An evaluative study of family guides and subsequent design of a multi-museum third grade explorer's guide

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An Evaluative Study of Family Guides and Subsequent Design of a Multi-Museum
Third Grade Explorer’s Guide

By Katherine Hillman

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Submitted in partial fulfillment of the requirements of the degree of
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An Evaluative Study of Family Guides and Subsequent Design of a Multi-Museum Third Grade Explorer’s Guide

By Katherine Hillman

The idea for this Integrative Masters Project began with the evaluative study of a cultural organization’s family guide. The results of that study, garnered from interviews with and observations of families, serves as the inspiration for a newly designed family guide intended for third graders and their families. The guide incorporates several museum visits with NY State Social Studies Scope and Sequence criteria and is based on personal teaching experience, age-relevant developmental guidelines, theoretical influences, a literature review of family learning and current family guides, as well as the results of the evaluative study.
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**Introduction**

The premise of this Integrated Masters Project (IMP) is to integrate theories of child development and informal learning, and use them as the foundational design of a proposed museum guide for Cool Culture families with children in the third grade. The organization Cool Culture fosters family learning within cultural institutions, and aims to make these institutions accessible for low-income families. By partnering with both cultural institutions and the Head Start education program, Cool Culture is geared to facilitate learning in these institutions for families with children in pre-school and kindergarten. As stated on their website, “Cool Culture brings together community members to help parents instill a love of learning in their children… while supporting their children’s educational development, essential in addressing the achievement gap. “ Children “age-out” of the program, “where famil[ies] [are] eligible to receive a Family Pass ONLY if [they] have a child enrolled in a currently participating early childhood program”(Cool Culture Site, 2013), at a time when school learning becomes more intense and when the information provided by museums, as well as parental involvement, can support curriculum goals. This IMP strives to design an effective guide that will foster informal multigenerational learning in cultural institutions that correlate with school curriculum goals.

I began my graduate program at Bank Street College in hopes of finding a way to share my passion for art with others, both in and out of school settings: a way to blend both formal and informal learning contexts, and facilitating intrinsic motivation through dialogue and observation. Through both professional experience and graduate school fieldwork, I gained practical and theoretical experience in the educational field. Additionally, through coursework I developed an understanding of learning theories, child development, and how to interweave school and museum goals. By working in museums and student teaching, I spoke with and taught students in the second, fifth, and seventh grades in both settings. I worked exclusively with students rather than multigenerational family groups. However, the effects of family dynamics and home life can never be separated from a child’s development in school.

There are theories on the importance of family interactions and learning for child development. I was able to witness the importance of parent-child interaction when working with the Science and
Nature Program at the American Museum of Natural History. This program has as part of its mission statement:

“Based on the premise that young children attain deeper levels of understanding when significant adults in their lives are involved, the Program requires that each child be accompanied in class by a parent, grandparent, or in some cases, caregivers.” (http://www.amnh.org/learn-teach/pre-k-to-grade-2/the-science-and-nature-program)

In this program, in which children may begin to attend at age three, the presence of a parent or grandparent is required during the discussions, free exploration, and visits to museum halls. Families often remain with the program from age three through second grade (and students may continue through fifth grade on their own). During this time parents are exposed to educational techniques in an informal learning context they may then use during visits to the museum on their own time. I believe because of their experiences they will feel an ownership of the museum, be confident of their ability to navigate within it, and may transfer these feelings to other museum settings enabling them to engage in the spaces successfully for learning opportunities.

My goal as an educator is to share this feeling of ownership and communal learning strategies with a larger population of families, especially those who may feel that cultural institutions are inaccessible or inappropriate for children. An opportunity arose in my Introduction to Museum Research and Evaluation course to evaluate the effectiveness of Cool Culture’s Family Hunt Cards in relation to their goals for the cards. Using this evaluation and my past experiences as a jumping off point I am designing an extension of the Family Hunt Cards that are developmentally appropriate for third graders and in support of their social studies curriculum.

As an educator at the American Museum of Natural History and the Museum of the City of New York, I worked primarily with 2nd graders with units on astrophysics and urban planning respectively. I now work with 3rd graders as a teacher at a Manhattan preparatory school, and believe that this is an age range that will benefit from having experiences at cultural institutions with family members.
The written portion of this IMP will be divided into the following sections: developmental stages and attributes for the focus age range, educational theories, family learning in museums, family guides and the findings of the Cool Culture Family Hunt Card evaluation.
Creation of the Third Grade Explorer’s Guide

I have always been interested in creating a book for children, and this interest has followed me throughout my educational career. After accumulating time in both a classroom and varied museum institutions, I want to create a guide to blend the goals of these two separate entities. The pilot evaluation of the Cool Culture Hunt card I decided to work on in the Fall of 2012 crystallized my idea even further, and with the discovered findings and relevant literature I am creating a proposed extension of Cool Culture’s Hunt Cards: The Third Grade Explorer’s Guide.

The findings of the Cool Culture Hunt Card evaluation are significant because families indicated they:

1) Wanted to have a purpose or a specific object to find.
2) Background information, or why the object was important.
3) Specific directions to the object.
4) A book format with drawing or note taking space.

I strive to take these 4 findings and combine them with relevant classroom curriculum, by creating an “explorer” book based on these elements as well as the New York City Social Studies Scope and Sequence. When I had the opportunity to speak with families during the card evaluation, I heard “we know how to speak to our children, it’s the art we need to know more about.” Along with intrinsically motivated choices, families want to know what museum objects are important to see and why they should see them. This is something I hope to clarify, by supporting their child’s curriculum with museum objects. Not only will an object or art work be valued for its own sake, but also for how it supports classroom discussions and inquiry.

After the completion of the evaluation, I looked at the Social Studies Scope and Sequence for New York City (see Appendix G) for third grade students to determine essential questions and themes most students will touch on in their classrooms. (As a note, in 2012 New York is switching to the Common Core set of standards, but during the development of this thesis, the Common Core Social Studies standards were undeveloped). The curriculum standards revolve around cultural studies for
Africa, Asia, Europe and South America, eventually focusing on a particular country or civilization for each. To determine my own focus for the Explorer’s Guide, I began by researching museum’s permanent on-view collections to decide what objects to include. I want families to not only be able to see the works on view regardless of what exhibitions are on display, but also to encourage families to visit a variety of institutions. Chosen objects should align to curriculum goals, but also be developmentally appropriate and engaging for the families. Two objects will be chosen for each content area (Africa, Asia, Europe, and South America), one contemporary object and one from the nineteenth century or earlier. Along with researching a museum’s online collection to determine relevant pieces, I also physically visit the museum in order to determine step-by-step directions to the relevant objects. Two objects ask families to search a museum’s online collection database, which brings contemporary technological elements into the process and the option of “visiting” a museum when other conditions to do so are unfavorable.

The Metropolitan Museum of Art and other art museums are some of the museums least frequented by Cool Culture families, with preference given to natural history museums and science museums according to my interviews with families. For this reason, I focused several of the continent explorations on artworks available in the Metropolitan Museum of Art in order to make the museum more accessible and relevant to the families. Along with the familiar natural history museum, I also wanted to expose families to the other art museums and smaller institutions such as MOCA, which is why other object explorations are located within those gallery spaces.

The next step of writing the guide was creating prompts and questions that asked students to observe, inquire and support their thinking with evidence. While several questions or actions ask a student to work with a friend (to support the third grade preference for group work), there is also a follow-up question for the adult asking the child for evidence, such as “what makes you say that?” While seemingly a basic question, it actually requires a nine year old to “speak clearly to convey meaning” and “interpret and use evidence to support a main idea” as required by the Social Studies
Scope and Sequence. Many questions also ask for a personal connection or opinion, to help make the work relevant to their personal life.

Black and white ink drawings of the objects allow for families to find the image, but do not detract from the actual objects. It also requires families to go and visit the object in person at the museum, in order to get a true view of the object with all its details and colors. Space for journal entries, notes and drawings make the guide a personalized experience as well as fulfilling a family requirement for workspace. Other design elements for the guide are based on family comfort and familiarity with guide format as well as Cool Culture thematic elements. All colors represented in the guide were chosen because of alignment and aesthetic coordination with the “Cool Culture Red”. Font choice, headers and break up of text are classic and familiar so families may find the guide accessible.

At the beginning and the end of the guide, I provide notes for the adults accompanying the child. These notes provide a rationale for the text of the guide, and how to encourage the critical thinking skills that third graders should be developing in their school curriculum. A list of relevant fiction books, are provided to assist in additional learning experiences and to promote literary growth. As evidenced by my incorporation of art, literacy skills and social studies I truly believe learning is interdisciplinary.
Developmental Guidelines

During the course of a child’s development, particular stages have been identified by age-specific attributes (though of course every child is different, and will not necessarily display all of the characteristics or at the designated time) that generally classify a developmental stage. This IMP focuses on the developmental stages of middle childhood: the ages seven, eight and nine.

According to Lightfoot, Cole & Cole’s *The Development of Children* (2009), during these ages “families play a key role in promoting school readiness by creating contexts for children to engage in relevant activities” (p. 456). For the children themselves, this is a time of cognitive development where attention and memory skills increase. A child begins developing and using specific memory strategies and mental operations such as “sorting, classification and experimentation”. According to Piaget’s stages of cognitive development as detailed in Lightfoot and Cole’s *Development of Children*, children begin moving into the “concrete operational” stage, the characteristics of which include the following: “decentration, conservation, logical necessity, identity, compensation, reversibility” and children begin to exhibit a “declining egocentrism” (p. 397). Of particular relevance for learning in informal settings where there are many stimuli, is the concept of decenation where “children can notice and consider more than one attribute of an object at a time and form categories according to multiple criteria” and the increased regulation of attention. This also a time when children begin to form representations of self and identity, and have more expectations placed upon them by the adults present in their lives.

