

Evaluation of J. Paul Getty Museum's
Art Together:
A Getty Museum and school multi-visit program

Prepared by

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July 2010



Education

The J. Paul Getty Museum



**Art Together Formative Evaluation
for the J. Paul Getty Museum**

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EXECUTIVE SUMMARY
Art Together Formative Evaluation
for the J. Paul Getty Museum
By Audience Focus Inc.
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The J. Paul Getty Museum's Education Department initiated an innovative school/museum multiple-visit program in the winter/spring of 2010 as a pilot program in this first year with one fourth grade class at Palms Elementary in Los Angeles, CA. Palms Elementary¹ is a Title 1 school, with 39% English-language learners and over 14 languages spoken at home. 59% of Palms students are Latino and 18% are African American. Elizabeth Mackey and Marianna Adams were asked to design and implement a formative evaluation during the first year of the program. The study focused on the following evaluation questions:

1. To what degree does participation in this program help students "learn to learn" in a museum? This involves learning the purpose, value, and skills related to navigating through a museum.
2. To what degree does participation in this program enable students to gain or expand knowledge about how to learn about, learn from, and be inspired by art?
3. To what degree does participation in this program change or enhance students' perception of the museum as a place of fun and learning?

Given that the Art Together program this year was the initial pilot program, the evaluation design reflected the exploratory and experimental approach. Two separate small evaluation studies were designed to address the evaluation questions: 1) a treatment/comparison group study with fourth grade students and 2) a series of interviews with Art Together families. The treatment/comparison study involved fourth grade students at Palms Elementary (treatment) and Charnock Road Elementary (comparison).

The study results strongly suggest that the Art Together program is effective in enhancing student learning in art and in how to learn in a museum, as well as strengthening and creating positive perceptions of art, art making, and art museums. The main findings are as follows:

Treatment students showed greater expansion in their ability to address concepts about the function of art museums and why they are important than comparison students. Treatment students also displayed a greater level of fluency and development of ideas when considering reasons to visit the Getty Museum than comparison students.

The Art Together program appears to be effective at increasing students' ability to think and write about works of art. Treatment students made a greater degree of change pre-to-post

program in their writing about a work of art in both description and analysis than comparison students. The process of analyzing of a work of art can be challenging for many grade four students as this age is typically at the beginning of the level of analytic and abstract thinking that this task requires.

Treatment students also planned a visit to the Getty Museum with more care and personal investment, selecting a broader range of not-to-be-missed objects or experiences than did comparison students. Treatment students perceived the museum as more than a place to see paintings, which was usually the case for comparison students. Treatment students also seemed to think about the Getty Museum as an environment where looking at many types and styles of art was just one of the many fun things to do.

Interviews conducted with Palms students and their family members during the culminating event yielded a number of important patterns:

- Students talked about the Art Together experience at home with excitement and often in great detail.
- Students expressed a sense of awe and wonder about the richness and diversity of their experiences at the Museum.
- Students were very proud of their creative efforts (art-making and writing) and that some of these efforts were on display in the Museum, suggesting that the program contributes to positive self-esteem.
- Children most wanted to show their families their art work on display at the Museum and a specific work of art or the garden.
- Parents were pleased that Art Together provided a creative outlet for their children, broadening their horizons, stimulating new interests, and providing experiences they might not get anywhere else.
- Most families had no prior visit history to art museums and said they usually visited children's museums or science-related museums instead. Given the enthusiasm towards the program by both children and parents, this program created awareness of and interest in art and art museums that was previously not present for most families.
- Parents easily identified ways in which their child's perception about art and museums changed as a result of their Art Together participation. In general, the program heightened and strengthened a child's existing interest in art, but also increased a child's interest in going to an art museum. In some cases, particularly with boys, participation in the program created an interest in art and museums where little or no interest was before.

Below are recommendations for future Art Together programming:

1) Using written response methodologies to assess students' ability to critically analyze a work of art: Treatment students out-performed comparison students on the writing tasks yet the Art Together program currently engages students orally with less writing activities. If the evaluation component (writing) and the program activities (primarily spoken) are more aligned then there will likely be even more difference between treatment and comparison groups.

2) Expanding student responses to more of Feldman's characteristics of Art Criticism Model: The program staff decided to use the Feldman Model because it was concise, was applicable to all of the artworks investigated in the program, and was a useful model on which to project the ways students build knowledge in art criticism. The current evaluation used a prompt that asked for students to focus on interpreting what was going on in the painting. Even though this was a conscious choice by the program staff and evaluators, perhaps the prompt could have gone further. In future evaluations, if a more comprehensive assessment of the Feldman Criticism Model (Describe, Analyze, Interpret, and Judge) is desired, then the prompt questions should also ask students to include explanations for why they are interpreting a painting in a certain way, as well as to evaluate the work of art, to judge whether or not it is good, and explain why. Stating an opinion and supporting it with reasons is an important component of critical thinking.

3) Understanding the uniqueness of an art museum: While a few qualitative differences emerged between the treatment and comparison groups, the question asking students to explain the differences between seeing a work of art in a museum and seeing it in a book raised a number of methodological and developmental issues. Even if the prompt question was better phrased, the concept itself is too abstract for children of this developmental stage in abstract thinking and it requires skills in connoisseurship, which requires a great deal of prior experience.

4) Making full use of Art Together families: Interviews with families proved to be a most useful source of data, particularly when trying to assess the degree to which the Art Together program contributed to a positive shift in perception about art and art museums. In future evaluations, the family component of the evaluation could be enhanced. Students could be asked to plan and then take their families on a tour of the Getty Museum.

5) Longitudinal evaluation focus: The data from the Palms family interviews clearly suggests that Art Together students enhance their overall understanding of and appreciation for art museums, specifically the Getty Museum. It is suggested that some form of longitudinal study of this program be implemented, such as interviewing the same families again next year to see if their art museum visitation patterns changed or to determine if Art Together students still out-perform non-participating students in the Feldman Criticism Model.

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Introduction

The J. Paul Getty Museum's Education Department initiated an innovative school/museum multiple-visit program in the winter/spring of 2010 as a pilot program. The Museum worked with one fourth grade class at Palms Elementary in Los Angeles, California CA in the first year of the program. Elizabeth Mackey and Marianna Adams were asked to design and implement a formative evaluation during the first year. This study was focused on the following evaluation questions:

- 1) To what degree does participation in this program help students "learn to learn" in a museum? This involves learning the purpose, value, and skills related to navigating through a museum.
- 2) To what degree does participation in this program enable students to gain or expand knowledge about how to learn about, learn from, and be inspired by art?
- 3) To what degree does participation in this program change or enhance students' perception of the museum as a place of fun and learning?

Methodology

Given that the Art Together program this year was the initial pilot program, the evaluation design reflected the exploratory and experimental approach. Two separate small evaluation studies were designed to address the evaluation questions: 1) a treatment/comparison group study with fourth grade students and 2) a series of interviews with Art Together families.

1) Treatment/Comparison Group Study

Selection of Treatment and Comparison Schools: The Getty education staff selected Palms Elementary to participate in the pilot year of Art Together for several reasons. The primary reason for selecting Palms Elementary was its status as a Title 1 school with a diverse student population. Palms Elementary is a Title 1 school, with 39% English-language learners and over 14 languages spoken at home. 59% of Palms students are Latino and 18% are African American. The proximity of the school to the Museum was also important as it would make multiple visits easier. Palms Elementary staff members were eager to collaborate with the Museum in the development of the Art Together program. The school currently participates in Los Angeles Unified School District's arts programming which includes theater arts, dance, and visual arts, yet the staff felt a need for more programming since not all students get access to all disciplines. Outside educators teach these lessons so students and teachers are used to working with external external instructors in their classrooms. Palms staff and the school, as a whole, has a track record of working with outside institutions and corporations, including USC, UCLA, Best Buy, and the Elks Club. The neighborhood and community presents a desirable level of diversity in a school partner. Parents are

already involved in the school, managing a Parent Advocacy group and participating in events in the Parent Room. In meetings with Palms Elementary staff, it was determined that the fourth grade level would be most appropriate because of the teachers' flexibility and willingness to collaborate in this new initiative.

