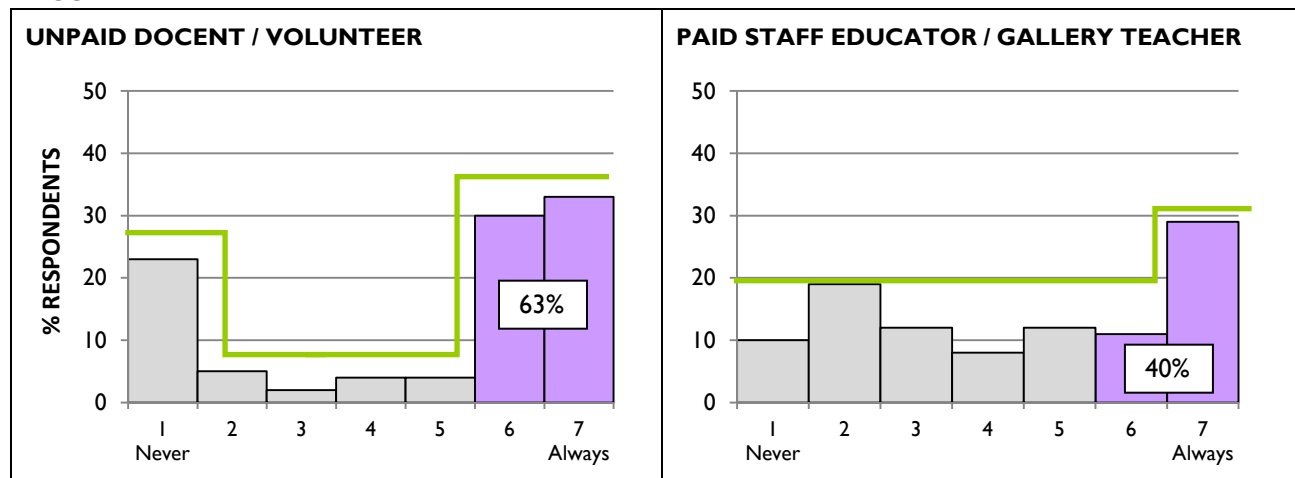
There is a statistically significant relationship between the **type of facilitator** and:

- ♦ **Grades served**—Museums that serve grades K– 4 and 5–8 are more likely to use unpaid docents or volunteers.

FREQUENCY OF FACILITATION

To gauge how frequently different types of facilitators are used to coordinate single-visit programs, respondents were asked to rate frequency of facilitation on a scale from 1, “never” to 7, “always.” As shown in Figure 1, unpaid docents and volunteers most frequently facilitate programs, with 63 percent of respondents indicating that docents or volunteers always or almost always facilitate programs (rating of 6 or 7). Note that the graph shows a distinct valley in the ratings, indicating that museums either do not use docents or use them heavily. By contrast, the frequency with which paid staff educators or gallery teachers facilitate programs is inconsistent; 40 percent indicate that paid staff educators or gallery teachers always or almost always facilitate programs (rating of 6 or 7)—but there is also a fairly even row of bars from the rating of 1 to 6, indicating that there is a lot of variability among museums.

FIGURE 1



STUDENTS PER FACILITATOR

When asked about the number of students they pair with a facilitator on single-visit programs, the majority of respondents indicated 10–15 students per facilitator (see Table 8). Another one-quarter pair either 16–20 students (17 percent) or 21–25 students (10 percent) per facilitator.

TABLE 8

NUMBER OF STUDENTS PER FACILITATOR ¹	% (<i>n</i> = 260)
< 10 students	12
10 – 15 students	57
16 – 20 students	17
21 – 25 students	10
26 – 30 students	4
31+ students	< 1

¹ Respondents were asked to respond based on “the majority of facilitated single-visit programs” they provide and to “not count parent chaperones” in their response.

LENGTH OF PROGRAM

The typical single-visit program ranges in length from 20 minutes to 3 hours, and the median program length is 60 minutes. The majority of respondents indicated that their programs are 60–89 minutes in length (53 percent) (see Table 9, next page). About one-third have long programs, 90 minutes or longer (33 percent); while a few have relatively short programs, less than 60 minutes (15 percent).

TABLE 9

LENGTH OF PROGRAM	% (<i>n</i> = 258)
< 30 minutes	1
30 – 59 minutes	14
60 – 89 minutes	53
90 – 119 minutes	19
120 minutes +	14

STATISTICALLY SIGNIFICANT RELATIONSHIP

There is a statistically significant relationship between the **length of the program overall** and:

- ♦ **Size of the education department**—Small education departments are more likely to have long programs (90 minutes or longer), while large education departments are likely have mid-length programs (between 60–89 minutes).

PERCENT OF PROGRAM TIME SPENT IN THE GALLERIES

In addition to the overall length of the program, respondents reported the amount of time spent in the galleries during a typical single-visit program. The amount of time spent in the galleries is as much as 2 hours, and the median length of time spent in the galleries is 55 minutes. The comparison of program length and time spent in the galleries shows that respondents spend the vast majority of their program time in the galleries. The median percent of program time spent in the galleries is 83 percent. Nearly

one-half of respondents spend between 70 and 99 percent of time in the galleries (41 percent), while one-third spend all their time in the galleries (31 percent) (see Table 10).

TABLE 10

PERCENT OF TIME SPENT IN GALLERIES	% (n = 256)
< 50%	7
50 – 59%	15
60 – 69%	6
70 – 79%	9
80 – 89%	17
90 – 99%	15
100%	31

STATISTICALLY SIGNIFICANT RELATIONSHIP

There is a statistically significant relationship between the percent of **program time spent in the galleries** and:

- ♦ **Length of the program overall**—Museums that have short programs overall (under 60 minutes) are more likely to spend the greatest percent of time in galleries.

SINGLE-VISIT PROGRAM STRUCTURE

PROGRAM ELEMENTS

Respondents were asked to indicate the program elements that comprise their single-visit program. Almost all respondents said their programs include an orientation or welcome component (98 percent) and a gallery experience or activity (98 percent) (see Table 11). Many also indicated that their programs include a reflection or closing (73 percent). Less than one-half indicated their program includes an art-making activity in a space other than the galleries (42 percent).