In his book *Yardsticks: A Resource for Parents and Teachers* (1997), author Chip Wood breaks down each age into characteristics and traits, but notes that “it is very important to remember that each child is an individual: his or her development will be unique even though it fits within a broad developmental pattern. The ‘yardsticks’ in this book are not standards to be lived up to, but indicators to help guide the way” (p.6). Seven year olds are beginning to build concepts of time, are driven by curiosity and discoveries, and have an increasing interest in their world. They enjoy being read to, have an expanding vocabulary, need reinforcement and routines, can exhibit moodiness or perfectionist tendencies, and like to “work by themselves or in ‘two’s” (p.77).
At the chronological age of eight children contain lots of energy and imagination, and are both social and talkative. They require redirection and encouragement from adults when working on tasks, and prefer to work cooperatively with peers on projects. Patience is not a common trait, though they maintain a high level of industriousness. Their work is “usually well organized, though [it] tends to be sloppy; and need teacher assistance with organizational strategies” (p. 89). They have lots of physical energy, and benefit from activity breaks. Issues of fairness and responsibility become important, and social studies curriculum should focus on “our neighborhood; community; long ago OR far away; themes in nature; cultural and racial diversity; and beginning history” (p. 91). All of this is useful to know when planning a visit to a museum that contains many objects, of many times and of many places of origin. Children at age nine tend to struggle understanding ethical behavior, become self aware, and may display “worrier” characteristics. They are individualistic, industrious and self-critical; enjoy word play and looking for explanations; they prefer to work with partners of choice and like to negotiate. Most importantly, adults working with nine year olds “need patience and understanding; clear language when giving directions; setting expectations [is] very important; [and need to] avoid sarcastic humor” (p. 101).

Based on these brief categorizations several thoughts emerge that are pertinent for adults working with children in middle childhood, whether they are teachers or parents. When adults are imparting specific expectations to children, they must be aware of the individual needs of the child whether that means a break for physical activity when a child becomes fidgety or refocusing on the child’s interests. A commonality for every age is the need for clear language, expectations, and reminders given by the adult they are working with; this is particularly important when thinking about fairness or negotiation between child and adult. I have chosen to focus on this stage of development because I teach in a third grade classroom and can see on a first hand basis the validity of these characteristics.

Since September of this year my third grade class of thirteen students has studied maps and geography, compared Mannahatta and Manhattan, investigated the life of the Lenape and are about to
move into a unit on explorers. Expectations and directions must be precise, clearly stated and spoken in understandable terms. In each unit, on every assignment, the question I inevitably hear is “Can we work in pairs?” True to their developmental stage, my third graders prefer to work with their peers and converse with each other non-stop as they work. Only a mandated five minutes of silent work time will quell their conversations. They enjoy our class collaborations, particularly those that require hands-on building such as our Lenape Village and life-size wigwam. In those two specific projects, they were fully engaged and collaborative with each other. Read-alouds are a time for quiet collection of thoughts and bodies, as students yearn to hear the outcome of a gripping story. On the opposite side of the spectrum, our classroom makes use of daily energizers and group games to form community bonds and use the frenetic energy most third graders seem to possess.

This is not to say that they work in perfect harmony at all times; we consistently have class discussions, “talk – it – outs” and cool off periods as students deal with questions of fairness or rights with peers. This even occurs with their two teachers, as we must pay careful attention to their social emotional experiences as well as their academic experiences. Class routines, expectations and logical consequences are integral to the daily structure and reminders for all of these are given all school year. Daily experiences with these students enable me to reflect upon what works best in a family guide designed for this age group. These sketches of the middle childhood developmental stages work in conjunction with the next sections of this paper: discussions of educational theories and family learning in cultural institutions.
Theoretical Influences

The works of several educational theorists have been the foundation for progressive education, particularly of a constructivist strain, in both formal and informal learning contexts.

Educator John Dewey’s works have an enormous influence on Bank Street College’s teaching philosophy, the educational work accomplished in museums, and my own work as an educator. Dewey believes it is a person’s experiences that become knowledge as they are acted upon. Each experience becomes part of a continuum, and it is only through this continuum that an experience allows knowledge to accumulate and expand. Dewey elaborates upon this on page 35 of *Education and Experience*, stating “From this point of view, the principle of continuity of experience means that every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after.” When considering this in light of an informal learning context and family learning, a family may use past experiences to connect with what they are viewing or currently experiencing in a museum. The ability to connect these two things makes the experience more intrinsically valuable for the child. Museum researchers Falk and Dierking mention this relationship in their work *Learning from Museums, Visitor Experiences and the Making of Meaning* (2000) as they reference a Bank Street study: “research conducted at Bank Street College suggests that students learned most during school field trips when the work they did at the museum was interdisciplinary and closely related to what they had been doing in school” (p. 59). By relating the work they did at a museum to what they were working on at school and allowing them to build upon each other, the experiences became more meaningful to the children. A 2012 summary of several studies on student motivation by George Washington University’s Center for Educational policy reiterates that both “parents who are actively involved in their children’s education … can help their children develop feelings of competence, control, curiosity and positive attitudes about academics” (p. 4) and that a “nontraditional approach for motivation” is “inquiry-based learning” (p.7). The statements made in this report supplement Dewey, Falk & Dierking’s combined theories on family construction of experience and meaning in a non traditional setting.
Jean Piaget observed that children construct their knowledge through observations of their physical world, and gradually become more organized in their thinking processes before moving to the developmental level of metacognition: the ability to think about thinking process and become self-aware of these processes. This constructivist approach to understanding the world is based on a “personal framework of organized knowledge that a person brings to a situation that is actively constructed from previous interactions with the environment” (2010, p.34).

The learning theory established by psychologist Lev Vygotsky is also constructivist in nature. For Vygotsky, all learning is founded on context and society. A main tenant of his work is the zone of proximal development, where “it is in the course of interaction between children and adults that young learners identify effective means for remembering – means made accessible to them by those with more highly developed memory skills” (John-Steiner et al., Mind in Society, 1978, p. 125). This interaction occurs primarily through conversation or dialogue, as a parent helps guide the learner to the next stage of development through a process known as scaffolding. Vygotsky also advocates the importance of play and imagination as part of learning development, because it is through this outlet that allows them to model adult behavior that “children begin to acquire the motivation, skills and attitudes necessary for their social participation, which can be fully achieved only with the assistance of their peers and elders” (1978, p. 129). Scaffolding through dialogue and the essentiality of imagination are integral for family learning experiences in museums.

Equally important for meaningful family museum visits are the theories of Howard Gardner and Mihaly Csiksentmihalyi, whose studies of multiple intelligences and intrinsic motivation (respectively) emphasize the importance of free-choice learning in museums. Howard Gardner stresses that just like there is no singular personality type, there is no singular strain of intelligence and abilities and that each type of intelligence is “a socially recognized and valued role that appears to rely heavily on a particular intellectual capacity” (2000, p 48). Csiksentmihalyi stresses the importance of intrinsically motivated learning in his work *Intrinsic Motivation in Museums;* the presence of it will “propel an individual to pursue further learning opportunities (1995, p.79). If an individual is forced to learn something, they
have nothing personally invested and will be unable to achieve what Csiksentmihalyi describes as a state of flow leading to personal growth. During a flow experience, the challenge presented exceeds the skill level of the individual yet during this time the individual experiences a state of utter concentration and happiness, where “hours pass by in what seems like minutes” (p.80). The bounty of objects and experiences in museums must appeal to an individual’s curiosity and provide an outlet for intrinsic motivation to promote learning. This helps to create life-long learners, who return continually to a passion.

The works of these educational theorists help to understand the most constructive ways for families to experience learning together in museums.
Family Learning in Museums

When children come to a museum, they do not do so as individuals. They come as a member of a multigenerational group, with the number of group members varying due to a particular family’s size. An essential understanding of why a family may choose to visit a museum or cultural institution is presented in Falk and Dierking’s *Learning from Museums*; “Learning is the reason people go to museums, and learning is the primary ‘good’ that visitors to museums derive from their experience” (2000, p.2). Several studies and works of literature focus on families learning together in a museum and how. First and foremost, the potential for learning depends upon individual motivation and context. Falk and Dierking state:

“Three major suites of factors contribute directly to issues of learning from museums, all of which can be generally placed into what we would call the personal context: (1) a person’s motivation for, and expectations of, the visit; (2) the knowledge, interests, and beliefs a person brings to a visit; and (3) the personalized way learning occurs in museums, especially the opportunities for choice and control over learning that are central to most people’s museum experiences” (2000, p.70)

This statement draws upon the theories of Dewey and Csikentmihalyi: the intrinsic motivations, personal choices, and interests of an individual foster learning in the free-choice environment of the museum. Free-choice learning is aptly defined by Falk and Dierking as “non-linear, personally motivated, and involves considerable choice on the part of the learner as to what to learn, as well as where and when to participate in learning” (2000, p.xii). The experiences an individual has before crossing the threshold of a museum are incorporated into a continuum of experiences, as ideas and feelings interweave. As Leinhardt and Knutson state in their 2004 *Listening in on Museum Conversations*, “museums are co-constructed by the eyes, memories and identities of the visitors” (p.viii). Visitors, both young and old, experience a museum not just through the objects displayed but by what memories, feelings and ideas are connected to or discovered through the object.

While individual free-choice learning is an essential component of family museum visits, the way a family learns together as a group is equally important. Of particular relevance for Cool Culture’s goal as an institution, and of the participating families, is how family learning can supplement and support children’s academic performance. An intensive review by Nye, Turner and Schwartz in 2006
ultimately analyzed and reviewed 19 studies on parent involvement by removing bias and focusing on particular inclusion criteria. This review “Approaches to Parent Involvement for Improving the Academic Performance of Elementary School Age Children” effectively concluded that “when parents participated in academic enrichment activities with their children outside of school, the benefits were manifested in improved academic performance in school (p. 21)” and “the evidence suggested that the greatest impact of parent involvement on children’s academic performance is in reading (p. 22).” Parents are proven to positively effect children’s academic performance through their time together, and how they spend their extracurricular time. One of these potential ways is through museum visits and how they experience them together.

The primary way families’ co-construct knowledge together, as evidenced in several studies, is through conversation. Falk and Dierking found that “families spend a majority of their time in conversation, sharing what they know and trying to find out more together” (2000, p.93) and that “conversation elaboration, that is, talk occurring during and after a museum visit that demonstrates how meaning, experiences, and interpretation develop and are intertwined” (2000, p.93). Ellen M. Rosenthal writes in an essay included in the 2009 Rethinking Learning: Museums and Young People, that in an evaluation of the Conner Prairie outdoor history museum, one of the findings is that “families keep up a steady stream of conversation throughout their visits. This conversation is often the vehicle by which adults share experience and learning” (p.52). As adults members of the multigenerational group converse with the children, sharing experiences and asking questions, they are assisting children in Vygotsky’s zone of proximal development where learning is extended past a given ability through a process known as scaffolding.