Charnock Road Elementary, the school selected as the comparison school, is also located close to the Museum as both are located in the Palms neighborhood of Los Angeles, one mile apart. In addition, Charnock Road has a similar demographic breakdown and percentage of English



Figure 1: Free-write painting: *Storm on a Mediterranean Coast*, Claude-Joseph Vernet, French, Paris, 1767

Language Learners and is also a Title I school (See Appendix A for details about each school).

Palms Students had five interfaces with the Getty Museum and educators: two visits to the school by Getty educators, and three visits to the Museum by students. Charnock Road students visited the Getty Museum once on a typical school tour.

Instruments and Analysis: The instruments for the treatment and comparison study were created in collaboration between the evaluators and the Getty education staff including: pre- and post-visit free-write responses to a work of art, pre- and post-visit bubble map responses to three questions about art museums, and a post-visit Plan-a-Tour activity that included writing, art-making, and conversation with evaluators. These measures were administered to the Art Together multiple-visit fourth grade students at Palms Elementary and to a class of fourth and fifth graders at Charnock Road Elementary who visited the Getty Museum once on a typical school tour.

Pre- and Post-Visit Free-Write

Getty educator, Kelly Williams, went to Palms Elementary on February 24, 2010, two weeks prior to the first of three museum visits included in the Art Together multiple-visit program, and evaluator, Elizabeth Mackey, went to Charnock Road Elementary on April 13, 2010, two weeks before their single visit to the Getty Museum to conduct the pre-visit free-write exercise. Students were shown a reproduction of the painting, "Storm on a Mediterranean Coast," (See Figure 1) and asked to respond to the following question: "What is going on in this picture?" Students in both schools were asked to repeat the same free-write activity after their Getty Museum experience; Palms Elementary students were visited again on April 21, 2010 and Charnock Road Elementary students were visited on May 11, 2010. See Appendix B for the full free-write protocol.



Figure 2: Example of completed pre- & post-visit bubble map

Student writing was coded according to a rubric based on Edmund Burke Feldman's Art Criticism Model:

- Description-identification of people, places, or things in the painting, such as: there is a boat, a light house, trees, water, clouds.
- Analysis-attention to the relationship or properties of things in the painting, such as: there are black clouds, the ship is tilted, there is no sunlight, a man is climbing on a rock, it is windy on the water.

- Interpretation-speculating on the meaning of the things and relationships in the painting, including creating a story around the painting, such as: people are probably saying, "Help, everyone, help!", people are frightened, the people rowed to the island and some of them don't know how to swim.
- Judgment-providing an evaluation or statement of personal preference for the painting, such as: I don't like this painting because it is sad.

A count was made of the number of times students used any one of the four approaches to talking about art, then a class average was calculated for each dimension to determine the average fluency for each approach as well as an overall fluency average.

Pre- and Post-Bubble Maps

Palms and Charnock Road students were also asked to respond to three questions on

Fluency (number) of ideas about museum (number of ideas) 2 points = Increase in number of ideas pre-to-post 1 point = No change in number of ideas pre-to-post 0 points = Decrease in number of ideas pre-to-post	Expansion of ideas about museum 2 points = change in ideas, expanded/enhanced notion of museum 0 = no change in ideas, perception of museum basically the same pre- to-post
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Figure 3: Scoring rubric for Bubble Map activity

a bubble map: What is an art museum? What can you do in an art museum? and Why are art museums important? (See Figure 2 for an example of a completed Bubble Map; See Appendix C for the full Bubble Map protocol.)



Figure 4: Example of completed Plan-a-Tour map

Each student's responses pre-to-post were assessed on the degree to which their post-visit responses demonstrated an increase in the fluency or number of ways the student described what an art museum is, as well as on whether or not the ideas about or perception of the art museum had expanded. Each student was given a pre-to-post score based on fluency and expansion

of ideas about the art museum (See Figure 3). The individual fluency and expansion scores were then averaged and analyzed statistically to determine if the differences between the scores could be attributed to participation in the Art Together program.

Plan-a-Tour Activity

Palms and Charnock Road classrooms were visited on May 25, 2010 by both evaluators to administer the Plan-a-Tour evaluation activity. The Plan-a-Tour activity was developed by the evaluators and Getty educators as a way to assess how students

planned a visit to the Museum, their choice of objects, and how they made judgments about works of art and the museum-going experience. (See Appendix D for the full Plan-a-Tour protocol.) The activity was designed to be interesting and fun for the children, communicating that the task was more like an art project than a test. Students were asked to create a map or plan showing where they would take their special person during a visit to the Getty Museum.

The writing activity at the beginning of the Plan-a-Tour activity, "Why go to the Getty Museum?" was scored based on the quality of the argument using a three-point scale as follows:

- 1=Circular/limited response
- 2=Provides some support beyond "cool" or "fun"
- 3=Provides support with detailed argument



Figure 5: Example of Plan-a-tour with captions/annotations (top); Example of Plan-a-Tour details with special design features; the student was replicating part of the Van Gogh painting (bottom)

picnic)

Detail-Caption: After the evaluators determined the degree to which the basic assignment had been fulfilled, it was apparent that there were aspects of the Plan-a-Tour maps that were not captured in the first three measures. Many students decided

The plan was scored across six measures. The first three measures matched the assignment directions, the second three measures emerged as features of the maps:

Sequence/Path: Did the student indicate a sequence or path in the work? This could be indicated either with numbers or visually with lines and/or arrows. Score: 0=no sequence; 1=sequence included

Featured not-to-be missed part of the visit: Did the student indicate visually or verbally the not-to-be-missed part of the Getty Museum visit? Score: 0=no featured part; 1=featured part included

Support for why something should be seen/done: How convincing was the support for not missing some aspect of the Getty Museum visit? Score: 0=no support; 1=some support but primarily preferential (because it's cool or because I like it); 2=support provided with details based in the work or feature (the garden, because you can be close to nature and you can touch the flowers and have a

to annotate and narrate their maps, providing written captions for each stop along their tour. Score: 0=no caption; 1=caption included

Detail-Design Features: Another aspect of detail that warranted its own scoring category was the inclusion of unusual design features. Score: 0=no special design features; 1=inclusion of special design features

Detail-Other: This dimension was provided for those few maps that had features or details beyond the previous five dimensions. Very few students' work scored into this dimension and those that did were Palms students.

The writing prompt at the end of the Plan-a-Tour activity "What is the difference between seeing art in the museum and seeing it in a book?" was subjected to a content analysis, looking for general patterns and trends. This question was an experiment to see how students would answer and not a primary focus of the evaluation or of the Art Together program.

2) Art Together Family Interviews

Art Together families from Palms Elementary were also interviewed after the final student visit to the Museum. This measure was conducted with Art Together families only, a comparison group was not appropriate for this data source. Parents of Palms students were interviewed at the Art Together culminating event on May 22, 2010. The entire school was invited to the family event and bused to the Museum. Art Together students were identified by a special name tag. Both evaluators attended this event and had conversations with the Art Together families who were in attendance. The complete Parent/Family Interview Protocol is in Appendix E.