TABLE 11

PROGRAM ELEMENTS	% (n = 260)
Orientation/welcome	98
Gallery experience/activities	98
Reflection/closing	73
Making art in a space other than the galleries	42

STATISTICALLY SIGNIFICANT RELATIONSHIP

There is a statistically significant relationship between **making art in a space other than the galleries** and:

- ♦ **Size of education department**—Small education departments are more likely to include an art-making activity in a space other than the galleries.
- ♦ **Grades served**—Museums that serve grades K–4 are more likely to include an art-making activity in a space other than the galleries.

- ♦ **Program length & percent of time spent in the galleries**—Museums that have long programs (90 minutes or longer) and spend a small percent of the program length in the galleries are more likely to include an art-making activity in a space other than the galleries, as might be expected.

PROGRAM SUPPORT

When respondent museums were asked about materials and visits offered in support of single-visit programs, many indicated that they offer pre-visit materials (70 percent) (see Table 12). Fewer offered post-visit materials (58 percent) and pre-visit classroom visits (34 percent). One-fifth do not offer any of the program support listed (e.g., neither pre- or post-visit materials, nor pre-visit classroom visits) (20 percent).

TABLE 12

PROGRAM SUPPORT	% (n = 260)
Pre-visit materials	70
Post-visit materials	58
Pre-visit classroom visits ¹	34
Offer none of the program support listed	20

¹Of those that offer pre-visit classroom visits, 21 percent charge a fee.

STATISTICALLY SIGNIFICANT RELATIONSHIP

There is a statistically significant relationship between offering **program support** and:

- ♦ **Students served**—Museums that serve 5,000 students or more annually are more likely to offer pre- and post-visit materials.
- ♦ **Grades served**—Museums that primarily serve grades K–4 are more likely to offer pre-visit materials.

NUMBER OF STOPS

Respondents were asked about the number of stops made on the majority of single-visit programs (see Table 13). A “stop” takes place in front of a work of art or a grouping of works of art so students and the facilitator can respond to the work[s] before moving on to the next “stop.” Nearly one-half of respondents indicated that they make 4–5 stops during a single-visit program (48 percent). More than one-quarter indicated 6–7 stops (27 percent).

TABLE 13

NUMBER OF STOPS	% (n = 259)
1 stop	0
2 – 3 stops	7
4 – 5 stops	48
6 – 7 stops	27
8 – 9 stops	10
10 stops or more	7

STATISTICALLY SIGNIFICANT RELATIONSHIP

There is a statistically significant relationship between **number of stops** and:

- ♦ **Students served**—Museums that serve 5,000 students or more annually are more likely to stop at six stops or more.

ACTIVITIES DONE IN THE GALLERIES

Respondents were asked to identify the activities that students do in the galleries during a single-visit program (see Table 14). Most said students participate in a facilitator-guided group dialogue (96 percent). Less pervasive but still popular activities are: writing (67 percent), making art/sketching in galleries (60 percent), telling stories (59 percent), handling materials (59 percent), and role-playing or enacting the art (57 percent). The least frequent activities are using art carts or gallery interactives (29 percent) and using technology or digital media (25 percent).

TABLE 14

ACTIVITIES DONE IN THE GALLERIES	% (<i>n</i> = 260)
Participate in facilitator-guided group dialogue	96
Write	67
Make art/sketch in galleries	60
Tell stories	59
Handle materials (canvas, brushes, stone, fabric, etc.)	59
Role-play/movement (enacting the art)	57
Use art carts/gallery interactives	29
Use technology/digital media	25

STATISTICALLY SIGNIFICANT RELATIONSHIPS

There are many statistically significant relationships between gallery activities and other variables. Many of these show alignment between the activities chosen and program structure required. For instance, there is a statistically significant relationship between **gallery activities** and **grades served**—Museums that primarily serve grades K–4 are more likely to handle materials and do role-play/movement. Please see Appendix C for a complete list of relationships.

PROGRAM PRACTICES

Respondents were asked to rate a series of statements about program characteristics on a 7-point scale from 1, “never happens in the majority of our single-visit program,” to 7, “always happens in the majority of our single-visit programs.” In looking at the rating scales, note that it is best to interpret mean ratings relative to each other (versus individually) because respondents’ ratings are naturally affected by courtesy bias (i.e., the tendency for respondents to provide responses they think the organization wants). However, we can assume that all ratings are affected by the same bias, and thus, the most authentic interpretation is to look at ratings that rise to the top and fall to the bottom.

Statements rated a 6.0 or higher are practices pervasive throughout the various programs. These practices include asking students open-ended questions (mean = 6.5), providing students factual and contextual information (mean = 6.2), and allowing group dialogue to evolve in response to students’ comments or questions (mean = 6.0) (see Table 15, next page).

Statements rated between 5.0 and 5.9 are also popular. These practices include thematic programming (mean = 5.8), group dialogue structured around *pre-identified* questions or ideas (mean = 5.7), and stops determined by the facilitator (mean = 5.7).

All statements that have a mean less than 5.0 indicate limited practices—those done by just some museums. These practices, identified by three statements about how programming content is developed, include: guided by the school’s curriculum (mean = 4.8), guided by specific lesson plan format (mean = 4.4), and emerges organically from the group (mean = 4.3). The lowest rated statements are about the involvement of students and teachers in determining content: stops at works of art are determined through collaboration by museum/facilitator and classroom teacher (mean = 4.1) and stops at works of art are determined by the students (mean = 3.4).

TABLE 15

SCALE: 1 = NEVER / 7 = ALWAYS	
STATEMENTS ABOUT PROGRAM PRACTICES	MEAN (n = 260)
The facilitator asks students open-ended questions	6.5
The facilitator provides students with factual and other contextual information	6.2
Group dialogue evolves in response to students’ comments and questions	6.0
The programs are thematic	5.8
Group dialogue is structured around questions/ideas pre-identified by the facilitator	5.7
Stops at works of art are determined by the museum/facilitator	5.7
Program content is guided by the school’s curriculum, including National/State standards	4.8
The programs are guided by a specific lesson plan format	4.4
Program content emerges organically from the group	4.3
Stops at works of art are determined through collaboration by museum/facilitator and classroom teacher	4.1
Stops at works of art are determined by the students	3.4

STATISTICALLY SIGNIFICANT RELATIONSHIP

There are many statistically significant relationships between the statements and other variables. These relationships often highlight alignment between program practice and the audience, program structure, etc. For instance, there is a statistically significant relationship between the statement, “**Group dialogue is structured around questions/ideas pre-identified by the facilitator**” and **percent of time in galleries**—Museums that spend less than 70 percent of their time in the galleries are more likely to agree with the statement.