The adult use of scaffolding to facilitate a child’s learning ability makes use of open-ended questioning, moving them to a level of understanding or mastery of the concept or skill, as they experience the museum together. The 2012 article “Integrating Scaffolding Experiences for the Youngest Visitors in Museums” by Barbara Wolf and Elizabeth Wood synthesizes the findings of several studies emphasizing the importance of conversational scaffolding within an intergenerational group’s museum.
experience. They state that “positive effects on children’s learning cycles clearly emerged as an outcome of active adult guidance” and that “children who received open-ended questioning (vague guidance) from their parent/care-giver resulted in increased learning compared to children who received no guidance or prescriptive guidance (e.g., adult told answers or correct solutions) at exhibit components.” The importance of scaffolding, in “museums where the content and context are focused on older audiences”(2012) is a motivation in the creation of family guides designed to facilitate intergenerational learning in art and history museums, in an effort to both engage families in the museum and to facilitate learning.
Family Guides

While studies on family or intergenerational learning in museums exist, there is a scarcity of literature on the family guides that are presumably used by families to facilitate group conversation, activities and learning within a museum context. One source that does exist is Matana Ettenheim’s “A Study of Printed Family Guides and Their Relationship to the Family Museum Experience”, written for Bank Street College’s graduation requirements in 2010.

In continuation of an undergraduate study comparing family guides, Ettenheim interviewed 12 New York City families about their experiences using family guides, had them rate the features of four different guides, and then describe their ideal version. While Ettenheim concluded her work by stating “there is no such thing as something ideal museums could offer to families” (2010, p.45) the ability of museums to empower families is essential, particularly for families who feel they have no knowledge of how to use a museum. She also proposes that museums develop “an electronic scavenger hunt” (2010, p.44) in lieu of family guides, a contemporary option that could be “facilitated by either the parent or the child” (p.44) and would blend open-ended scaffolding with directed tasks.

For museums and cultural institutions who feel that a paper guide is helpful for their specific audience, Ettenheim’s interviews and findings are enlightening if slightly skewed by her admitted homogeneity of the small number of interviewees (2010,p.21). Some interesting findings from her series of interviews regarding content is that parents want their children focused on the objects and art rather than looking down at a guide (2010,p.31), and that parents felt more comfortable with a museum providing “a specific task to complete, often consisting of a scavenger hunt or specific listed pieces to see” (2010,p.32) than the open ended activities they felt uncomfortable leading.

When comparing the four provided guides of varying style and content, (sourced from the National Museum of the American Indian, The American Folk Art Museum, The Portland Museum of Art, and the Philadelphia Museum of Art) older children aged 9 and 10 preferred cards with more content and information compared to 7 and 8 year olds. Both parents and children were uninterested in
follow up activities to be completed at home, and parents remained “[unsure] how to approach the open-ended activities” (Ettenheim, 2010, p.39).

With regard to design and construction, paper that was both matte and heavy weight was preferred to glossy stock because it allowed families to write directly upon it. While families found the loose individual cards of the Portland Museum logistically stressful by “express[ing] worry about losing a card” (2010,p.35), both young and old members of families “expressed enthusiasm for the Kid Card’s activities and the focus on a particular artwork” (p.36). All interviewees expressed interest in guides providing orientation via directions or a map.

Families will differ on guide preferences based on familiarity with museums, learning styles and age of child. Inclusion of a map, directed tasks and the opportunity for conversation is important to the families interviewed while at home activities are not. Even though families involved in this study had multiple experiences using museums, parents and children both preferred more direction oriented tasks and structure than open-ended content. A potential follow-up study should include a more diverse set of interviewees with regard to museum experiences and see if the same sentiments hold true. Are family guides worthwhile for institutions to produce, and if so what elements must they be comprised of?
Cool Culture Hunt Card Evaluation Fall 2012

An evaluation project that 2 colleagues, Rachel Flax and Cecilia Brady, along with myself undertook during the Fall 2012 semester sought to answer the question of whether family guides are useful to a museum visiting family. We worked with Cool Culture in order to determine whether their Family Hunt Cards were successful based on Cool Culture’s indicators during Professor Stephanie Downey’s Introduction to Museum Research and Evaluation course. After our first class, Stephanie provided the contact information for our partner in the study and we were able to begin. We initially met with Barbara Palley in October 2012 to discuss Cool Culture’s goals for the evaluation and to determine the scope of the project. We decided to streamline our evaluation and focus on the cards themselves, rather than both the cards and their distribution. By the end of the meeting, we had determined that a successful Family Hunt Card evaluation would have the following objectives:

1. To what extent does the content and aesthetic design of a Family Hunt Card motivate families to visit featured museum?

2. To what extent do Family Hunt cards encourage parent-child interaction? For instance, who holds the card, parent or child? Why? Are parents engaged in activity or do they prefer to let child lead? Why?

3. If given pre/post visit activity suggestions/guidelines, to what extent are families inclined to engage in such activities?

4. Do cards meet Cool Culture indicators of success?
   1. “This looks cool, I want to check this out.”
   2. “Oh, I wish they had these for every museum.”

5. What is the context of the family using the card?
   1. Demographics
   2. Number of children
   3. Borough living in
   4. What type of museum preferred
6 From among a variety of family materials, identify what elements most appeal to families (for instance, design elements, specific vs. general, object choice, how user-friendly it is, etc.)

With the help of Cool Culture, we would recruit at least 10 participating families to partake in our evaluation at the Guggenheim in November 2012 that would consist of triangulated observations, interviews and an exit survey in the pursuit of qualitative data. We would have both a morning and an afternoon session in order to accommodate family schedules and preferences. The following matrix indicates how our methodology would correlate with and support our evaluation objectives:

**Methodology Matrix**

<table>
<thead>
<tr>
<th>Specific Research questions/evaluation objectives</th>
<th>Naturalist Observations</th>
<th>Short Answer Interview re: Family Guides</th>
<th>Informal Exit Survey</th>
</tr>
</thead>
<tbody>
<tr>
<td>To what extent does the content and aesthetic design of the Family Hunt Cards motivate families to visit featured museum?</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>What are thoughts about design and content of various family guides?</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>To what extent do Family Hunt cards encourage parent-child interaction?</td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>(Who holds the card, parent or child? Why? Are parents engaged in activity or does child lead?)</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>If given pre/post visit activity suggestions or guidelines, to what extent are families inclined to engage in them?</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Do cards meet Cool Culture indicators of success?</td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>- “This looks cool, I want to check it out.”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- “Oh, I wish they had these for every museum!”</td>
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</tbody>
</table>
Examples of our observation guide and interview script are located in the appendices. A Cool Culture intern emailed various cultural liaisons to recruit families to attend our event at the Guggenheim, the text of which is as follows:

Good Morning,

Thanks so much for taking the time to speak with me briefly today. As I shared when we spoke this fall Cool Culture has been working with Bank Street College students to evaluate our family resource, Cool Culture Hunt Cards. The goal of the study is to determine to what extent the cards engage families at the museum, and to what extent it would motivate them to visit a featured museum.

We are looking for families to join us on Sat Nov 10 at the Guggenheim Museum. Families send time using the Guggenheim Hunt Card in the museum and then take some time to share their experience. Please email or fax the family information to us by the end of the day Thursday Oct 25th. We will be back in touch to confirm that we have the space for them.

Family Information
Ideally we would hope to include 3 to 5 families from your center. We are looking for English speaking families with children ages 3 to 6. We are looking for families with a range of museum experience, but if that’s not possible it is not critical.

Families should sign up to attend 1 of the 2 sessions on Nov 10th
Session A 11:00am- 1:30pm
Session B 1:45pm- 4:15pm

Parent and child will spend some time in the museum with the Hunt Card and then the Parents will join us for the informal interview. During this time the children will remain in the same room as their parent but will be invited to join in on an art activity. Families might end up not needing the entire session time to complete the study, but they should plan to have that entire time available.

Admission: Any family that has their 2012-2013 Cool Culture Card should bring it that day. If for any reason they don’t have a pass, we will provide the family with a Guggenheim Family Pass that will provide families with free admission for the day.

Families that are interested should provide you with this information:

- First and Last name of parent/s attending
- Child’s first name
- Child’s age
- How long they have been with Cool Culture
We aimed to recruit families from varied demographics, including those who had not used their Family Pass in the current year as well as those who had experience visiting art museums in addition to “child-friendly” museums. On the day of the evaluation, we were anxious to see how many families would arrive based on the fact that Hurricane Sandy had recently hit the area and knowing recruitment processes don’t necessarily insure the attendance of all respondents. We ended up having three families arrive for the morning session, and then six families for the afternoon session. Each family was greeted upon arrival and handed a Family Hunt Card to use during their visit. They were asked to explore the Guggenheim for about 30 minutes and during that time they were observed by one of the three graduate students. Afterwards, we reunited on the first floor gallery and made our way to the education room where we conducted short 15 – 20 minute one-on-one interviews with the adults from each family. Children partook in a craft activity and had snack in the same room under the care of a Cool Culture volunteer.

After the event at the Guggenheim, Cecilia, Rachel and I spent time coding our interview transcripts for relevant emergent themes. While we coded together, I synthesized our findings and wrote up the report as follows for our interviews.

**Interview Data and Findings**

**What art pieces were looked at? / Did you stop at the work featured on the hunt card?**

All interviewees were able to articulate the content of various paintings they saw, while at least half named Picasso as an artist they looked at. (A feature exhibition at the Guggenheim at the time of the
data collection was *Picasso: Black & White.* The majority of families (consisting of at least one adult and one child) visited figurative works, as well as paintings and sculptures by Picasso. Interviewees described figurative works with identifying terms such as “the head sculptures”, “a few with acrobats in them”, and “one with a family”. Three families mentioned independently that they saw the [Gauguin] artwork featured on the Cool Culture Hunt Card.