Results and Discussion

Description of Treatment/Comparison Group Study Sample

The table in Figure 6 describes sample sizes for each group, treatment and comparison. Sample sizes in the pre/post measures vary for two reasons: 1) some students were not present in class on both the pre- and post-visit measures, consequently, those single responses were dropped from the sample; 2) the Charnock Road class was a combined fourth and fifth grade class so while the whole class completed each measure, data from the fifth grade students were not included in the

	Palms (Treatment)	Charnock (Comparison)
Free-Write pre/post matched sets	20	15
Bubble Map pre/post matched sets	16	13
Plan-a-tour post-only measure	28	20

analysis as their verbal abilities were enough ahead of all the fourth graders in both the treatment and comparison classes that including the fifth graders would have skewed the sample.

Figure 6: Number of students in treatment and comparison samples

Description of Parent Interview Sample

Initially, the evaluators and Museum educators expected that interviews would be conducted with the parents or adult caregivers. However, it turned out that the interviews became family or group discussions. Sometimes parents did not know the answer to the questions but more often, parents were not comfortable speaking English and wanted their child to participate in the conversation. This "happy accident" turned out to be a benefit as evaluators could observe how the family interacted around this school experience. Evaluators had thirteen conversations with families who attended the Art Together culminating event at the Museum. Most of those families included one or two parents and one or two children; there were eleven girls and two boys from the Art Together classroom.

Evaluation Question 1: Learning to Learn in a Museum

Evaluation Question 1: To what degree does participation in this program help students “learn to learn” in a museum? This involves learning the purpose, value, and skills related to navigating through a museum.

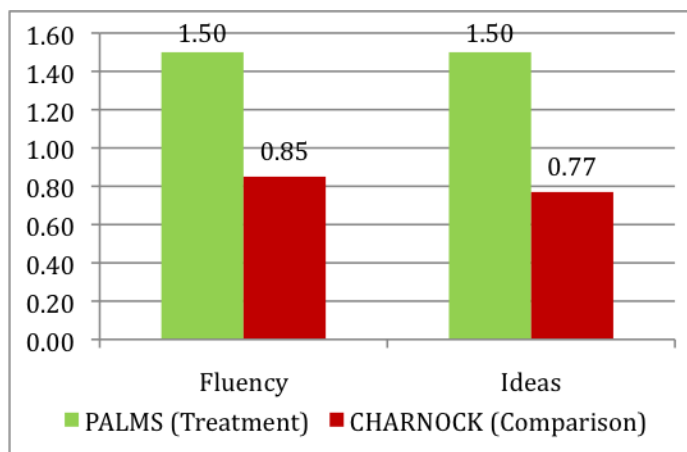


Figure 7: Analysis of Bubble Map question 1: *What is an art museum?* (Y-axis indicates the average/mean score on the measures of fluency and expansion of ideas as described in the Methodology section)

Palms students exhibited greater changes, pre-to-post, than did Charnock Road students, both in fluency scores and expansion of ideas about the art museum. These differences are statistically significant suggesting that the multiple-visit program increases students' ability to articulate and think about the art museum's function.

Understanding Why Art Museums are Important: Another aspect of this evaluation question sought to determine the degree to which the multiple-visit experience enhanced students' understanding of the importance of art museums. Both the Bubble Map data and the “Why go to the Getty Museum” response card in

Understanding of What Art Museums Are For: The Getty Education staff was interested in the degree to which Art Together students understood what museums were for and how the multiple-visit (treatment) group's understanding differed from that of the single-visit (comparison) group. Figure 7 illustrates the differences between the treatment and comparison groups, pre-to-post, in their fluency and expansion of ideas in their responses to the question, What is an art museum? on the pre- and post-visit Bubble Map activity.

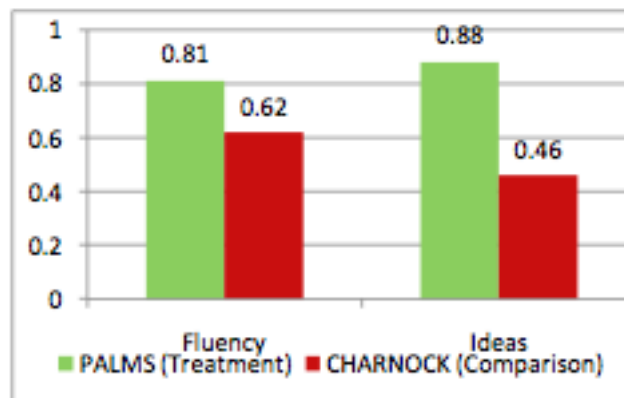


Figure 8: Analysis of Bubble Map question 3: *Why is an art museum important?*

the Plan-a-Tour activity provided excellent insight into this question. Figure 8 illustrates the pre-to-post changes between the treatment and comparison groups in their responses to "Why is an art museum important?" on the Bubble Map activity.

Again, Palms students exhibited a greater degree of change in both fluency and expansion of ideas about the importance of art museums and the differences are statistically significant.

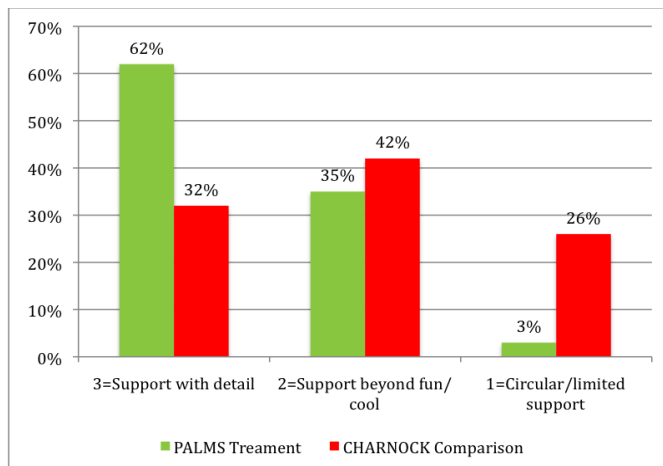


Figure 9: Comparison of treatment and comparison schools for "Why go to an Art Museum" response card in Plan-a-Tour activity

Scores on the Plan-a-Tour response card "Why go to the Getty Museum?" also demonstrated a significant difference as illustrated in Figure 9, by the percentage of students in each group who scored a 1, 2, or a 3. The average scores for each group were compared; the average for Palms students was 2.58; the average score for Charnock Road students was 2.05. The statistical test run on this difference indicated that the difference was significant, suggesting that Palms students were able to better articulate and support their answers to the question "Why go to an art museum?"

Ability to Navigate and Use Museums: An analysis of the evaluator's field notes taken during the Plan-a-Tour activity revealed a pattern suggesting that Palms students took greater care in determining the content of and constructing their maps. For example, once completed, Palms students wanted to be sure their maps would be returned, suggesting that Palms students valued their work and considered the activity as a way to prepare for an actual return visit with friends or family rather than a hypothetical visit. In addition, the Palms students were very interested in keeping the left-over images and museum brochures that they did not use when creating the map. Most of the Charnock Road students did not display the same level of care when making their maps and did not express interest in when or if the maps would be returned. When asked, most of the Charnock Road students were not interested in keeping the left-over images and brochures.

The Art Together multiple-visit program provided numerous opportunities for children to make decisions about where they wanted to focus their attention during their visits. These opportunities were designed to give students a sense of control over their own learning. Consequently, the evaluators sought a way to assess if these repeated experiences actually helped students understand how to use the Getty Museum. Data for this question came from the Plan-a-Tour mapping activity.