Please see Appendix C for a complete list of relationships. We have highlighted below a few relationships one might not expect:

- ◆ There is a statistically significant relationship between, “**The facilitator asks students open-ended questions,**” and **grades served**—Museums that serve K–4 and 5–8 are more likely to agree with the statement.
- ◆ There is a statistically significant relationship between the statement, “**Program content is guided by the school’s curriculum, including National/State standards,**” and **program**

length—Museums that have long programs (90 minutes in length or more) are more likely to agree with the statement.

- ♦ There is a statistically significant relationship between the statement, “**Stops at works of art are determined through collaboration by museum/facilitator and classroom teacher,**” and **gallery activities**—Museums that have activities including role-play, tell stories, or technology are more likely to agree with the statement.

STUDENT OUTCOMES OF SINGLE-VISIT PROGRAMS

Respondents were asked to select the four outcomes that best describe the results they intend for students who participate in a single-visit program. The most prevalent four outcomes, which were each selected by more than one-half of respondents, are observations skills (64 percent), questioning and investigation (55 percent), interpretation of visual images (54 percent), and personal connection to artworks/objects and/or their makers (54 percent). Other somewhat prevalent outcomes include appreciation of multiple interpretations (36 percent), connections with human issues and experiences (29 percent), and captivation/sense of wonder (25 percent).

TABLE 16

OUTCOMES – SELECT FOUR	% (n = 260)
Observation skills	64
Questioning and investigation	55
Interpretation of visual images	54
Personal connection to artworks/objects and/or their makers	54
Appreciation of multiple interpretations	36
Connections with human issues and experiences	29
Captivation/sense of wonder	25
Enhanced knowledge and understanding of school curriculum/subjects	17
Imagining/envisioning possibilities	16
Deepened/broadened sense of self in one's community	15
Comfort with ambiguity and complexity	13
Affective/emotional responses	8
Heightened sensorial/perceptual experience	7

STATISTICALLY SIGNIFICANT RELATIONSHIP

There are many statistically significant relationships between the selection of outcomes and other variables. Most of these relationships demonstrate alignment between outcomes and the audience, program structure, and program practices. For instance, there is a statistically significant relationship between selection of the outcome **comfort with ambiguity and complexity** and **program practices**—Museums that agree with the statement, “Program content emerges organically from the group,” are more likely to select the outcome comfort with ambiguity and complexity. Please see Appendix C for a complete list of relationships.

OVERSIGHT OF SINGLE-VISIT PROGRAMS

Most respondent museums said they train the gallery guides, docents, and others who facilitate single-visit programs (96 percent). Of those museums that provide training, most cover facilitation or questioning strategies (96 percent) and focused study of the museum's collections (90 percent) (see Table 17). Fewer provide training in general art history (74 percent) or provide outcomes (61 percent).

TABLE 17

TRAINING	% (n = 260)
Yes	96
No	4
TOPICS	% (n = 249)
Questioning or facilitation strategies ¹	96
Focused study of the museum's collections	90
General art history	74
Outcomes specific to the single-visit program	61

¹Respondents were asked separately about questioning and facilitation but the responses were almost identical.

STATISTICALLY SIGNIFICANT RELATIONSHIP

There are many statistically significant relationships between museums that **train their gallery guides, docents, and volunteers** and other variables. Please see Appendix C for the complete presentation of relationships, since here we only report the statistically significant relationships between museums that provide **training around student outcomes** and:

- ♦ **Students served**—Museums that serve 5,000 students or more annually are more likely to use outcomes when training.
- ♦ **Reach out to disadvantaged students**—Museums that reach out to disadvantaged students are more likely to use outcomes when training.

ASSESSMENT AND MONITORING

Most museums use some type of assessment or monitoring of their single-visit programs (see Table 18). The greatest percent of museums survey classroom teachers (68 percent); however, less than half of those indicate tallying these surveys (29 percent). Peer assessment and review is also a popular practice (51 percent), but evaluation conducted by an external evaluator is not (12 percent).

TABLE 18

ASSESSMENT / MONITORING	% (n = 260)
Classroom teachers complete surveys	68
Peer assessment / review	51
We tally all teachers' completed surveys	29
No assessment	13
Evaluation conducted by external evaluation	12

STATISTICALLY SIGNIFICANT RELATIONSHIP

There are many statistically significant relationships between museums that use some type of **assessment** and other variables. The relationships closely mirror the same relationships that emerged from exploring the relationships between training around student outcomes and other variables (see above). Please see Appendix C for the complete presentation of relationships.

INTEREST IN THE STUDY

Many respondents are interested in participating in a national study (77 percent) (see Table 19). A few others said they don't know (17 percent), and 5 percent said they would not be interested in participating in the study.

TABLE 19

INTEREST IN NATIONAL STUDY	% (n = 260)
Yes	77
I don't know	17
No	5

STATISTICALLY SIGNIFICANT RELATIONSHIP

Museums that are interested in participating in the study are more likely to:

- ♦ Serve 5,000 students or more annually.
- ♦ Primarily target K–4.
- ♦ Actively reach out to disadvantaged students.
- ♦ Handle materials in the galleries.
- ♦ Train facilitators, in art history specifically.
- ♦ Survey classroom teachers.

OTHER PROGRAMMING

Since one of the study groups proposed for this potential research may include classroom-only programming, we asked respondents if they currently offer any classroom-only programming not associated with the single-visit program; 40 percent indicated that they do, and less than one-half charge for these visits (see Table 20).

TABLE 20

OTHER PROGRAMMING	% (n = 260)
Classroom-only programming ¹	40

¹Of those that offer classroom programming, 40 percent charge for the visits.