When interviewees were asked specifically if they stopped at the artwork featured on the card, a majority of them responded that they had. Of those who did not stop at the artwork featured on the card, one interviewee stated “we couldn’t find it,” while another responded they merely hadn’t visited it “yet”.

**How did you decide which works of art to stop at?**

When asked how they decided which works to visit, interviewee responses fell into three categories: parent-led, child-led, or the family wandered. Responses were evenly distributed among the three, and families often alternated between child and adult led (an action noted during observations of families in galleries as well). Interviewees described their motives in choosing certain works of art: “if it looked simple enough or had identifiable things for the boys,” “ones that were unique,” and “tried to look at them all”.

**Did you use the activity on the hunt card?**

Families were divided in their use of the hunt card to do the activity listed, which involved looking closely at Paul Gauguin’s painting, *In the Vanilla Grove, Man and Horse, 1891*. For those who did attempt the activity, their explanations varied. While two cited unavailability, “I did not know it was there,” and “someone else had the card,” one response stated that the activities were not suitable for the age of their child:

“The two of us did them, [child] walked over to look over the railing. I think they’re more for after the museum, for older kids who have more focus.”

Those who responded affirmatively noted that their child was able to find the hidden woman in the painting. While several families did not do the activity, they mentioned making use of the question prompts and facts on the card.

**What kinds of prompts or information would you like to see on the card?**

Respondents requested more facts and information about the artwork or artist to be included on the Cool Culture Hunt Card because, “the facts make you understand more what the painting is about.”
One adult requested relevant book suggestions; “if you liked this painting, look for these books at your local library.”

**Did your child ask any questions about the museum, artworks, or the card?**

When asked to remember if their child had any questions, interviewees who responded affirmatively said their child asked about the figures in the painting or where a painting was located.

**Responses to Cool Culture Hunt Card**

Interviewees were asked to discuss the Cool Culture Hunt Card and provide their initial opinion. All responded that the card was either “easy to read and understand” or “fine as is”. However, almost all provided a clarifying statement, indicating areas for possible remediation or improvement. For examples, see the quotations below:

“It would be good if it was in Spanish. It’s a good size, there’s not too much to read.”

“She loves to read, I’m not sure she read the activities. I like the idea of a focus...she wanted to look at one thing, and that’s awesome. It’s a starting point for those not much into museums.”

“What do you see? I already ask them that. The card gives me more questions beyond that.”

“Want a little more on it, more cool facts and pictures.”

**What would make you want to use this card?**

Successive questions asked interviewees to extend their thinking about the cards and what would make them a necessary component of a museum experience. Interviewees asked for more facts or background information about specific artworks or about the museum in general. They indicated a desire for attributes that would make for a guided experience (see the quotations below).

“[For the visitor] to have a purpose [at the museum]”

“Cool facts as you walk around the museum. When you’re new, what the experience is going to be like, what to expect at the museum.”

“Want the facts; it’s a good intro if you don’t have an art background.”
Would you want a card like the Cool Culture Hunt Card to help you at a museum?

Overwhelmingly, interviewees expressed that they would prefer to have a card with them. Half requested more information “for exposition” and that the cards help “if you don’t know how to start a conversation”. Only one response was no, because, “for her age it’s not useful. Maybe for ages 7, 8, 9”.

When your family visits museums, do you bring something to do there or do you like family materials to be provided at the location?

Responses were mixed; those who did not want materials provided preferred simply to wander the museum, choosing to use the space as a chance for exploration or play-dates.

“What we really try to do is make play-dates with her friends or cousin. At AMNH, she ran around with her cousin but it’s the atmosphere they’re in - she runs by dinosaurs, or a deer behind the glass window.”

For those who preferred that something be provided, two interviewees stated explicitly that they use a map of whatever museum they’re in.

Interviewees were shown four additional family guide materials: MoMA, Whitney Biennial, Met’s Islamic Gallery Family Guide, and Cool Culture Building Blocks. Emergent themes were related to design (e.g. color choice, font, visual appeal, layout, size); format (e.g. paper weight/type, accordion style, sketchbook); and content (e.g. factual information, maps, directions).

Which ones can you imagine your family using? Why?

While each individual’s reasons varied in terms of why they preferred a particular family guide, their responses could be coded into the emergent themes of design, content and format.

Four interviewees could see themselves using the MoMA guide due to content (focus on shapes and signs, it provided a floor plan) while three could see themselves using the Met’s Islamic gallery guide because of its design and content.

However, interviewees usually preferred the Whitney Biennial Guide and Cool Culture Building Blocks, with responses for why scattered among the three themes of design, content and format. Regarding the Whitney Guide, interviewees liked the substantial sketchbook format, which provided space for drawing and note taking. One interviewee stated that the content of “specific floors, specific pieces, [will] keep them focused. This is really cool.”
Interviewees selected the Cool Culture Building Blocks because of its compact size, colorful design and succinct information (see the quotations below).

“You can wear it on your jeans loops - it’s easy, you can flip through it.”

“It has a purpose and things to look for”

“It’s brief but specific. Has the before and after - it’s simple, an idea that you can build on.”

Why didn’t you choose this material? What about it is unappealing to you?

While each family guide was chosen by at least one interviewee as unappealing, out of the ten interviews, the Met Islamic Family Guide was chosen by most as the material least likely to be used. Negative responses were based on design: “Too big and blah,” “It’s more of a keepsake because of the imagery,” and content: “It looks too old” (referring to age range). One interviewee stated, “I don’t even want to look at it to tell you the truth, it’s too much.”

If you and your family could create your own guide to use, what would you include?

The data compiled in Table 1 below resulted from asking families to observe five different family guides from varied institutions and then think about what “standard” family guide elements they would incorporate into a guide of their own design. Family guide references were provided so that interviewees would understand what we meant by each of the elements listed below.

<table>
<thead>
<tr>
<th>Element</th>
<th>Number of Responses</th>
<th>Anecdotal Support</th>
</tr>
</thead>
<tbody>
<tr>
<td>Map/Directions</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Facts/Information</td>
<td>8</td>
<td>“Include something like ‘Picasso was 12 when he drew this’ say what makes it special”</td>
</tr>
<tr>
<td>Drawing Space</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Note to Adults</td>
<td>7</td>
<td>“Book follow-ups!”</td>
</tr>
<tr>
<td>At-home activities</td>
<td>7</td>
<td>“Scavenger hunts. - You know, go to one painting and then it will say alright go to this painting.”</td>
</tr>
<tr>
<td>Museum activities</td>
<td>7</td>
<td></td>
</tr>
</tbody>
</table>
“Hunt/scavenger aspect; they’re into Scooby Doo, they love anything with clues.”

“Where can you find x, y, and z?”

Questions

4

“Very important, more questions for the kids”

Preferred size

The size of the Whitney guide (2)
Size of the hunt card (3)
Size of building blocks (2)

“Something easy to handle”

Discussion and Recommendations

At the conclusion of our evaluation in December 2012, our findings for both the naturalistic observations and informal interviews indicate that Cool Culture families genuinely interact with each other in a museum setting. Interview anecdotes illustrate that the adults could give specific examples of artworks seen, what their children enjoyed, and specific examples of behaviors displayed by their child. However these examples did not necessarily correlate with the Cool Culture Hunt Card, and rarely mentioned the activities to be completed near the Gaugin painting.

Regarding the design, format and content of the Cool Culture Hunt Cards, this pilot study yielded interesting information about how the cards were used in a specific museum context as well as what Cool Culture families look for in a museum family guide. Families do enjoy having a Cool Culture card with them in the museum, but when prompted for more information gave suggestions about what else they would like to see on such a card. Our findings correspond with those discovered by Ettenheim in her 2010 study (as referenced in the literature review): families feel comfortable when given specific information or pieces to see, rather than with an open-ended activity. Based on these findings, we suggested Cool Culture consider the following:
1. When families were asked, *what would make you want to use this card?* the dominant themes that emerged were requests for background information or facts, as well as for the visitor to have a purpose. Families were divided on doing and not doing the Hunt Card activity and utilized more consistently the facts and question prompts on the card.

It is our recommendation that Cool Culture streamline the hunt cards to focus on providing families with facts about artworks as well as conversation starters. More than half of our sample audience requested more factual information “for exposition”. As one participant stated, “*I like the background information (on the hunt card). I think cards should include it because what should we as the novices be looking for? Why is some of this art in the museum, what makes it famous or important? ...It clues you in, the hunt card focuses your attention*”.

2. When questioned about family guides from several institutions and which had the attributes they could see their family using, the tangible book format of the Whitney Biennial Guide and Cool Culture Building Blocks were the frontrunners due to size, drawing space, design, and presentation of succinct information.

- A redesigned Cool Culture Hunt Card could be comprised of several “cards” for various institutions bound into a book on matte paper, using a ring or spiral so that pages can be turned easily and lie flat.

- Content in such a book may be grouped by objects that share a common theme. On one side of the double page spread the location of the piece in the museum and background information will help orient the visitor. Facts about the artist, the artwork and its significance may be listed as well. One interviewee said, “*specific floors, specific pieces, [will] keep them focused*”.

- Question prompts and drawing space may be provided on the opposite page.

- As a first step, Cool Culture may print current hunt cards on matte paper so that families can write, take notes, draw on the cards as they see fit.
Synthesizing the results of this pilot evaluation study with information derived from the literature review, I am designing a third grade specific, curriculum driven, family museum guide.
Conclusion

This integrative masters project has taken into account what I’ve learned over two years of classes, multiple museum educator experiences, student teaching and one full year in a third grade classroom. Along with personal experiences and opinions, some of the most valuable insights I have received about children come from the children and the families themselves. My practice as an educator evolves daily based on my students’ opinions and actions. My view on museum family guides was dramatically altered when I had the opportunity to speak with Cool Culture families and hear their opinions.