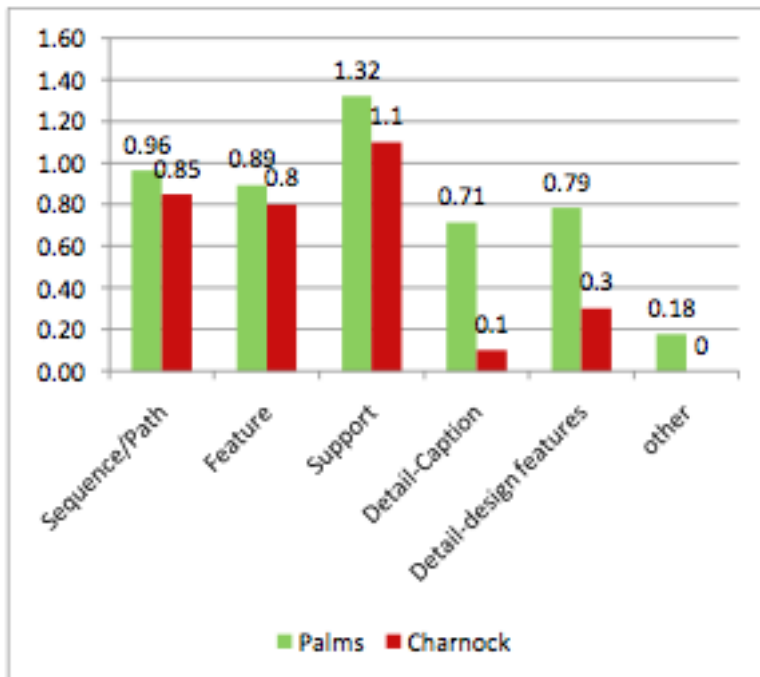


Figure 10: Comparison of treatment and comparison groups on performance of Plan-a-Tour mapping activity across six dimensions

As noted in the Methodology section, the maps were scored on six dimensions. Figure 10 illustrates the differences between the treatment and comparison groups. The small differences between the groups on the first two dimensions are not statistically significant. These were the instructions given to students and it is not surprising that both classes followed directions, particularly since the evaluators reminded students to address those points on several occasions during the activity. The difference between the two groups on the third

dimension, providing support and reasons for why their special person should not miss their featured part of the museum visit, is statistically significant. The difference between the two groups on the fifth dimension, details and design features, was also significant. This finding supports the pattern that emerged in the evaluators' field notes that Palms (treatment) students showed more care in the creation of the Plan-a-Tour map than the Charnock Road (comparison) students.

Evaluation Question 2: Expanding Knowledge

Evaluation Question 2: To what degree does participation in this program enable students to gain or expand knowledge about how to learn about, learn from, and be inspired by art?

A major focus of the Art Together program was to enhance student learning in art, particularly how to investigate works of art and draw inspiration from them. The Free-Write activity provided excellent insight into how the Art Together program achieved this outcome, as well as data from the Plan-a-Tour writing component at the end of the activity.

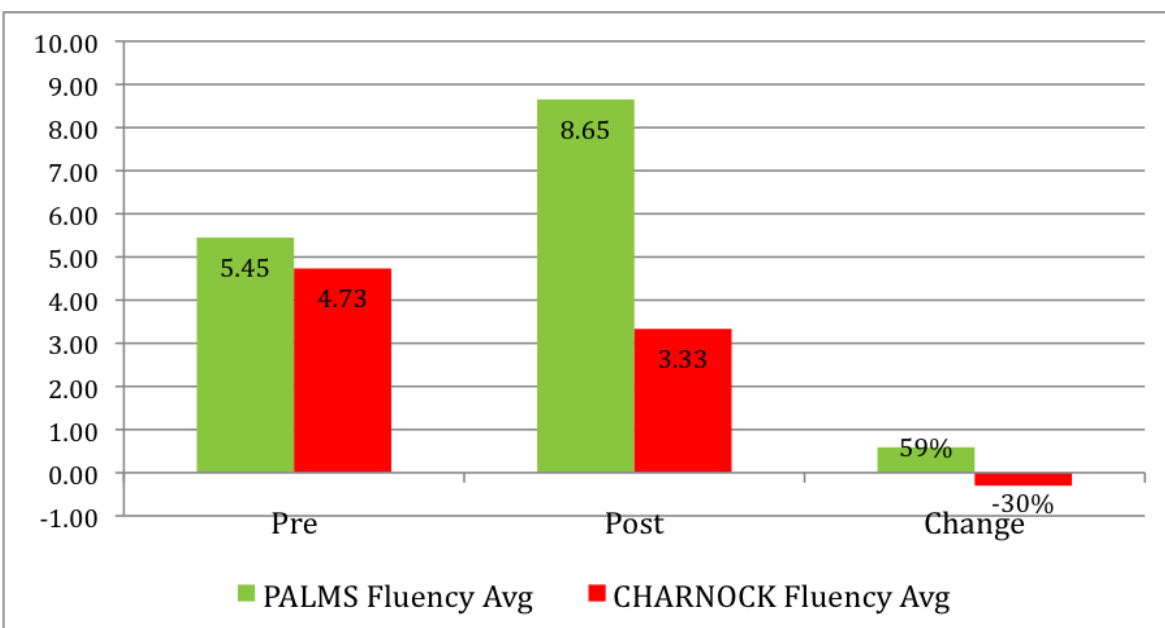


Figure 11: Comparison of fluency of combined Feldman dimensions pre-to-post by treatment and comparison schools

The Free-Write activity enabled evaluators to code student writing according to the Feldman Model of Art Criticism, a model employed in the Art Together program. Students were given a change score denoting the degree to which they changed from pre-to-post measures. Figure 11 illustrates the average change score for each Feldman dimension for both Palms and Charnock Road students as well as the percent of change from pre-to-post for each school. Palms students (green bars in Figure 11) greatly increased their use of description and analysis from pre-to-post writings and those differences were statistically significant.

The pre-to-post analysis in Figure 11 is a combination of all four Feldman measures – Description, Analysis, Interpretation, and Judgment. The full power of the differences was in the first two measures – Description & Analysis – and there was no difference

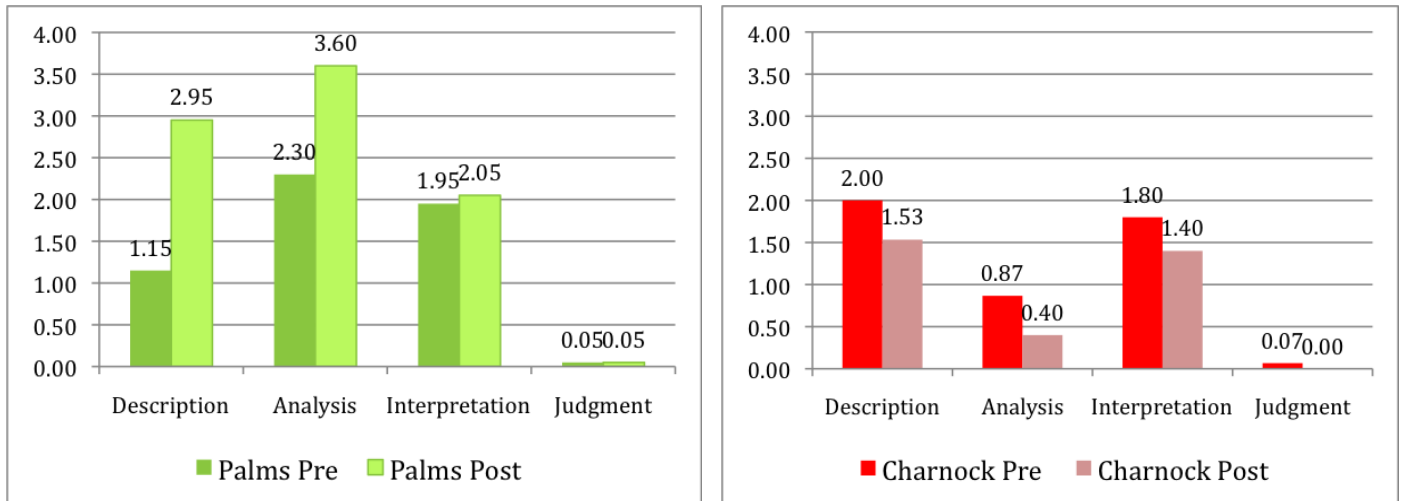


Figure 12: Comparison of Palms Elementary (treatment - Green) and Charnock Road Elementary (comparison - Red) scores on Free-Write activity