STATISTICALLY SIGNIFICANT RELATIONSHIP

There is a statistically significant relationship between offering **classroom-only programming** and many other variables. These relationships often show alignment between the type of programming and other variables; for instance, museums that handle materials in the galleries are more likely to offer classroom-only programming. Please see Appendix C for a complete list of relationships.

APPENDICES

APPENDIX A: RECRUITMENT EMAIL

The National Art Education Association (NAEA) and the Association of Art Museum Directors (AAMD) urge your museum to complete a survey related to an important research initiative of the two associations.

With generous support for a planning year from the Samuel H. Kress Foundation, NAEA and AAMD have recently formalized a partnership to advance a national research project that will investigate the impact of single-visit programs to art museums on K–12 students. Our goal is to build field-wide knowledge and increase public understanding about the value of art museums to people. The study, *Impact of Art Museum Programs on Students*, will investigate this question: *What are the benefits to students when they engage with original works of art within the context of art museum through facilitated single-visit programs?*

To best plan for the design and implementation of this research project, we need your help. Even if your museum does not have a single-visit program serving K–12 schools, we ask that you complete the survey (there are some general questions about your museum unrelated to K–12 programs).

Only one response per museum is needed. Please coordinate among staff at your museum to ensure that the survey is completed by those most familiar with your museum's K–12 programs. Below we provide an overview of the questions so museum staff can work together to determine who can best complete the survey.

Overview of Survey Questions

1. General questions about your museum's governance, budget and staff
2. Basic facts about your single-visit program (numbers of students served, grade levels served, types of communities/schools served)
3. Structure of your single-visit program (length of program and individual elements)
4. Nature of the gallery experience (what students and facilitators do in the galleries)
5. Oversight of your single-visit program (training and assessment)
6. Questions about student outcomes

Survey Link: <https://www.surveymonkey.com/s/singlevisitprogram>

Please complete the survey **by Friday, December 5, 2014**.

For questions about the survey please contact Randi Korn & Associates, Inc. at (703) 548-4078.

For more information about the Research Initiative, please see:

http://www.arteducators.org/community/NAEA_AAMD_RI_WhitePaper_PY_Sept_2014.pdf

Thank you for your time and assistance to advance this important research project.

APPENDIX B: SURVEY

Welcome

This survey was designed by Randi Korn & Associates, Inc. for the National Art Education Association (NAEA) and the Association of Art Museum Directors (AAMD).



This survey seeks to identify the most prevalent single-visit programs that museums across the United States implement for K-12 schools. If your museum does not have a single-visit program for K-12 schools, please respond to the first question, after which you will be directed to the end of the survey where there will be a few more questions about your museum.

We define a single-visit program as a one-time museum visit for K-12 school groups that:

- Includes a substantial amount of time in the museum galleries,
- Focuses on student experiences with original works of art, and
- Is facilitated by a museum representative who is a full-time or part-time staff member, contract gallery educator, or unpaid docent/volunteer.

1. Does your museum offer single-visit programs (as defined above) to K-12 schools?

- ☐ Yes
- ☐ No

Basic Facts about Your Single-visit Program

Below are several questions about your single-visit program. The goal of this survey is to identify the most common practices, not best practices. Your responses should reflect what actually happens, not what ideally happens. Your museum may offer several types of single-visit programs. For this study we are interested in details about the single-visit program that takes place the majority of the time—that is, the single-visit option that you implement more than any other single-visit program for K-12 students.

2. In 2013, about how many students did you serve through facilitated single-visit programs?

3. In what grades are students who represent the majority of students that attend facilitated single-visit programs (majority is defined as 51% and more)? Please select one.

- ☐ K - 4
- ☐ 5 - 8
- ☐ 9 - 12

4. How would you describe the community in which the majority of the students you serve live?

- ☐ Rural
- ☐ Urban
- ☐ Suburban
- ☐ Other (please specify)

5. Is there a fee for attending facilitated single-visit programs at your museum?

- ☐ Yes, always
- ☐ Sometimes, for some of the grades
- ☐ Sometimes, for some of the program options we offer
- ☐ No, never
- ☐ Other (please specify)

6. Does your facilitated single-visit program provide free transportation to students?

- ☐ Yes, always
- ☐ Sometimes, for some of the grades
- ☐ Sometimes, for some of the programs options we offer
- ☐ No, never
- ☐ Other (please specify)

7. Do you actively pursue disadvantaged schools/students (such as Title 1) for the single-visit program?

- ☐ Yes
- ☐ No

8. Please indicate below how often each of the following type of individuals are responsible for facilitating your single-visit programs on a scale from 1, "Never," to 7, "Always"?

	Never 1	2	3	4	5	6	Always 7
a. Paid staff educator / gallery teacher	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Paid contract gallery teacher, including teaching artists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Unpaid Docent / volunteer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Other	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If you selected other, please specify:

9. For the majority of facilitated single-visit programs you provide, how many students are grouped with one facilitator? (Please do not count parent chaperones in your response)

- ☐ Fewer than 10
- ☐ 10 - 15 students
- ☐ 16 - 20 students
- ☐ 21 - 25 students
- ☐ 26 - 30 students
- ☐ 31 + students

Structure of Your Single-visit Program

10. How many minutes is your typical single-visit program?

Minutes (numbers only)

11. Approximately how many minutes of the program do students spend in the galleries?

Minutes (numbers only)

12. Which program elements are included in the majority of your single-visit programs?

Please select all that apply.

- ☐ Orientation / welcome
- ☐ Gallery experience / activities (engaging with and responding to original artworks through conversation or other activities, making art in the galleries, etc.)
- ☐ Making art in a space other than the galleries (like a studio or classroom)
- ☐ Reflection / closing
- ☐ Other (please specify)

13. Does the museum offer pre-visit materials associated with the single-visit program for teachers to use in the classroom (such as art supplies, printed and/or digital resources, and/or targeted educator training)?

☐ Yes

☐ No

14. Does the museum offer programs that take place in school classrooms only, in other words, programs that are independent of visiting the museum?