The statements, though at first conciliatory and all positive, soon became about what families really wanted as well as a chance to share museum experiences. From a father who let his daughter lead the way so she could do her “detective work” first before free choice exploring, to a mother who believes modern art spaces should be accessible and inspiring to her children, to parents who believe that museums are perfect play date spaces because even if the children are not fully observing the objects they are surrounded by them and will absorb them. This family guide was designed for families like these, inspired by their words. It is my hope that the third grader explorers guide provides a way to link family learning, school curriculum and museum experiences together in a meaningful, relevant way for families who seek to experience museums together.
References


Appendix A: Cool Culture Representative’s Initial Project Notes

Goals of Cool Culture Hunt Cards
1. To motivate families to visit the featured museum
2. To equip families with age appropriate activities they can do as a family while they are there, and before and after the visit
3. To encourage parent-child interaction
4. To build children’s vocabulary, self-expression, observation skills, and sense of curiosity and wonder (may be a stretch)

Research questions
Effectiveness
1. When families receive the cards, do the cards achieve the goals above?
2. Which of the above goals is it best at achieving? Which goals are a stretch? Are the goals realistic, or would some of the goals be best achieved in another way?
3. What could be changed about the cards to better meet the goals?

Family impressions of materials; ease of use
What other family/early childhood/museum resources are attractive to them or would make good models for a Hunt Card re-design?

Distribution
1. How are Cultural Liaisons distributing the cards?
2. In their experience, are the cards meeting the goals stated above?
3. How could the cards themselves, or distribution methods be changed to meet the goals above?

James – audience research
Project coordinator – 4 preschools & 4 museums in Chinatown
Appendix B: Brady, Flax, Hillman Notes from Initial Project Meeting 10/5/12

Cool Culture Meeting Notes
5 October 2012
Cool Culture Representatives, Cecilia Brady, Rachel Flax, Katie Hillman

Cool Culture Brief Overview

Who: Families with children attending one of 400 Head Start early childhood programs throughout the five boroughs
What: Family Pass provides free admission to 90 partnering institutions for up to 5 people
How: Each school nominates a “Cultural Liaison” (CL) – CL attends fair/expo to learn about various partnering institutions, opportunities to pass along to families

- CL’s vary widely in interests, experiences w/ museums, capacity (e.g. skills, school support, time to devote to Cool Culture duties)
- CL’s are supposed to keep an updated bulletin board at their facility with information about upcoming family programs. They receive monthly emails from Cool Culture with links to inform them of institution events

Families may sign up to receive emails directly from Cool Culture
Families may retrieve and/or download info directly from Cool Culture website

In thinking about partnering institutions, Cool Culture splits them into two groups:

- Children’s Museums, Zoos, Aquariums (i.e. thought of as “child-friendly”)
- Art Museums, Historical Societies, Cultural Institutions (i.e. not necessarily thought of as “child friendly”)

Sloven Linett study found that parents know that at a “child friendly” museum they don’t have to translate the experience

Hunt cards focus on second set to encourage/promote that they actually are child friendly!

Hunt Cards

Cool Culture began distributing Hunt Cards about three years ago from a booth at Museum Mile as a way to get families off the street and into the museum

Now Hunt Cards are created for/in conjunction with/in honor of Family Festivals – e.g. Eldridge Street Museum card created for summer 2012 festival

General card and institution-specific cards
General card is for parent to feel like they have a choice

Cards are time consuming to produce and challenging re: institution collaboration
Cards must focus on something accessible, interesting, non-Western (typically more accessible to Cool Culture audience), but non-Western objects require context which is more difficult in small confined card space/design

Response to family-focused museum material is two-fold:
Design and function
Actual usage

Goals of Cards:
1. Motivate families to visit institution (i.e. the image on the card is so enticing that families want to seek it out)
2. Give families something to do when they get to the museum—families don’t think that certain institutions are child/family friendly, the card models that they are
3. Change behavior—slow down, look at objects, engage
4. Encourage parent child interaction

Guiding Questions Regarding Cool Culture Hunt Cards/Family Materials
• In 2011 CL’s rated boards at a 5 on a 1-10 scale in terms of usefulness for getting families to actually use Family Passes
  - Where’s the problem - Distribution method (via CL’s) or are the actual cards unappealing?

• What is the effectiveness (motivation, helpfulness in navigating museum and level of engagement with child at museum) of Cool Culture Hunt Cards in regard to two things:
  -Content itself of a Cool Culture Hunt Card
  -Design of various family program materials

• If Cool Culture family is given a choice between using a Guggenheim-produced family activity and a Cool Culture Guggenheim Hunt Card, which will they choose? Why? How will they use it?

• Is this something families are equipped to use and will do so on their own?

• Given a range of Family-focused museum activity options, which are most appealing to families? Why?

• Does looking at a Cool Culture Hunt Card make you (parent) want to visit the museum? If not, what would motivate you?

• If this Cool Culture Hunt Card entices you, how user-friend is it? Is it successful in achieving its goals (see below)?

• Distribution issues aside, will families use Cool Culture Hunt Cards? How do families use them? What about the cards do they like? What do they dislike?

• Typology of parent behavior in museums – is parent engaged or not engaged? To what extent?

• Does our audience want a resource that is general or specific?

• Is two objects enough?

• Is the older Cool Culture resource geared at developing Museum literacy more effective at achieving goals?
• Are parents bringing children to museum(s) to build on specific skills or just to see the museum?

• Context! Who is this family?

**Cool Culture definition of a successful card**

“This looks cool, I want to check this out.”

“Oh, I wish they had these at every museum – that this was a great tool to use and to use with my child at the museum.”

**Concerns about Study**

• What people say they want vs what they actually want
• Bias to please
• Getting people to the museum in the first place
  **Demographic info** – not all cool culture families are a like
e.g. parents who like to learn new things like to go to art museums
• Is this something families are even equipped to use and will they do so on their own?

**Assumptions**

• Tough to get families to participate in study; biases of group: Cool Culture Families want to please; often they don’t go to art museums; they don’t slow down; they have varying degrees of education; some are recent immigrants, some have been here all lives; may have a wide range of ages of kids; often go with another family to museums; often people of color—African Americans, Latinos, those not typically connected to Museum staff (other than maintenance, security, etc.)

**Objective**

Understanding of whether cards are meeting goals. If not, what things would people like to see (design and content)?

Redesign is possible – info like this will be useful

**Method Suggestions**

Informal Observations
Formal Conversation
Exit interview

**Resources to use**

MoMA’s Family Guide to the Museum, Rubin Museum Family activity, Metropolitan Museum Family Guide

• Activity sheets (like a MoMA or Guggenheim family guide)
• Activity sketchbook (like Whitney Biennial) *which might be impractical to create for our 50,000 families, but we could incorporate some into our Parent Starter Kit (the "Now What?" brochure with the owls I gave you. We’ll give a copy of this year's version when it's ready in the next few weeks)*
• An option with *more* works of art per institution (like the Met's new Islamic family guide with perforated cards)
• A general resource that can be used anywhere, is not artwork or museum-specific (like our general Hunt Card, and the old CC publication "Building Blocks" that I gave you a copy of on Friday)
• Cool Culture curriculum connection resource (in development)
Appendix C: Outcomes and Indicators

Outcomes
Does card promote/encourage interaction between adult & child?

Do cards meet Cool Culture indicators of success? – Short Answer Interview/Family

“This looks cool, I want to check this out.”

“Oh, I wish they had these for every museum.”

Indicators

Gauge the extent to which parents and children engage with each other

Gauge the extent to which families slow down through the museum using the card

What is the context in which outcome will manifest (exhibition, program, other)?

• @ the Museum during a data-collection visit and potential future visits

Is achievement of the outcome (nature) most likely to be demonstrated through behaviors, knowledge/understanding (cognitive), feelings (affective), or skills?

• Behaviors

• Feelings – (e.g. a feeling of understanding of the art on the card - not a family “gets” an art concept, but how it thinks about and uses the card together)

What must visitors do or say to demonstrate they’ve achieved the outcome?

• Family keeps a Cool Culture Hunt Card at hand and refers to it throughout gallery tour

• Family goes to the work of art on the card

• Adult reads to/with child the activity on the card

• Family participates in activity listed on the card

• Family stops in front of particular works of art – adult or child asks questions and/or talks about what they see

• Parents ask children questions related to the museum, art or a specific artwork

• Children ask parents questions related to the museum, art or specific artwork

• Family spends more than 30 seconds looking/stopped in front of artwork

• Child expresses an opinion (joy, dislike) in what he/she sees
• Adults interact with children – avoid use of cell phones and/or side conversations
• Family expresses interest in returning to museum or doing a follow up activity based on the card or a Cool Culture suggestion
• Family expresses interest in using another Cool Culture Hunt Card at a different museum

4. When would you expect to see the achievement of this outcome (during or after the exhibit or program experience?)
   • During museum visit and after in potential repeat museum visits

5. Does the indicator need to capture quantitative evidence, by answering how much or how many (i.e., time on task)? Or will it best be demonstrated qualitatively, by described the desirable qualities and characteristics of the outcome (i.e., depth of understanding)?
   • Qualitative evidence shown through/with observations from galleries and quotes from interviews

6. Check for validity and reliability. Is the indicator concrete enough and not too open to interpretation? Is it possible that two or more data collectors may interpret it differently? (Test it)
   • If we use our behavior matrix for observations, our evidence should be concrete enough to hold up against alternate interpretations.
Appendix D: Blank Interview Guide & Blank Observation Guide for Guggenheim Museum Data Collection Day

Interview Guide-

Today we’re going to chat about your family’s visit at the Guggenheim, and about family materials used at museums. To help collect information for my school research project, I’m going to write down some notes as we talk. Is that okay? Remember anything you have to say, positive or negative, is extremely helpful.

1. To begin, let’s talk about your visit to the Guggenheim today.
   • What, if any, specific art pieces did you stop and look at today?
   • How did you decide which works of art to stop at (Probe: did you select them or did your child select which pieces to stop at)?

   • Did you stop at the work featured on the hunt card?
     o (if yes) how did you use activity on the hunt card? Please give me an example of what you mean.
     o What worked about the activity?
     o What didn’t work?
     o What kinds of prompts or information would you like to see on the card?

   • How did your child respond to doing the activity? Please give me an example of what you mean.

   • Did your child ask any questions about the museum, artworks you looked at, hunt card activity? What were those questions?

2. Let’s talk a little bit more about the Cool Culture Hunt Card. Take a look at this one.
• What would make you want to use this card?