pre-to-post for Palms students on the last two dimensions of interpretation and judgment. This means that the strength of change in the first two measures was powerful enough to override the lack of change in the last two measures. That children did not make significant change in the last two measures is not unusual for fourth graders. For interpretation, children of this age seem to naturally move to making up stories about art with a strong narrative, as the Vernet painting provided.

In the Charnock Road pre-to-post comparison, students did not exhibit significant change and in most cases their use of the Feldman dimensions decreased.

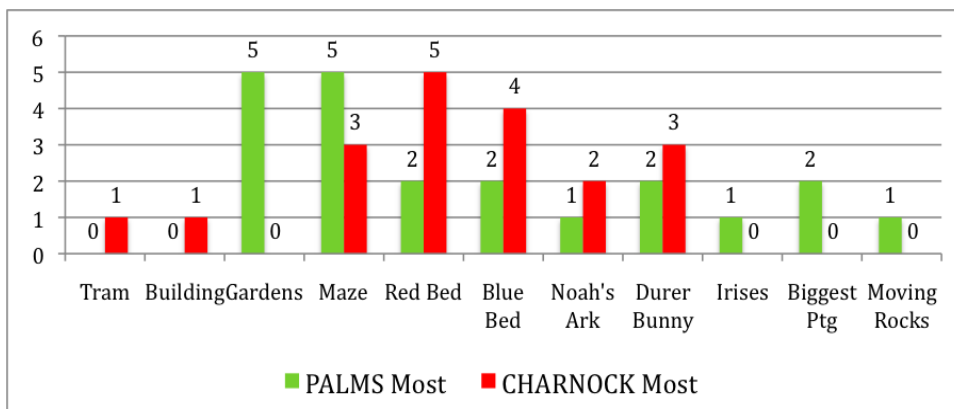


Figure 13: Tally of featured artworks or aspects of Getty Museum that are not-to-be-missed

overall fluency score for both treatment and comparison groups. The slight differences between the two groups in the pre-visit Free-Write scores were not statistically significant. This is important because it suggests that the two groups of fourth graders were essentially equal in their ability to write about works of art. This finding makes the post-visit Free-Write scores all the more remarkable. The difference between the two groups in the post-visit Free-Write scores is statistically significant, suggesting that the Art Together multiple-visit program increases students' ability to think and write about works of art.

Figure 12 analyzes the same Free-Write data by looking at the

In the Plan-a-Tour activity, the evaluators tallied the art works and other features of the Museum on the tour that were designated as "most" important, or not-to-be-missed (See Figure 13). Palms students tended to cite aspects of the environment, such as the gardens and the maze, more than Charnock Road students. Palms students also had a wider selection of art works than the comparison group as Charnock Road students tended to choose from a small selection of objects that were on their tour. It is not surprising that Palms students had a wider range of choices than Charnock Road students because they had more opportunities to discover a wider variety of wonders at the Museum than the comparison group who only visited once.

At the end of the Plan-a-Tour activity, students were asked to address the difference between seeing a reproduction of a work of art and seeing the original in an art museum. The responses were analyzed for patterns and trends. Students from Palms and Charnock Road wrote about seeing artworks in "real life" and seeing what the artwork "really looks like" stating that, "books don't show real art." In addition to these ideas, Palms students included broad comments about the experience of visiting the Getty with statements including, "[there are] more than paintings" or "more than art" and "extra activities" at the Museum. These students also discussed being inspired by seeing "what the artist experienced," getting the "full effect of the picture," and "having a feeling for the picture" when seeing an original work of art. These findings suggest that Palms students do have a broader perspective of the museum and the ways in which they can enjoy themselves there than do the Charnock Road students. It is important to keep in mind that the evaluator's field notes revealed that many students in both groups struggled with this question. Many asked the evaluators to explain what was meant by the question and were sometimes at a loss as to how to approach the answer. It appeared to the evaluators that many students in both groups just wrote anything that came to mind in lieu of fully understanding the question. In the case of Palms students, the teacher rephrased the question and gave good supporting examples.

Evaluation Question 3: Changing Perception

Evaluation Question 3: To what degree does participation in this program change or enhance students' perception of the museum as a place of fun and learning?

Getty Educators were interested in better understanding the degree to which the Art Together multiple-visit program enhanced students' perception of the Getty Museum



Palms Families on the lawn at the Art Together culminating event, May 22, 2010

as a place to develop individual competency and confidence in learning from a museum. The family interviews were the only source of data for this question. The Getty educators hope to conduct a longitudinal evaluation of the Palms students (when they are in fifth grade during the next school year) to further address this evaluation question. Evaluators discussed the following questions with family groups at the culminating event.

Ways Students Talked about Art Together at Home: All thirteen parents said their child had talked to them about the Art Together program. When asked to describe what was discussed, most parents said that their child expressed excitement and enthusiasm about being a part of the Art Together program and going to the museum. One student's uncle commented on his niece's participation saying that, "She was excited about coming here from the beginning." Another parent speaking about her son said, "He was very excited, he tells us what he does on each visit, goes into great detail."

Many parents described a sense of awe their child communicated about the museum itself. Children commented on the museum's size saying, "It was the biggest museum I've ever seen." Other children recounted seeing different collection areas such as paintings, sculpture, furniture, and tapestries. One parent reported that her daughter "...said they used the museum to learn many things about painting." The child added "And painters!" Several children also expressed excitement over the gardens.

Some children discussed specific artworks or artists with parents, such as Leonardo da Vinci, the "antique" bed from the decorative arts collection, and the gardens. Many children mentioned making artworks in class. For example, one parent told us: "She talked a lot about the Getty and doing an art project that would be displayed at the art center." An uncle said that his niece showed him all the things she made during the sessions: "She showed me things she made like the haiku, the butterfly, and her journal."

One boy's older sister (who was translating for their mother) spoke about the program in terms of the quality of the experiences it provided her brother saying, "He got to express himself and they don't get to do that in school very much." Another parent felt the program made a significant impression on her son given his natural inclination for sports commenting that, "He is very active, he likes sports, so I was surprised that he spoke about the program at home."

Art Museum Visit Patterns: Of the thirteen family groups interviewed, five said they had visited art museums with their children before; eight responded that they had never made family visits to art museums. Those who had visited art museums previously, mentioned prior visits to the Getty Museum and the Getty Villa, the Skirball Cultural Center, the California African American Museum, the Los Angeles County Museum of Art, and the Museum of Contemporary Art. Parents who had not visited art museums as a family reported that their children had been to art museums on school field trips, some said they visited art museums as a family when the child was a toddler, or that they had visited children's museums, natural history, and science museums rather than art museums.