☐ Yes

☐ No

15. Do you charge schools a fee for these classroom programs?

☐ Yes

☐ No

16. Please briefly explain the nature of these classroom programs.

17. Do museum educators / docents / guides ever go to schools prior to a single-visit program in the museum to teach a pre-visit lesson in the classroom?

☐ Yes

☐ No

18. Do you charge schools a fee for the pre-visit lesson in the classroom?

☐ Yes

☐ No

19. Please briefly explain the nature of these pre-visit classroom lessons.

20. Does the museum offer post-visit materials associated with the single-visit program for teachers to use in the classroom (such as art supplies, printed and/or online resources, and/or targeted educator training)?

- ☐ Yes
☐ No

21. (Optional): Is there anything else you want to tell us about the structure of your single-visit programs? (500 characters max)

Nature of Gallery Experience

22. For the majority of single-visit programs, on average how many “stops” does the facilitator typically make in the galleries? (A “stop” takes place in front of a work of art or a grouping of works of art so students and the facilitator can respond to the work[s] before moving on to the next “stop.”)

- ☐ 1 stop
☐ 2 to 3 stops
☐ 4 to 5 stops
☐ 6 to 7 stops
☐ 8 to 9 stops
☐ 10 stops or more

23. What activities do students do in the galleries? (Select all that apply)

- ☐ Write
☐ Role-play / movement (enacting the art)
☐ Tell stories
☐ Participate in facilitator-guided group dialogue
☐ Handle materials (canvas, brushes, stone, fabric, etc.)
☐ Use technology / digital media
☐ Make art / sketch in the galleries
☐ Use art carts / gallery interactives
☐ Other (please specify)

24. How would you describe the majority of the museum's single-visit programs? Rate each characteristic on the 7-point scale from 1, "never happens in the majority of our single-visit program," to 7, "always happens in the majority of our single-visit programs."

	Never 1	2	3	4	5	6	Always 7
a. The programs are thematic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. The programs are guided by a specific lesson plan format	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Program content is guided by the school's curriculum, including National / State standards	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Program content emerges organically from the group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. The facilitator provides students with factual and other contextual information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. The facilitator asks students open-ended questions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Group dialogue is structured around questions / ideas pre-identified by the facilitator	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. Group dialogue evolves in response to students' comments and questions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i. Stops at works of art are determined by the museum / facilitator	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
j. Stops at works of art are determined through collaboration by museum / facilitator and classroom teacher	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
k. Stops at works of art are determined by the students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

25. (Optional): Is there anything else you want to tell us about the nature of the gallery experience for the majority of the museum's single-visit programs? (500 characters max)

Oversight of Single-visit Programs

26. Does your museum train the gallery guides, docents, and others who facilitate single-visit programs?

- ☐ Yes
- ☐ No

27. What topics are included in the training that the museum provides annually? (Select all that apply)

- ☐ General art history
- ☐ Focused study of the museum's collection
- ☐ Facilitation strategies
- ☐ Questioning strategies
- ☐ Other (please specify)

28. Do the majority of the museum's single-visit programs have specified student outcomes that are used to train gallery guides / docents / etc.?

- ☐ Yes
- ☐ No

29. How do you monitor/assess the quality of the museum's single-visit programs? (Select all that apply)

- ☐ We do not assess the museum's single-visit program
- ☐ Peer assessment / review
- ☐ Classroom teachers complete surveys
- ☐ We tally all teachers' completed surveys
- ☐ Evaluation conducted by external evaluator
- ☐ Other (please specify)

30. (Optional): Is there anything else you want to tell us about the way you assess your single-visit programs? (500 characters max)

Student Outcomes of Single-visit Programs

31. From the list below, select the four outcomes that best describe the results you want students who participate in a single-visit program to achieve.

- ☐ Observation skills
- ☐ Interpretation of visual images
- ☐ Appreciation of multiple interpretations
- ☐ Affective / emotional responses
- ☐ Heightened sensorial / perceptual experience
- ☐ Captivation / sense of wonder
- ☐ Questioning and investigation
- ☐ Imagining/ envisioning possibilities
- ☐ Comfort with ambiguity and complexity
- ☐ Connections with human issues and experiences
- ☐ Personal connection to artworks / objects and/or their makers
- ☐ Deepened / broadened sense of self in one's community
- ☐ Enhanced knowledge and understanding of school curriculum/ subjects
- ☐ Other (please specify)

32. Would your museum be interested in serving as a research site for a national study that explores the benefits of students' participating in a single-visit program? We realize we do not have any details to provide you about what this might entail; nevertheless, we would like to gauge interest among art museums.

- ☐ Yes
- ☐ No
- ☐ I don't know

General Museum Questions

33. What is the museum's annual budget?

- ☐ Under \$15 M
- ☐ \$15 M - under \$20 M
- ☐ \$20 M - under \$30 M
- ☐ \$30 M - under \$50 M
- ☐ \$50 M - under \$80 M
- ☐ \$80 M +

34. What is the museum's governance?

- ☐ Private non-profit
- ☐ College / university
- ☐ State
- ☐ Municipal
- ☐ Federal
- ☐ County / regional
- ☐ Other (please specify)

35. How many full-time or full-time equivalent employees work in the museum education department?

36. In the last five years, how have the number of full-time or full-time equivalent museum education staff changed?

- ☐ The number has increased
- ☐ The number has decreased
- ☐ The number has stayed the same

37. What is the name of your museum?

38. What is your museum's zip code?

zip code

39. What is your email address? (This will only be used if we have follow-up questions).

Thank you!

Thank you for the time you have taken to answer all of these questions.

APPENDIX C: RELATIONSHIPS AMONG VARIABLES

LOCATION

All six geographic regions were used for comparison.

- ♦ **Museums in New England are more likely to serve rural communities**
- ♦ **Museums in the Midwest, Mountain Plains, and West are more likely to never charge program fees**
- ♦ **Museums in the Mid-Atlantic and Southeast are likely to never provide free transportation**

GOVERNANCE

For comparison, we looked at private non-profits and college or university museums.