• Would you want a card like this to help you at a museum whenever you visit?

2. Now I’d like to talk about museum visit in general. What kind of museums do you and your family like to attend?

• Have you ever used a Cool Culture Hunt Card at another museum/institution? Where?

• Can you talk about that experience/those experiences?

3. When your family visits museums, do you bring something to do there or do you like family materials to be provided at the location?

• Can you provide me with more details about that?

4. Here are some examples of family materials.

MoMA or Guggenheim Activity Sheets          Cool Culture Building Blocks
Whitney Biennial or Rubin Activity sketchbook,
Met’s Islamic Gallery Family Guide
Cool Culture Hunt Card,
• Which one(s) can you imagine your family using?
  Why is that?

• Which one(s) make you say “We NEED to visit that museum!”
  What is it about the materials that make you say that? (probe for specific answer)

5. I notice that you didn’t choose this/these materials. Can you take another look at them? What about it/them is/are not appealing to you? (probe for specific answers)

• Is there anything about them that is appealing? (probe for specific answers)

• What do you like most about it/them? Why?

• Can you imagine using it/them at a museum?

6. If you and your family could create your own guide to use, what would you include?

  Provide list of elements:
  • map / directions
  • facts / information
  • drawing space
  • questions
  • at home activities
  • museum activities
  • note to adults
  • what size?

Exit Interview Survey
What borough do you live in?

How many children are in your family?

What language or languages are spoken in your home?

Circle the type of museum or cultural place you and your family prefer to visit.

- children’s museum
- zoo
- aquarium
- botanical garden
- art museum
- history museum
- other _____________
Appendix E: Original Data documents: Individual Interviews and Observations Conducted by Katie Hillman

Interview Guide – KH#1 11/10/12

Today we’re going to chat about your family’s visit at the Guggenheim, and about family materials used at museums. To help collect information for my school research project, I’m going to write down some notes as we talk. Is that okay? Remember anything you have to say, positive or negative, is extremely helpful.

1. To begin, let’s talk about your visit to the Guggenheim today.

It’s crowded, not children friendly.

- What, if any, specific art pieces did you stop and look at today?

Picasso, the naked lady on the 2nd floor.

- How did you decide which works of art to stop at? (Probe: did you select them or did your child select which pieces to stop at)?

We just came and wandered. It’s our first time here, it’s always so crowded.

- Did you stop at the work featured on the hunt card? Not yet.
  - (if yes) how did you use activity on the hunt card? Please give me an example of what you mean.

  - What worked about the activity?

  - What didn’t work?

  - What kinds of prompts or information would you like to see on the card?

- How did your child respond to doing the activity? Please give me an example of what you mean.
• Did your child ask any questions about the museum, artworks you looked at, hunt card activity? What were those questions?

2. Let’s talk a little bit more about the Cool Culture Hunt Card. Take a look at this one.

   o Is there too much stuff
   o Not enough stuff
   o Is it confusing
   o Is it easy to read and understand

   It’s perfect because I can just grab it. You can see the artwork (begins actively describing painting, “I think this dark area is a road, maybe a river…) I ask them to describe it, what do they see. First she said it’s like an animal, then a dog, then a bird. You can interpret it differently.

   • What would make you want to use this card?

   • Would you want a card like this to help you at a museum whenever you visit?

   Yeah with more questions of art, history. Keep it brief but precise. You can make a scrapbook recording your museums visits (with all of your cards). Get home and teach your kids.

2. Now I’d like to talk about museum visit in general. What kind of museums do you and your family like to attend? Children’s Museum (CMOM); Children’s Art museum – that one is really small; Museum of Natural History; Brooklyn Museum; Firefighter Museum; Transit Museum; MoMa; science – that one in Queens. What is it called?

   • Have you ever used a Cool Culture Hunt Card at another museum/institution? Where?

   At all of those museums.

   • Can you talk about that experience/those experiences?

   Took a picture of the kids at each of the museums, to remember it.

3. When your family visits museums, do you bring something to do there or do you like family materials to be provided at the location?

   • Can you provide me with more details about that?

   I just like to go. We go every other week, it’s like an adventure to them.

4. Here are some examples of family materials.
MoMA or Guggenheim Activity Sheets

Whitney Bienniel or Rubin Activity sketchbook

Met’s Islamic Gallery Family Guide

Cool Culture Hunt Card,

Cool Culture Building Blocks
• Which one(s) can you imagine your family using?

Why is that?

Whitney – Would enjoy the movement activities
Cool Culture Building Blocks – colorful, smaller, compact, easy to fit in your bag.

Images should be something that the kids like, something to attract their eyes (references Whitney images of dog, flowers)

• Which one(s) make you say “We NEED to visit that museum!”

What is it about the materials that make you say that? (probe for specific answer)

5. I notice that you didn’t choose this/these materials. Can you take another look at them? What about it/them is/are not appealing to you? (probe for specific answers)

I want activities to do; some places don’t have great descriptions (of label information).

• Is there anything about them that is appealing? (probe for specific answers)

• What do you like most about it/them? Why?

• Can you imagine using it/them at a museum?

6. If you and your family could create your own guide to use, what would you include?

Provide list of elements:

• map / directions
• facts / information
• drawing space
• questions
• at home activities – to see what they remember after the trip, sometimes we do them especially if my husband couldn’t make the trip with us.
• museum activities
• note to adults
Exit Interview Survey

What borough do you live in? **Bronx**

How many children are in your family? **2**

What language or languages are spoken in your home? **English & Creole**

Circle the type of museum or cultural place you and your family prefer to visit.

- children’s museum
- zoo
- aquarium
- botanical garden
- art museum
- history museum
- other _____________

We’ve been to all of these.
Interview Guide- KH#2 11/10/12

Today we’re going to chat about your family’s visit at the Guggenheim, and about family materials used at museums. To help collect information for my school research project, I’m going to write down some notes as we talk. Is that okay? Remember anything you have to say, positive or negative, is extremely helpful.

1. To begin, let’s talk about your visit to the Guggenheim today.
   - What, if any, specific art pieces did you stop and look at today?
     
     We stopped by so many! Acrobats, a few with acrobats in then.
   
     - How did you decide which works of art to stop at (Probe: did you select them or did your child select which pieces to stop at)?
     
     Jada led me; she was the one who said I wanna see that. She was excited to see all the paintings. She likes this type of stuff.
   
     - Did you stop at the work featured on the hunt card? With the horse and the man?
       
       (if yes) how did you use activity on the hunt card? Please give me an example of what you mean.
     
     I looked at the front of the card, didn’t look at the back until we were already at the elevator. (after leaving the painting) I was trying to her the questions on the card and it went well. I would have done the activity if I had known it was there.
     
       o What worked about the activity?

       o What didn’t work?

       o What kinds of prompts or information would you like to see on the card?

   
   
   - How did your child respond to doing the activity? Please give me an example of what you mean.

   
   
   - Did your child ask any questions about the museum, artworks you looked at, hunt card activity? What were those questions?

2. Let’s talk a little bit more about the Cool Culture Hunt Card. Take a look at this one.
o Is there too much stuff
o Not enough stuff
o Is it confusing
o Is it easy to read and understand

I think it’s just fine.

- What would make you want to use this card?

- Would you want a card like this to help you at a museum whenever you visit?

Yes, because if you don’t know how to start a conversation, it helps you. When we first came in I was so overwhelmed and then I realized I could ask her these questions and it’s really helpful.

2. Now I’d like to talk about museum visit in general. What kind of museums do you and your family like to attend? Wherever they have hands-on activities, wherever she can explore and touch things. I think you learn more like that. Like the children’s museum, I used to work there years ago in the office.

- Have you ever used a Cool Culture Hunt Card at another museum/institution? Where?

- Can you talk about that experience/those experiences?

3. When your family visits museums, do you bring something to do there or do you like family materials to be provided at the location?

- Can you provide me with more details about that?

_________________________

4. Here are some examples of family materials.

MoMA or Guggenheim Activity Sheets
Whitney Biennial or Rubin Activity sketchbook, Cool Culture Hunt Card,
Met’s Islamic Gallery Family Guide, Cool Culture Building Blocks
• Which one(s) can you imagine your family using?

Why is that?

Cool Culture Hunt – Short, simple and to the point.

Blocks – I like the card better. This has too much information, you don’t want to read all this.

• Which one(s) make you say “We NEED to visit that museum!”

What is it about the materials that make you say that? (probe for specific answer)

5. I notice that you didn’t choose this/these materials. Can you take another look at them? What about it/them is/are not appealing to you? (probe for specific answers)

Whitney – What is this? I don’t like it already.

Met - I don’t even want to look at it to tell you the truth, it’s too much.

• Is there anything about them that is appealing? (probe for specific answers)

• What do you like most about it/them? Why?

• Can you imagine using it/them at a museum?

Maybe the cool culture blocks, the others are just way too much.

6. If you and your family could create your own guide to use, what would you include?

Provide list of elements:

• map / directions – The CC yellow paper, invitation directions? They were perfect. (directions to arrive at the Guggenheim)

• facts / information – tiny bit, just a blurb. Don’t get crazy with it. Short, sweet, to the point.

• drawing space

• questions

• at home activities

• museum activities – Really just the questions, what to do while we’re here.

• note to adults
what size? – **Nothing bigger than the cool culture hunt card!**

**Exit Interview Survey**

What borough do you live in? **Bronx**

How many children are in your family? **1**

What language or languages are spoken in your home? **English**

Circle the type of museum or cultural place you and your family prefer to visit.

- children’s museum
- zoo
- aquarium
- botanical garden
- art museum
- history museum
- other _______________

Circled all of them.
Interview Guide - KH#3 11/10/12

Today we’re going to chat about your family’s visit at the Guggenheim, and about family materials used at museums. To help collect information for my school research project, I’m going to write down some notes as we talk. Is that okay? Remember anything you have to say, positive or negative, is extremely helpful.

2. To begin, let’s talk about your visit to the Guggenheim today.

• What, if any, specific art pieces did you stop and look at today?

   We saw all the open corridors and rooms. Dyllan was drawn to the Picasso sculptures. Father – well, actually the ones that stuck out to me were on the 4th floor – the one with the nails and hammer, “I can’t make work like this” and the one with the video and bed.