Four of five families who had visited an art museum previously described different motivations for going to art museums with their children. A few discussed the importance of giving their child a variety of experiences while others seemed to recognize art museums as a place for learning about the world and exploring other cultures. When speaking about her daughter, one parent said, "I want her to see lots of things, have lots of experiences with different art." Another parent commented, "I wanted to give them a sense of connection, that their culture is valued and is a viable culture making contributions now."

Four of the five families that had visited an art museum before this program spoke about their time there in terms of their personal experiences. They commented on being in the museum environment, their family interactions, and their activities during their time at the museum. One parent said, "It was fun being in a different environment...we looked at the art and talked about it...we just enjoyed talking together." Another parent described her family's experience in this way, "It was a nice day. We did my older daughter's research and then had lunch in the garden and looked in the galleries." She went on to say, "My daughter was the guide, she took us to the artworks she saw in the [Art Together] program."

What Children Wanted to Show Families: Parents were asked what the child wanted to show them during their visit that day. Some parents easily answered the question but in many cases they turned to the child to ask them directly. Children frequently had many things they wanted their parents to see and there were some clear patterns in the findings. Nine families noted that their child most wanted to

show their parents the art work they did in the Art Together program that was on display at the Getty Museum that day. Nine families were directed by the child to see specific works of art in the collection. While most children could not remember the name of the art work, they could easily describe what it looked like and knew how to find it in the museum. Of this group, two children wanted their family to see "the biggest painting in the museum" and two children wanted to show the painting called "Calm" about the boat after a storm. Other individual objects mentioned were the See-Through House, the antique bed, the Wheatstacks, a work where the artist used paper on paper, and the da Vinci exhibition. Five families noted that their child wanted to show parents the garden "because it was so big and so beautiful," one of these children mentioned the maze in particular, and another child was eager for her parents to experience the tram ride.

Effect of Art Together on Attitudes and Perceptions of Museums: Most parents easily identified the ways participation in the program had changed their child's attitude. Many parents (8 of 13) said their children always liked art before or were always creative, and some noted that the children also liked art museums but that the Art Together program caused him or her to enjoy or appreciate art and art museums even more. One parent said her daughter always liked art making but was never interested in going to an art museum and that this program changed her attitude. Three parents and one uncle representing two boys and two girls said their child definitely was not interested much in art or art museums but they noticed a big change in their attitude – to the positive. Below is a selection of some quotes from these families.

Always liked art/creating and/or art museums; likes it more now

Parent: She was always interested in art; she is very creative anyway, especially in terms of color, texture, and pictures. This program expanded that, gave her more experience both with art objects and with hands-on.

Parent: She always liked it but likes it more now. She was very excited about coming here today and made sure we could come.

Parent: She loved art before this; she loves art in general and museums, too. She went a lot when a little child. After this program? I think she respects it more, understands more because of the program. She liked art museums before but now she wants to come more often.

Parent: She loves art anyway, especially painting.

Child: Yes, it was fun, I could see new things.

Parent: She liked art before and now likes it a lot more. She's very interested in art museums now. I got art supplies at home and she started making artworks, jewelry, cards with names, since participating in the program. She calls it her art studio (the

room where she keeps her supplies and makes art). It opened her imagination. (How so?) She's getting more ideas on how to make things, like cards, at home.

Likes art making, not art museums

Parent: It's not something she ever really wanted to do. I wanted to take her to LACMA recently and she just said, "ummm, no" She's always been creative and likes making art but not interested in going and looking at art. (What about after this program?) Well, I haven't asked her to go to another art museum yet but one thing that might say something is that we had to do Drill Team at 7:30am this morning. I was going to just go home since we had such an early morning but she said, "No, definitely no," she wanted to come here. I think she's proud to be the expert here. She's excited to take me around.

(Asked child about if she would be interested in going to art museums now?)

Child: Um yeah.

Parent: Really? That's great! Really? Wow!

Child: They don't just have paintings here, they have gardens and sculpture and furniture. Looking just at paintings would have been boring.

Wasn't interested in art/art museums much before; more interested now

Uncle: I don't remember hearing much about art from her before this program. I've definitely seen her more into art, not sure about her interest now or before in museums. I think she's more interested in her art.

Parent: He didn't like art or art museums much before. Now he definitely likes art museums more and he now likes doing art. He was supposed to be at football practice this morning but he made sure he could come here instead – that says something, right?

Parent: He was not interested before, it is not his natural inclination. He really plays a lot of sports. He made me come here today. He usually has football practice from 9 to 11 and he gave it up to be here.

Parent: She didn't like museums or art before, I wasn't really interested either. Now she knows names of painters, she remembers them. I'm a little more interested now.

Conclusions & Recommendations

Summary of Conclusions

Educators at the J. Paul Getty Museum thoughtfully developed this pilot version of the Art Together program, working diligently on drafting clear program objectives and creating program content to support them. The study provides evidence that the concepts focused upon in the program curriculum are reflected in the data on student learning.

Throughout the program, educators teaching each session described changes in the ways Palms students talked about works of art, their increased levels of confidence being in and navigating the museum, and their perception of the value and function of art museums. These impressions are supported by data in this study that compares the differences between the treatment (Palms Elementary) and comparison (Charnock Road Elementary) groups before and after participation in the program. Palms students showed greater expansion in their ability to address concepts about the function of art museums and why they are important as compared to Charnock Road students. Palms students also displayed a greater level of fluency and development of ideas when considering reasons to visit the Getty Museum than Charnock Road students.

The Art Together program appears to be effective at increasing students' ability to think and write about works of art. Palms students made a greater degree of change pre-to-post in their writing about a work of art in both description and analysis. The process of analyzing of a work of art is often more challenging for students of this age so this increase is quite encouraging.

Palms students also planned a tour to the Getty Museum with more care and personal investment, selecting a broader range of not-to-be-missed objects or experiences than did Charnock Road students. Palms students perceived the museum as more than a place to see paintings, which was usually the case for Charnock Road students. For Palms students, the Getty Museum appears to be an environment where looking at many types and styles of art is just one of the many fun things to do.

Interviews conducted with Palms students and their family members during the culminating event suggest that Palms students developed confidence in their ability to learn in a museum as well as enhanced perception of the museum as a place of fun and learning. In conversation with family members during the program, students expressed excitement about being part of the Art Together program and visiting the museum. They often described specific artworks they had seen, commented on different parts of the collection and showed family members things they made during the sessions such as poems and journal entries.

During the culminating event many students directed their families to see favorite works of art in the museum. Although most of the students could not recall the title of the artwork, they could describe what it looked like and could locate it in the museum. Most parents also named the ways in which their child's attitude toward museums and/or art-making had changed since participating in the program. Some parents stated that the program increased their child's interest in art and art museums. Others noted that their child had not previously shown interest in art or art museums but they noticed a positive change in their attitude that coincided with participation in the program.

Recommendations

As this was the first year of the program and the Getty Education staff explored various approaches to museum learning, the evaluators also investigated various data sources to determine which ones most efficiently yielded the most useful data. Therefore, the focus of the recommendations section is on ways the next phase of evaluation can provide the richest and most useful information in the most efficient and practical way. Because of the close relationship between the development of a program and the evaluation of it, the recommendations may, in some cases, have implications for the future development of the Art Together program.

Using written response methodologies to assess students' ability to critically analyze a work of art: If students in the Art Together program are given multiple opportunities to write about art in this way then their writing on the evaluation task will far surpass the comparison students. If the decision is to keep the critical thinking discussions oral and not written then evaluating student learning through their writing is not a valid methodology. If the decision is to focus on spoken critical analysis then the evaluation should also collect and analyze data of children speaking. Recording and transcribing student conversations are time-intensive tasks for evaluators, not usually a methodology that museum practitioners can find the time to do themselves.