- ♦ **Museums that are private non-profits are more likely to:**
 - Have medium (4–10 educators) to large education departments (11 educators or more), while college or university museums are more likely to have small education departments (1–3 educators)
 - Serve 5,000 students or more annually, while college or university museums are more likely to serve fewer than 5,000 students annually
 - Reach out to disadvantaged students, while college or university museums are not
 - Make art in a space other than the galleries, while college and university museums are unlikely to do so
- ♦ **College or university museums are more likely to:**
 - Serve rural communities
 - Never charge program fees
 - Have long programs (90 minutes or longer), while private non-profits are likely to have short or mid-length programs (less than 90 minutes)
 - Offer pre-visit materials

SIZE OF EDUCATION DEPARTMENT

For comparison, we looked at education departments as small (1–3 educators), medium (4–10 educators), and large (11 educators or more).

- ♦ **Large education departments are more likely to:**
 - Serve 5,000 students or more annually, while small education departments are more likely to serve fewer than 5,000 students annually
 - Reach out to disadvantaged students
 - Train program facilitators
- ♦ **Small education departments are more likely to:**
 - Serve rural communities
 - Have long programs (90 minutes or longer), while large education departments are likely to have mid-length programs (between 60–89 minutes)

- Make art in a space other than the galleries
- ♦ **Medium-sized education departments are more likely to:**
 - Use peer assessment

STUDENTS SERVED

For comparison, we looked at museums that serve fewer than 5,000 students annually or serve 5,000 students or more annually.

- ♦ **Museums that serve fewer than 5,000 students annually are more likely to:**
 - Serve rural communities
- ♦ **Museums that primarily serve grades 9–12 are more likely to:**
 - Serve fewer than 5,000 students annually
- ♦ **Museums that serve 5,000 students or more annually are more likely to:**
 - Reach out to disadvantaged students
 - Offer pre- and post-visit materials
 - Make six stops or more
 - Tell stories, handle materials, do role-play/movement, and use technology
 - Agree with the statement, “Program content is guided by the school’s curriculum, including National/State standards”
 - Select the outcome interpretation of visual images
 - Train program facilitators in general art history and with outcomes
 - Assess their program
 - Express interest in this study

GRADES SERVED

For comparison, we looked at museums that primarily serve grades K–4, 5–8, or 9–12.

- ♦ **Museums that primarily serve grades K–4 are more likely to:**
 - Make art in a space other than the galleries
 - Offer pre-visit materials
 - Handle materials and do role-play/movement
 - Express interest in this study
- ♦ **Museums that primary serve grades 5–8 are more likely to:**
 - Have unpaid docents or volunteers lead programs
 - Select the outcome “connection with human issues and experiences”
- ♦ **Museums that primarily serve grades 9–12 are more likely to:**
 - Serve fewer than 5,000 students annually
 - Never provide free transportation

- ♦ **Museums that primarily serve grades K–4 and 5–8 are more likely to:**
 - Agree with the statements: “The facilitator asks students open-ended questions” and “Program content is guided by the school’s curriculum, including National/State standards”
 - Survey teachers

COMMUNITY SERVED

For comparison, we looked at the urban, suburban, and rural communities.

- ♦ **Rural communities are more likely to be served by:**
 - Museums in New England
 - College or university museums
 - Small education departments
 - Museums that serve fewer than 5,000 students annually

PROGRAM FEES

For comparison, we looked at museums that never have program fees and museums that always have program fees.

- ♦ **Museums that never charge program fees are more likely to be:**
 - Located in the Mountain Plains, West, and Midwest
 - College or university museums
- ♦ **Museums that never charge program fees are less likely to:**
 - Reach out to disadvantaged students
 - Agree with the statement, “Program content is guided by the school’s curriculum, including National/State standards”
- ♦ **Museums that have program fees are more likely to:**
 - Offer post-visit materials

TRANSPORTATION COSTS

For comparison, we looked at whether transportation costs were never provided for free or are always provided for free.

- ♦ **Museums that never provide free transportation are more likely:**
 - Located in the Mid-Atlantic and Southeast
 - To serve grades 9–12
 - To not train program facilitators

PURSUE DISADVANTAGED STUDENTS

- ♦ **Museums that reach out to disadvantaged students are more likely:**
 - Private non-profit museums rather than college and university museums
 - To have large education departments

- To serve 5,000 students or more annually
- To never charge program fees
- To offer pre- and post-visit materials
- To agree with the statement, “Program content is guided by the school’s curriculum, including National/State standards”
- To provide training and with outcomes specifically
- To assess their program
- To express interest in this study

FACILITATORS

- ♦ **Museums that primarily serve grades K–4 and 5–8 are more likely to have unpaid docents or volunteers lead programs**

PROGRAM LENGTH

For comparison, programs were identified as short (less than 60 minutes), medium (60–89 minutes) or long (90 minutes or more).

- ♦ **Museums that have long programs are more likely to:**
 - Be college or university museums, while private non-profits are likely to have short or medium-length programs
 - Have small education departments, while large education departments are likely to have medium-length programs
 - Make art in a space other than the galleries
 - Agree with the statements: “Program content is guided by the school’s curriculum, including National/State standards” and “The programs are guided by a specific lesson plan format”

PERCENT OF TIME SPENT IN THE GALLERIES

For comparison, we looked at museums that spent less than 70 percent of program time in the galleries, 70–99 percent of program time in the galleries, and 100 percent of program time in the galleries.

- ♦ **Museums that have short programs (less than 60 minutes) are more likely to spend the greatest percent of time in the galleries**

PROGRAM ELEMENTS

MAKE ART IN A SPACE OTHER THAN THE GALLERIES

- ♦ **Museums that make art in a space other than the galleries are more likely:**
 - Private non-profits, while college or university museums are unlikely to do so
 - Small education departments (1–3 educators)
 - To primarily serve grades K–4

ORIENTATION

- ♦ **Museums that include orientation in their programs are more likely to:**
 - ♦ Agree with the statement, “The facilitator provides students with factual and other contextual information”
 - ♦ Train program facilitators in general art history

REFLECTION

- ♦ **Museums that include reflection in their programs are more likely to:**
 - Write
 - Make art/sketch in the galleries
 - Tell stories
 - Handle materials
 - Do role-play/movement
 - Use art carts/gallery interactives
 - Use technology/digital media
 - Agree with the statements: “Program content is guided by the school’s curriculum, including National/State standards” and “The programs are guided by a specific lesson plan format”
 - Train docents in general art history and with outcomes
 - Assess their program

PROGRAM SUPPORT

MATERIALS OVERALL

- ♦ **Museums that offer pre-and post-visit materials in general are more likely to:**
 - Serve 5,000 students or more annually
 - Reach out to disadvantaged students
 - Tell stories and handle materials in the galleries
 - Agree with these statements: “The facilitator asks students open-ended questions” and “The programs are guided by a specific lesson plan format”
 - Train their docents with outcomes
 - Assess their program

NUMBER OF STOPS

For comparison, we looked at one to five stops and six stops or more.