• How did you decide which works of art to stop at (Probe: did you select them or did your child select which pieces to stop at)?

   We just showed up, wanted to see what was there.

• Did you stop at the work featured on the hunt card?

   o (if yes) how did you use activity on the hunt card? Please give me an example of what you mean.

   The two of us did them, Dyllan walked over to look over the railing. I think they’re more for after the museum, for older kids who have more focus.

   o What worked about the activity?

   o What didn’t work?

   o What kinds of prompts or information would you like to see on the card?

• How did your child respond to doing the activity? Please give me an example of what you mean.

• Did your child ask any questions about the museum, artworks you looked at, hunt card activity? What were those questions?
2. Let’s talk a little bit more about the Cool Culture Hunt Card. Take a look at this one.

- Is there too much stuff
- Not enough stuff
- Is it confusing
- Is it easy to read and understand – **Basic information.**

- What would make you want to use this card?

  The intent is to help you find the art, made me look at the painting. Want the facts; it’s a good intro if you don’t have an art background.

- Would you want a card like this to help you at a museum whenever you visit?

  For her age it’s not useful. Maybe for ages 7, 8, 9.  
  *Father adds* - I think it would be good for a group of adults and children, to organize a program with families or schools, like a treasure hunt.

2. Now I’d like to talk about museum visit in general. What kind of museums do you and your family like to attend? **AMNH – because there’s animals, dinosaurs, she’s into planets and stars.**

- Have you ever used a Cool Culture Hunt Card at another museum/institution? Where?

  **Used Cool Culture at AMNH for a couple of hours with a friend, she enjoyed that.**

- Can you talk about that experience/those experiences?

3. When your family visits museums, do you bring something to do there or do you like family materials to be provided at the location?

- Can you provide me with more details about that?

  **We just show up, walk around and wander. What we really try to do is make them playdates with her friends or cousin. Like at a zoo. At AMNH, she ran around with her cousin but it’s the atmosphere – she runs by dinosaurs, or a deer behind a glass window.**

4. Here are some examples of family materials.

MoMA or Guggenheim Activity Sheets  Cool Culture Hunt Card,
Whitney Bienniel or Rubin Activity sketchbook,  Cool Culture Building Blocks
Met’s Islamic Gallery Family Guide
• Which one(s) can you imagine your family using?

Why is that? Yeah, I stand by the first one (Blocks). It has brighter colors, colorful, different. You can wear it on your jean loop – it’s easy. Flip through it… could be more grabbing, font could be bigger.

• Which one(s) make you say “We NEED to visit that museum!”

What is it about the materials that make you say that? (probe for specific answer)

I thought the CC Hunt card was a generic brochure when it was handed to me; I just folded it and stuck it in my bag. He grabbed it out of my bag and started reading it. It’s simple and specific, the blocks are general – It really depends on where you’re going.

Father – I like the background information (on the hunt card). I think cards should include it because what should we as the novices be looking for? Why is some of this art in the museum, what makes it famous or important? Because you seem some that look like a kid could do them but we’re not selling my child’s work for 12 million dollars. It clues you in. The hunt card focuses your attention.

5. I notice that you didn’t choose this/these materials. Can you take another look at them? What about it/them is/are not appealing to you? (probe for specific answers)

Met – too big and blah. I don’t like the colors.

• Is there anything about them that is appealing? (probe for specific answers)

• What do you like most about it/them? Why?

• Can you imagine using it/them at a museum?

6. If you and your family could create your own guide to use, what would you include?

Provide list of elements:

● map / directions

● facts / information – Include something like “Picasso was 12 when he drew this.” Say what makes it special.

● drawing space

● questions

● at home activities

● museum activities

● note to adults

● what size?
Include things to do in the museum, maybe a connect the dots and you end up with your own Picasso; quizzes; scavenger hunts – you know, you go to one painting and then it will say alright now go to this painting. Doing so will let you unlock the secret code. By the first floor of the museum she was like “why am I here? Where are my friends?”

Father – These kids are used to phones, technology. You want to keep them interested and bring them back to the museum, make them want to come again. Maybe with the scavenger hunt type thing have them use a phone, they have to take a picture and earn information or unlock something.

There should be a family day or something where it says Come on Sunday from 9 – 3 and you go with your family. And a family would be at least one adult, one child, and it would be families only. It should be free.

Exit Interview Survey

What borough do you live in? Manhattan

How many children are in your family? 1

What language or languages are spoken in your home? English

Circle the type of museum or cultural place you and your family prefer to visit.

- children’s museum
- zoo
- aquarium
- botanical garden
- art museum
- history museum
- other _____________
Interview Guide- KH#4 11/10/12

Today we’re going to chat about your family’s visit at the Guggenheim, and about family materials used at museums. To help collect information for my school research project, I’m going to write down some notes as we talk. Is that okay? Remember anything you have to say, positive or negative, is extremely helpful.

4. To begin, let’s talk about your visit to the Guggenheim today.
   - What, if any, specific art pieces did you stop and look at today?
     Kandinsky and Picasso; basically the Modern art section.
   - How did you decide which works of art to stop at (Probe: did you select them or did your child select which pieces to stop at)? If it looked simple enough or identifiable things for the boys. Such as simple shapes, faces…basically simple shapes.
   - Did you stop at the work featured on the hunt card? No, we couldn’t find it.
     o (if yes) how did you use activity on the hunt card? Please give me an example of what you mean.
     o What worked about the activity?
     o What didn’t work?
     o What kinds of prompts or information would you like to see on the card?
       I like the background information, the specificity. I already ask them “what do you see” which is on there.
   - How did your child respond to doing the activity? Please give me an example of what you mean.
   - Did your child ask any questions about the museum, artworks you looked at, hunt card activity? What were those questions?

2. Let’s talk a little bit more about the Cool Culture Hunt Card. Take a look at this one.
• Is there too much stuff
• Not enough stuff
• Is it confusing
• Is it easy to read and understand

Just right. What do you see? I already ask them that. The card gives me more questions beyond that.

• What would make you want to use this card?

Background stuff is useful and specific.

• Would you want a card like this to help you at a museum whenever you visit?

Yes, to use during multiple or repeat visits it will help to guide beyond that initial what do you see. More activities, but it seems more for older kids.

2. Now I’d like to talk about museum visit in general. What kind of museums do you and your family like to attend? Met, CMOM – the boys can’t get enough of that place. The Guggenheim a few times. I remember the Euroclub exhibit that was here; it was 4 screens techno music playing, 4 images dancing. They were dancing and I thought to myself it was their first club experience. Museums should be interactive like that, but we had to leave because the boys were distracting to the other visitors.

• Have you ever used a Cool Culture Hunt Card at another museum/institution? Where?

• Can you talk about that experience/those experiences?

3. When your family visits museums, do you bring something to do there or do you like family materials to be provided at the location?

• Can you provide me with more details about that?

We take the Met kids map every time we go, we reference it about 50 / 50. Prefer to take something at the museum when we arrive.

____________________________

4. Here are some examples of family materials.

MoMA or Guggenheim Activity Sheets  Cool Culture Hunt Card,
Whitney Bienniel or Rubin Activity sketchbook,  Cool Culture Building Blocks
Met’s Islamic Gallery Family Guide
• Which one(s) can you imagine your family using?

Moma – I like that it include images of signage, my son loves signs. He could maybe count how many he sees, use them as a guide.
Blocks – Brief but specific. Has the before and after – it’s simple, an idea that you can build on.
Whitney – specific floors, specific pieces, keeps them focused. This is really cool. The CC hunt seems to be for older kids. I just have to wrangle the boys, focus them – say okay we have to go here, look at this one piece. You can draw on the reverse of these pages, it’s like an artist sketchbook. You can write notes on it too – we do a lot of workbooks at home. Cool Culture card seems to perfect, you can’t work on it.

• Which one(s) make you say “We NEED to visit that museum!”

What is it about the materials that make you say that? (probe for specific answer)

5. I notice that you didn’t choose this/these materials. Can you take another look at them? What about it/them is/are not appealing to you? (probe for specific answers)

The one from the Met is more of a keepsake to me because of the imagery. I don’t seem them writing on it, the paper is really nice it seems like a magazine to me.
• Is there anything about them that is appealing? (probe for specific answers)

The photographs, more like a keepsake than a workbook. I haven’t seen this at the Met.
• What do you like most about it/them? Why?

• Can you imagine using it/them at a museum?

6. If you and your family could create your own guide to use, what would you include?

Provide list of elements:

● map / directions
● facts / information
● drawing space
● questions
● at home activities

● museum activities

● note to adults

● what size?

Notes to adult / size / drawing space – (references whitney guide) while kids are looking at the art or the questions, I can look at the few sentences for me too. That’s a “True family activity” because it’s for all of us, there really can be something that is for fun for all. I’d like it to be the size of the Whitney, and if I’m getting specific I would want the spiral on the side rather than the top. That way you can open and see both the information and your drawing space side by side. There would be elastic to hold it together, and a pencil on the side. With a sketchbook / spiral notebook, there is nothing to fall out or lose.

I think there should be a hunt / scavenger hunt aspect; They’re into Scooby Doo, they love anything with clues.

Exit Interview Survey

What borough do you live in? Manhattan

How many children are in your family? 3

What language or languages are spoken in your home? English and Spanish

Circle the type of museum or cultural place you and your family prefer to visit.

children’s museum      zoo        aquarium      botanical garden

art museum              history museum          other: Transit Museum / train museum

fire/ police department museum
Date: __11/10/12__________  Data Collector’s initials: _______KH_______

# of people in family group: _______2_________

# of children in family group: _______1_________  Approximate ages of children:  3-4  5-7  8-10  11-13  14-16  17+

Family is using a guide?  Yes / No  Guide is:  Cool Culture Hunt Card / Guggenheim Family Guide

Approximate Amount of Time Spent @ Each Object:  <1 min.  1-2 min.  3-5 min.  5+ min.