Expanding student responses to more characteristics of Feldman's Art Criticism Model: It is not unusual for fourth grade students to focus their attention on basic interpretation – creating stories about what they perceive in a work of art. Students' focus on interpretation may be a product of the type of question asked during the evaluation – What is going on in this painting? The question probably directed students to focus on the story in the painting. In future evaluations, the prompt questions should ask students to include explanations for why they are interpreting a painting in a certain way. In addition, students can be asked to evaluate the work of art, to judge whether or not it is good and explain why. Stating an opinion and supporting it with reasons is an important component of critical thinking. Again, it is important that students have multiple opportunities to practice these skills in the

museum and in school, both in spoken and written forms, if writing is to be the primary way to assess this learning.

Understanding the uniqueness of an art museum: While a few qualitative differences emerged between the treatment and comparison groups, the question asking students to explain the differences between seeing a work of art in a museum and seeing it in a book raised a number of methodological and development issues. Students struggled with this question, suggesting that it was phrased poorly. On further reflection, the evaluators and the Museum educators speculated that the issue may be developmentally beyond what the average fourth grader can address properly. The concept requires a level of abstract thinking that many fourth graders have not yet mastered and it is essentially a question of connoisseurship, a very complex process that requires much prior experience. More importantly, in prior studies (Adams and Ancelet, 2008; Cotter, Ancelet, and Adams, 2008; Adams, et al., 2007) teachers of this age child say that the primary benefit of a museum experience is to broaden the child's horizons, to add to their world view. That the treatment group now perceives the Museum from a broader perspective than the comparison group suggests that the Art Together program is successful in meeting teacher's goals for cultural field trips. In addition, parents of Palms Elementary students are particularly appreciative of the Getty Museum's efforts to expand their child's cultural awareness. This feature is arguably the most important role of the multiple-visit program for this age child.

Making full use of Art Together families: Interviews with families proved to be a most useful source of data, particularly when trying to assess the degree to which the Art Together program contributed to a positive shift in perception about art and art museums. In future evaluations, the family component of the evaluation could be enhanced. For example, the activity for Art Together students could be to plan their family's visit and take them on that visit. Collecting data from this experience is the most challenging part of this approach. A participant-observer (outside evaluator, Museum staff, and/or volunteer) could be trained and then assigned to each family group, making ethnographic-style notes of the visit. A less complicated approach might be to interview the family after the child-led visit, ask them to reconstruct the sequence of the visit, discussing why they made choices they did. This would take advantage of the richness of a family conversation and not be as time-consuming as the participant-observer approach.

Initially the Getty educators and the evaluation team discussed the possibility of doing an on-site "un-tour" for students where they actually had the opportunity to plan and take a special person on a visit to the Getty Museum. Using the family event in this way would be an efficient way to accomplish the un-tour approach. This study could also incorporate a treatment/comparison design. The Getty Museum could host a family event for fourth grade families of other schools or classes that do not participate in the Art Together program. Both treatment and control students could be asked to plan and then take their family members on a Museum visit.

Longitudinal evaluation focus: The data from the Palms family interviews clearly suggests that Art Together students enhanced their overall understanding of and appreciation for art museums, specifically the Getty Museum. It is suggested that some form of longitudinal study of this program be implemented.

Possible evaluation tools could include secondary interviews of Palms families who attended the culminating event at the Museum. It would be interesting to talk to the same families next year, when the students are in fifth grade. Questions could address whether or not the families have visited art museums, in general, and the Getty Museum, in particular, more frequently since students participated in the Art Together program and why. The interviews could also address if there is continued evidence of students' changed perceptions-to the positive-of art and art museums, which was apparent in the first interviews. Scoring and compiling of data would focus on an emergent rubric based on the family's responses developed after the interviews.

Another possible approach is to revisit the Art Together students from Palms once a year for one to two years, asking them to do activities similar to the ones developed for this study. For example, students could be asked to complete the Bubble Map again to gather data on the degree to which the Art Together program has made a lasting impression on students' understanding of what art museums are for and why they are important. Rubrics or scoring methods similar to those used in this study may be used again.

Students could also repeat the Plan-A-Tour exercise to study the degree to which the Art Together program impacted students' desire to visit the Getty Museum and their levels of confidence and competence in navigating the Museum. The plans could be scored based on the same six categories used for this study.

Getty Educators could also repeat the free-write exercises. The results may show little or no growth into the four dimensions of the Feldman Art Criticism Model as there will be no additional instruction in this area. Growth in students' ability in this area may be due to the increase in written and critical thinking skills associated with their age.

Performance on these tasks by former Art Together students could be compared to performance on the same task by students who did not participate in the program or the comparisons could be made across the same students, looking for growth over time.

References

- Adams, M. & Ancelet, J. (2008) National Gallery of Canada School Program Evaluation. Audience Focus Inc., Annapolis, MD: Audience Focus Inc., Unpublished technical report.
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- Adams, M., Foutz, S., Luke, J., & Stein, J. (2007) Thinking Through Art- School Partnership Program at the Isabella Stewart Gardner Museum: Year 3 research Results. Edgewater, MD: Institute for Learning Innovation, Unpublished technical report.

Appendix A: Comparison Information on Treatment & Comparison Schools

Palms Elementary School Information

Location: 3520 Motor Avenue
 Los Angeles, CA 90034
Distance from Getty Museum: 5.9 Miles South/East
Number of Students: 414
Average Class Size: 17% (State Average= 25)
Percent of Students on Free/ Reduced Lunch: 58% (State Average= 51%)
English Language Learners: 39% (State Average= 24%)
 14 different languages spoken at home

API Score: 737

- Based on its state test results, it has received a GreatSchools Rating of 3 out of 10.
- This school has an average Parent Rating of 4 out of 5 stars, based on reviews from 34 parents.

Student Ethnicity



Ethnicity	This School	State Average
Hispanic or Latino	59%	49%
African American	18%	7%
Asian	12%	8%
White	8%	28%
Filipino	2%	3%
American Indian or Alaska Native	<1%	<1%
Multiple or No Response	<1%	3%
Pacific Islander	<1%	<1%

Source: CA Dept. of Education, 2008-2009

Charnock Road Elementary School Information

Location: 11133 Charnock Road
Los Angeles, CA 90034
7 Miles South/East

Distance from Getty Museum: 7 Miles South/East

Number of Students: 392

Average Class Size: 19 (State Average= 25)

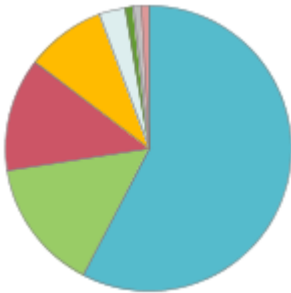
Percent of Students on Free/ Reduced Lunch: 71% (State Average= 51%)

English Language Learners: 47% (State Average= 24%)
15 different languages spoken at home

API Score: 779

- Based on its state test results, it has received a GreatSchools Rating of 5 out of 10.
- This school has an average Parent Rating of 3 out of 5 stars, based on reviews from 25 parents.