- ♦ **Museums that make one to five stops are more likely to select the outcome “appreciation of multiple interpretations”**
- ♦ **Museums that make six stops or more are more likely to:**
 - Serve 5,000 students or more annually

- Agree with the statement, “The facilitator provides students with factual and other contextual information”

GALLERY ACTIVITIES

FACILITATOR-GUIDED GROUP DIALOGUE

- ♦ **Museums that engage in facilitator-guided group dialogue are more likely to agree with the statement, “The facilitator asks students open-ended questions”**

WRITE

- ♦ **Museums that include writing in their programs are more likely to:**
 - Include reflection in their program
 - Agree with the statement, “The facilitator asks students open-ended questions”
 - Train program facilitators in general art history
 - Have longer programs (60 minutes or longer)

MAKE ART / SKETCH IN THE GALLERIES

- ♦ **Museums that make art/sketch in the galleries are more likely to:**
 - Include reflection in their programs

TELL STORIES

- ♦ **Museums that tell stories are more likely to:**
 - Serve 5,000 students or more annually
 - Include reflection in their programs
 - Offer pre-visit and post-visit materials
 - Agree with the following statements: “The facilitator asks students open-ended questions,” “The programs are thematic,” “Program content is guided by the school’s curriculum, including National/State standards,” and “Stops at works of art are determined through collaboration by museum/facilitator and classroom teacher”
 - Train program facilitators in general art history and with outcomes

HANDLE MATERIALS

- ♦ **Museums that handle materials in the galleries are more likely to:**
 - Serve 5,000 students annually
 - Serve K–4
 - Include reflection in their programs
 - Offer pre- and post-visit materials
 - Pair 10 students or fewer per facilitator
 - Agree with the statement, “Program content is guided by the school’s curriculum, including National/State standards”
 - Train program facilitators in general art history
 - Express interest in this study

- Offer classroom-only programming

ROLE-PLAY / MOVEMENT

♦ Museums that do role-play/movement are more likely to:

- Serve 5,000 students or more annually
- Serve grades K–4
- Include reflection in their programs
- Agree with the statements: “The facilitator asks students open-ended questions,” “Program content is guided by the school’s curriculum, including National/State standards,” and “Stops at works of art are determined through collaboration by museum /facilitator and classroom teacher”
- Train program facilitators in general art history

USE TECHNOLOGY / DIGITAL MEDIA

♦ Museums that use technology/digital media are more likely to:

- Serve 5,000 students or more annually
- Include reflection in their programs
- Offer pre-visit materials

PROGRAM PRACTICES

“THE FACILITATOR ASKS STUDENTS OPEN-ENDED QUESTIONS”

♦ Museums that agree with this statement are more likely to:

- Serve grades K–4 and 5–8
- Offer pre-visit and post-visit materials
- Do the following gallery activities: write, role-play, tell stories, or engage in facilitator-guided group dialogue

“THE FACILITATOR PROVIDES STUDENTS WITH FACTUAL AND OTHER CONTEXTUAL INFORMATION”

♦ Museums that agree with this statement are more likely to:

- Include orientation in their program
- Make six stops or more
- Select the outcome appreciation of multiple interpretations

“THE PROGRAMS ARE THEMATIC”

♦ Museums that agree with this statement are more likely to:

- Tell stories and make art/sketch in galleries
- Train with outcomes
- Offer classroom -only programming

“GROUP DIALOGUE IS STRUCTURED AROUND QUESTIONS / IDEAS PRE-IDENTIFIED BY THE FACILITATOR”

- ♦ Museums that agree with this statement are more likely to spend less than 70 percent of their time in the galleries

“STOPS AT WORKS OF ART ARE DETERMINED BY THE MUSEUM/ FACILITATOR”

- ♦ Museums that agree with this statement are more likely to primarily serve grades K–4 and 9–12

“PROGRAM CONTENT IS GUIDED BY THE SCHOOL’S CURRICULUM, INCLUDING NATIONAL / STATE STANDARDS”

- ♦ Museums that agree with this statement are more likely to:
 - Serve 5,000 students or more annually
 - Serve grades K–4 and 5–8
 - Reach out to disadvantaged students
 - Have long programs (90 minutes in length or more)
 - Include reflection in their programs
 - Include the gallery activities role-play, tell stories, and handle materials in the galleries
 - Selected the outcome “enhanced knowledge and understanding of school curriculum/ subjects”
 - Train program facilitators with outcomes
 - Assess their program
 - Offer classroom-only programming

“THE PROGRAMS ARE GUIDED BY A SPECIFIC LESSON PLAN FORMAT”

- ♦ Museums that agree with this statement are more likely to:
 - Have long programs (90 minutes in length or more)
 - Spend less than 70 percent of their time in the galleries
 - Include reflection in their programs
 - Offer post-visit materials
 - Train program facilitators with outcomes
 - Tally their assessment surveys

“STOPS AT WORKS OF ART ARE DETERMINED THROUGH COLLABORATION BY MUSEUM / FACILITATOR AND CLASSROOM TEACHER”

- ♦ Museums that agree with this statement are more likely to:
 - Offer pre-visit materials or classroom visits prior to the program
 - Include gallery activities including role-play, tell stories, or technology

“PROGRAM CONTENT EMERGES ORGANICALLY FROM THE GROUP”

- ♦ Museums that agree with the statement are more likely to have selected the outcomes “questioning and investigation” and “comfort with ambiguity and complexity”