Student Ethnicity



Ethnicity	This School	State Average
Hispanic or Latino	58%	49%
African American	15%	7%
White	13%	28%
Asian	9%	8%
Filipino	3%	3%
Multiple or No Response	<1%	3%
American Indian or Alaska Native	<1%	<1%
Pacific Islander	<1%	<1%

Source: CA Dept. of Education, 2008-2009

Source for all statistics: Greatschools.net

Appendix B: Free-Write Protocol

Art Together Program Evaluation J. Paul Getty Museum

Facilitators:	Kelly Williams, J. Paul Getty Museum Elizabeth Mackey, Consultant
Treatment Group:	Palms Elementary School, fourth grade students
Control Group:	Charnock Elementary School, fourth grade students
Time:	10 minutes
Materials:	Free-writing exercise worksheet Postcard or color print of artwork for each student (same artwork for pre and post visit free-writing exercise) Pencils

Introduction

Sample script: Now we're going to take a look at a picture of an artwork from the Getty Museum and write about what we see.

Procedure

Distribute postcards or color prints and free-writing exercise worksheet to each student. Sample script: Look closely at this picture of an artwork from the Getty Museum.

"What is going on in this picture?"

Write your responses to this question on the worksheet I passed out. You can write sentences, ideas, or individual words.

Remind students to write their first and last names on their worksheets.

Conclusion

"Let me know when you've finished writing and I will pick up your worksheet. The postcard/print is yours to keep. Thanks for your responses to my question."

Appendix C: Bubble Map Protocol

Art Together Program Evaluation J. Paul Getty Museum

Facilitators:	Kelly Williams, J. Paul Getty Museum Elizabeth Mackey, Consultant
Treatment Group:	Palms Elementary School, fourth grade students
Control Group:	Charnock Elementary School, fourth grade students
Time:	20 minutes
Materials:	Large drawing paper (i.e. 12 x 18 inches, white or colored) Square post-it notes in three colors, enough for all students to have a stack of each Pencils

Introduction--Treatment Group

Sample script: We are going to make a bubble map about art museums. I am going to ask you a few questions about art museums and I want you to write down all of the thoughts and ideas that come to mind for each of the questions on your map.

Introduction--Control Group

Sample script: Hi, my name is Elizabeth. I am working with the Getty Museum. Soon you are going to visit the museum. Today, we are going to make a bubble map about art museums. I am going to ask you a few questions about art museums and I want you to write down all of the thoughts and ideas that come to mind for each of the questions on your map.

Procedure

Distribute drawing paper to each student. Ask students to write the word museum in the center of their paper and draw a circle around it. Have students write their first and last names on the bottom right of their papers. Distribute the first color of post-it notes (i.e. blue) and ask students, "What is an art museum?" Encourage students to write down what comes to mind when they hear this question and to use as many or as few post-its as they need. They can write down words, ideas, or complete sentences. Have students place post-its on their paper around the circle in the center. When students have written all responses to first question, collect extra blue post-it notes and distribute the second color (i.e. yellow). Ask students, "What can you see and do in an art museum?" Proceed as described above, collect extra yellow notes and distribute the third color (i.e. orange). Ask students, "Why are art museums important?"

Allow students to talk and share ideas. Facilitator makes notes of how students interact throughout the process.

Conclusion--Treatment Group

Sample script: Nice job, it looks like you've written a lot of great responses to these questions. I'm going to collect these and bring them back at our last visit so you can look back and think about what you've learned about art museums.

Conclusion--Control Group

Sample script: Nice job, it looks like you've written a lot of great responses to these questions. I'm going to collect these and bring them back after you visit the museum so you can look back and think about what you've learned about art museums.

Appendix D: Plan-a-Tour Protocol

Art Together Program Evaluation J. Paul Getty Museum

Facilitators: Marianna Adams, Audience Focus, Inc. Consultant
Elizabeth Mackey, Consultant

Treatment Group: Palms Elementary School, fourth grade students

Control Group: Charnock Elementary School, fourth grade students

Time: 60-90 minutes

Materials:

Large paper (poster board?) for each student, materials related to museum, access to Getty Museum website, crayons, colored pencils, glue, scissors, pencils

Introduction

Hi, my name is Elizabeth and I am working with the Getty Museum.

[COMPARISON GROUP] You recently visited the Getty Museum and looked at some artworks there, right?

[TREATMENT GROUP] You've visited the Getty Museum three times over the last few months as part of the Art Together program, right?

Today my friend Marianna and I are going to ask you to do something we hope might be fun that's related to your visit to the museum.



Why go to the Getty Museum? card



FIRST: Think of someone you'd like to take to the Getty – it could be a friend(s) or family member(s) and you invite them to go with you. They sort of like the idea but their first question to you is “Why?” How would you explain why they should go? Here is white card for you to write your answer.

[Pass out white “Why go...” card]

SECOND: Let's imagine you have convinced your friend and he/she is ready to go! Now you need to plan a tour to the Getty Museum.

(Pass out instruction cards – 1 per student) Use pictures and words to describe...

What you want them to do and see 1st, 2nd, 3rd, and so on
The one art object they have to see & WHY

THIRD: Imagine your friend/family said, "I can see art in this book, why should I go see it at the museum?" How would you answer that question? (1/2 sheet yellow card)

(As we walk around and help kids, we can prompt them once, individually, on pieces they are missing.) We have all the materials you'll need like paper, crayons, markers, glue, tape, and information about the museum. You'll be able to use the Getty's website to look up information about the museum or to print images of the artworks you'd like your friend or family to see. You can include words, printed pictures, drawings you create, etc., and make your plan as simple or as detailed as you'd like. Just be sure to include all of this information (point to list above on board or poster) about the museum that you think is important. It's okay to talk to each other about your work if you'd like.

Procedure

Distribute large sheets of paper and other materials. Show students where the computer and printer are for access to the Getty's website and printing images. Ask them to begin making their map/chart. Students should write their first and last names on their paper.

Facilitators circulate through the room as students work. Observe and record notes on how students approach the task.

- What is the quality of student to student interaction?
- Do students work independently, share and build on ideas, defend their choices?
- What is the quality of teacher to student interaction?
- Do students ask teacher and facilitators for guidance or do students show confidence in their work when discussing with teacher and facilitators?

Monitor student progress as students appear to be nearing completion of exercise. We can prompt students once, individually, to consider anything they might have missed on the displayed list.

Conclusion

Have students share their maps with the class or share in small groups. Ask students to talk about the completed exercise and how/why they made their choices. Collect maps or charts. *Thanks for working on this today, these all look great and have a lot of useful information about the Getty Museum. Someone from the museum will return them to you very soon*

Appendix E: Family Interview Protocol

Art Together Program Evaluation J. Paul Getty Museum

Facilitators:	Marianna Adams, Audience Focus, Inc. Elizabeth Mackey, Consultant
Treatment Group:	Parents of Art Together Students (Palms Elementary School)
Sample Size:	50% of parents or as many as possible
Time:	Approximately 10 minutes per interview, 20-30 minutes total time
Materials:	Data collection worksheet

Introduction

Sample script: "Hi, my name is Elizabeth. I'm here today to talk to parents of students who participated in the Art Together program. I'd like to hear about your student's experiences in the program. Can you spend a few minutes with me?"

Procedure

Take parents to comfortable place to have conversation (chairs and table or bench, etc.) Remind parents of program components: student participated in Art Together program with J. Paul Getty Museum, over five weeks student visited the museum three times and a museum educator visited the student's classroom two times. Make parents feel comfortable with tone of voice, body language, etc.

Interviews will be unstructured. Begin conversation with first question, if parent provides information regarding another question record it and move back to first/second question, etc. Record responses as you move through questions. Use probing questions if necessary to gather more information about an interesting point or to clarify questions.

Conclusion

At the conclusion of the interview, thank the visitor for sharing their thoughts and opinions. Before beginning another interview, take time to review the recorded responses. Be sure responses are recorded for every question. Add any additional comments or details about the conversation. Be sure notes are clear and legible.