OUTCOMES

QUESTIONING AND INVESTIGATION

- ♦ Museums that selected this outcome are more likely to:
 - Offer pre-visit materials
 - Agree with the statement, “Program content emerges organically from the group”
 - Assess their program

INTERPRETATION OF VISUAL IMAGES

- ♦ Museums that selected this outcome are more likely to:
 - Serve 5,000 students or more annually
 - Serve urban communities

APPRECIATION OF MULTIPLE INTERPRETATIONS

- ♦ Museums that selected this outcome are more likely to:
 - Make one to five stops in the galleries
 - Agree with the statement, “The facilitator provides students with factual and other contextual information”

CONNECTIONS WITH HUMAN ISSUES AND EXPERIENCES

- ♦ Museums that selected this outcome primarily serve grades 5–8

ENHANCED KNOWLEDGE AND UNDERSTANDING OF SCHOOL CURRICULUM/ SUBJECTS

- ♦ Museums that selected this outcome agree with the statement, “Program content is guided by the school’s curriculum, including National/State standards”
- ♦ Museums that selected this outcome disagree with this statement, “Program content emerges organically from the group”

COMFORT WITH AMBIGUITY AND COMPLEXITY

- ♦ Museums that selected this outcome are more likely to agree with the statement, “Program content emerges organically from the group”

AFFECTIVE / EMOTIONAL RESPONSE

- ♦ Museums that do not offer post-visit materials are more likely to select this outcome

HEIGHTENED SENSORIAL / PERCEPTUAL EXPERIENCE

- ♦ Museums that do not provide orientation in their programs are more likely to select this outcome

TRAINING

PROVIDE TRAINING

♦ **Museums are more likely to train program facilitators if they:**

- Have large education departments
- Reach out to disadvantaged students
- Offer post-visit materials
- Handle materials in their galleries
- Assess their program
- Are interested in this study

TRAIN WITH OUTCOMES

♦ **Museums that train program facilitators with outcomes are more likely to:**

- Serve 5,000 students or more annually
- Reach out to disadvantaged students
- Include reflection in their programs
- Offer pre-visit or post-visit materials
- Tell stories in the galleries
- Agree with the statements, “The programs are guided by a specific lesson plan format,” “The programs are thematic,” and “Program content is guided by the school’s curriculum, including National/State standards”
- Assess their program

ASSESSMENT

DO ASSESSMENT

♦ **Museums that assess their programs are more likely to:**

- Serve 5,000 students or more annually
- Reach out to disadvantaged students
- Include reflection in their programs
- Role-play, tell stories, handle materials, and engage in facilitator-guided dialogue
- Offer pre-visit or post-visit materials
- Agree with the statement, “Program content is guided by the school’s curriculum, including National/State standards”
- Select the outcome “questioning and investigation”
- Train program facilitators, particularly those who train in outcomes

INTEREST IN THE STUDY

Museums that expressed interest in participating in the study are likely to:

- Serve 5,000 students or more annually
- Primarily serve grades K–4
- Reach out to disadvantaged students

- Handle materials in the galleries
- Train program facilitators and often focus specifically on art history training
- Survey classroom teachers

APPENDIX D: ADDITIONAL INFORMATION ABOUT SAMPLE

Survey research involves sampling a population. In the case of this research, art museums are the population we wanted to sample. Our research would identify a subsample from that population of art museums that provide single-visits to K–12 students. In order to conduct the study, we needed a database of all the art museums in the United States and discovered there was not one. We contacted several professional associations to see if we could use their membership lists to create a database, but each has policies forbidding the sharing of email addresses.

We decided that members of three associations—Association of Art Museum Directors (AAMD), National Art Education Association (NAEA), and Association of Academic Museums and Galleries (AAMG)—would likely have professionally-run programs or belong to a professional network that would be interested in participating in the single-visit study, so we used lists from those three associations to build our own database. Our criteria for inclusion in the database were as follows:

- Current or recent AAMD members (there is a high standard for admission to AAMD, including examination of public programs and education);
- Art museums that *are not* AAMD members but *are accredited* by AAM;
- Art museums that *are not* AAMD members *or accredited* by AAM but *are institutional members* of AAMG; and
- Art museums in none of the above categories but that employ NAEA members.

APPENDIX E: ADDITIONAL INFORMATION ABOUT LOCATION

All states, the District of Columbia (DC), and Puerto Rico are represented in the sample. Table A displays the percent of respondents by states, districts, and territories. The column on the left lists the most represented states, districts, and territories, and the column on the right the least represented

TABLE A

STATES, DISTRICTS & TERRITORIES (<i>n</i> = 268)			
	<i>n</i>		<i>n</i>
New York	26	Arizona	3
California	25	Arkansas	3
Texas	17	Idaho	3
Massachusetts	15	Indiana	3
Ohio	12	Maryland	3
Florida	11	Minnesota	3
Michigan	11	Oklahoma	3
Pennsylvania	11	Utah	3
Connecticut	8	Wyoming	3
Illinois	8	Maine	2
Iowa	7	Montana	2
North Carolina	7	New Hampshire	2
District of Columbia	6	Oregon	2
Missouri	6	South Carolina	2
New Jersey	6	Vermont	2
Pennsylvania	6	Hawaii	1
Virginia	6	Kentucky	1
Alabama	5	Mississippi	1
Colorado	5	Nebraska	1
Kansas	5	Nevada	1
Wisconsin	5	Puerto Rico	1
Georgia	4	Rhode Island	1
Louisiana	4	South Dakota	1
New Mexico	4		
Tennessee	4		
Washington	4		

In the report, we have indicated locations by the regions designated by the American Alliance of Museums. The states, districts, and territories designated to each region are identified below in Table B.

TABLE B

REGION	STATES, DISTRICTS & TERRITORIES
Midwest	OH IN IL MO WI MI MN IA
Mid-Atlantic	NY PA NJ DE DC MD
Southeast	VA WV NC SC GA FL AL MS KY TN AR LA Puerto Rico
Mountain Plains	TX NM OK KS NE SD ND CO WY MT
West	AZ CA NV OR UT WA ID AK HI
New England	CT ME MA NH RI VT