<table>
<thead>
<tr>
<th>Child Behavior</th>
<th>Yes</th>
<th>NA</th>
<th>Notes and/or Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does child hold the card/guide?</td>
<td>x</td>
<td></td>
<td>Has Guggenheim / cc card. Holds both of them.</td>
</tr>
<tr>
<td>Does child ask adult questions?</td>
<td>x</td>
<td></td>
<td>“5…that means..”  “Que es Van Gogh?”  “Que la pinturra?”  Parent and child switch in and out of Spanish/ English</td>
</tr>
<tr>
<td>Does child show interest in activity</td>
<td>x</td>
<td></td>
<td>Looking around at surroundings, glances up and down at card. “It Sounds kind of like…”</td>
</tr>
<tr>
<td>Does child show interest in art/object</td>
<td>x</td>
<td></td>
<td>Asks questions. Finger reading card.</td>
</tr>
<tr>
<td>Does child lead the way/set the pace</td>
<td>x</td>
<td></td>
<td>Leads brisk pace through gallery to back (cc painting) and then moves to labels, other paintings.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Adult Behavior</th>
<th>Yes</th>
<th>NA</th>
<th>Notes and/or Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does adult hold card/guide?</td>
<td>x</td>
<td></td>
<td>Yes. Adult asks for a card for himself, “She’s in the know, I’m not in the know.”</td>
</tr>
<tr>
<td>Does adult ask child questions about</td>
<td>x</td>
<td></td>
<td>Translates card into Spanish. Uses words like “perspective”</td>
</tr>
<tr>
<td>art/objects?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does adult lead the way/set the pace</td>
<td>x</td>
<td></td>
<td>Checked directions on card, pointed to stair case up when in the lobby.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>General Behavior</th>
<th>Yes</th>
<th>NA</th>
<th>Notes and/or Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do families spend time (&gt; 1 min.?)</td>
<td>x</td>
<td></td>
<td>Get as close as allowed by guard, look at painting then label information.. move to adjacent painting, making way</td>
</tr>
<tr>
<td>looking at art/objects together?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do families show interest/engagement</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>with art/objects?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Do families show interest/engagement with each other in galleries?

<p>| | | |</p>
<table>
<thead>
<tr>
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<tr>
<td></td>
<td>x</td>
<td></td>
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<td></td>
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</tbody>
</table>

Ivan bends down to hear Alexandra speaking when by the cc painting. Holding hands.

When speaking with me, he states “She likes doing detective work…wanted to do her hw first and find this painting before moving on to another.”
Date: 11/10/12  Data Collector’s initials: KH

# of people in family group: 7

# of children in family group: 3

Approximate ages of children: 3-4 5-7 8-10 11-13 14-16 17+

Family is using a guide? Yes / No

Guide is: Cool Culture Hunt Card / Guggenheim Family Guide

Approximate Amount of Time Spent @ Each Object: <1 min. 1-2 min. 3-5 min. 5+ min.

<table>
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<th>Notes and/or Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does child hold the card/guide?</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Does child ask adult questions?</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Are questions related to the art?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does child show interest in activity on card?</td>
<td>x</td>
<td></td>
<td>Oldest child (~6) says “let me see, let me see” (cc hunt card. Is not given card by adult)</td>
</tr>
<tr>
<td>Does child show interest in art/object?</td>
<td>x</td>
<td></td>
<td>Points out fruit in still life. “Hey he’s naked!” “Those guys are playing ball”</td>
</tr>
<tr>
<td>Does child lead the way/set the pace?</td>
<td></td>
<td>x</td>
<td></td>
</tr>
</tbody>
</table>

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<td></td>
<td></td>
</tr>
<tr>
<td>Does adult ask child questions about art/objects?</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Does adult lead the way/set the pace?</td>
<td>x</td>
<td></td>
<td></td>
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</tbody>
</table>

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<tr>
<th>General Behavior</th>
<th>Yes</th>
<th>NA</th>
<th>Notes and/or Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do families spend time (&gt; 1 min.?) looking at art/objects together?</td>
<td>x</td>
<td></td>
<td>Questioning, looking at. Pause in front of work as a group and discuss. “Ven, ven” – adult male leads group to sculpture of female</td>
</tr>
<tr>
<td>Do families show interest/engagement with art/objects?</td>
<td>x</td>
<td></td>
<td>“The first one I see is like a line, do you see the eye? Hand gestures toward painting.</td>
</tr>
<tr>
<td>Do families show interest/engagement with each other in galleries?</td>
<td>x</td>
<td>Constant conversation, regrouping, reading label text, laughing. Pause and wait for each other when someone moves ahead. Occasional cell phone checking.</td>
<td></td>
</tr>
</tbody>
</table>
Date: 11/10/12  
Data Collector’s initials: KH  

# of people in family group: 3  

# of children in family group: 1  
Approximate ages of children: 3-4
5-7 8-10 11-13 14-16 17+  

Family is using a guide? Yes / No  
Guide is: Cool Culture Hunt Card / Guggenheim Family Guide  

Approximate Amount of Time Spent @ Each Object:  <1 min. 1-2 min. 3-5 min. 5+ min.

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<th>Notes and/or Examples</th>
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</thead>
<tbody>
<tr>
<td>Does child hold the card/guide?</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does child ask adult questions? Are questions related to the art?</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does child show interest in activity on card?</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does child show interest in art/object?</td>
<td>x</td>
<td></td>
<td>Points, leads mom over to bronze bust.</td>
</tr>
<tr>
<td>Does child lead the way/set the pace?</td>
<td>x</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Adult Behavior</th>
<th>Yes</th>
<th>NA</th>
<th>Notes and/or Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does adult hold card/guide?</td>
<td>x</td>
<td></td>
<td>Father trails behind, reading the card. Continually reads it while walking.</td>
</tr>
<tr>
<td>Does adult ask child questions about art/objects?</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does adult lead the way/set the pace?</td>
<td>x</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>General Behavior</th>
<th>Yes</th>
<th>NA</th>
<th>Notes and/or Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do families spend time (&gt; 1 min.?) looking at art/objects together?</td>
<td>x</td>
<td></td>
<td>Parents stood in front of art, looking at it while Dad reading CC hunt card. Daughter didn’t come over, off on her own leaning over the banister and looking at people in gift shop.</td>
</tr>
<tr>
<td>Do families show interest/engagement with art/objects?</td>
<td>x</td>
<td></td>
<td>Parents looking at art depicted on cc card. Daughter off on own.</td>
</tr>
<tr>
<td>Do families show interest/engagement with each other in galleries?</td>
<td>x</td>
<td></td>
<td>Mom/ Daughter holding hands while walking through gallery space.</td>
</tr>
</tbody>
</table>
Date: __11/10/12____________ Data Collector’s initials: _____KH____________

# of people in family group: ___3________

# of children in family group: ______2________
Approximate ages of children: 3-4  5-7  8-10  11-13  14-16  17+

Family is using a guide?  Yes / No  Guide is: Cool Culture Hunt Card / Guggenheim Family Guide

Approximate Amount of Time Spent @ Each Object:  <1 min.  1-2 min.  3-5 min.  5+ min.

<table>
<thead>
<tr>
<th>Child Behavior</th>
<th>Yes</th>
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<th>Notes and/or Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does child hold the card/guide?</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Does child ask adult questions? Are questions related to the art?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does child show interest in activity on card?</td>
<td></td>
<td>x</td>
<td>Family not using card, walked by gallery that houses chosen painting.</td>
</tr>
<tr>
<td>Does child show interest in art/object?</td>
<td></td>
<td>x</td>
<td>Interested in museum architecture. Pointing at skylight, continually leaning over spiral’s railing as they walk.</td>
</tr>
<tr>
<td>Does child lead the way/set the pace?</td>
<td></td>
<td>x</td>
<td>Leaning over railing, looking down at floor, pointing at things to Mom. Moves up the spiral.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Adult Behavior</th>
<th>Yes</th>
<th>NA</th>
<th>Notes and/or Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does adult hold card/guide?</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Does adult ask child questions about art/objects?</td>
<td></td>
<td>x</td>
<td>In reference to museum architecture.</td>
</tr>
<tr>
<td>Does adult lead the way/set the pace?</td>
<td></td>
<td>x</td>
<td></td>
</tr>
</tbody>
</table>

<table>
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<tr>
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<tbody>
<tr>
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</tr>
<tr>
<td>Do families show interest/engagement with art/objects?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do families show interest/engagement with each other in galleries?</td>
<td></td>
<td>x</td>
<td>Spoke with other CC family on 3rd floor of spiral, took a picture together later on.</td>
</tr>
</tbody>
</table>
Appendix F: Data: Coded Interviews, Which Can you Imagine Using, Family Guide Data Analysis

Interview Data - Coding

1. To begin, let's talk about your visit to the Guggenheim today.

KH#1 It’s crowded, not children friendly.

CB#3 We liked everything.

What, if any, specific art pieces did you stop and look at today?  

Picasso  Figurative  Hunt Card

RF#1 The work on the Hunt Card.

RF#2 We went to Picasso. The head sculptures at the beginning.

RF#3 The Picasso Black & White Show, The Gaugin. She found the woman in the back and pointed it out to me.

KH#1 Picasso, the naked lady on the 2nd floor.

KH#2 - We stopped by so many! Acrobats, a few with acrobats in them.

KH#3 - We saw all the open corridors and rooms. Dyllan was drawn to the Picasso sculptures. Father – well, actually the ones that stuck out to me were on the 4th floor – the one with the nails and hammer, “I can’t make work like this” and the one with the video and bed.

KH#4 - Kandinsky and Picasso; basically the Modern art section.

CB#1 The weird ones, ones with the body deformed

CB#2 Mom said both her and her daughter liked the naked women statue that had plums in her hands. And they stopped at other nude ones. Stopped at the painting on the card and the mom made her daughter hunt for it.

CB#3 One with a family, one with a women, the one on the Hunt Card and many more

How did you decide which works of art to stop at (Probe: did you select them or did your child select which pieces to stop at)?  

Parent  Child  Wander
KH#1 *We just came and wandered.* It’s our first time here, it’s always so crowded.

KH#2 *Jada led me;* she was the one who said I wanna see that. She was excited to see all the paintings. She likes this type of stuff.

KH#3 *We just showed up, wanted to see what was there.*

KH#4 *If it looked simple enough or identifiable things for the boys.* Such as simple shapes, faces…basically simple shapes.

CB#1 *Ones that caught my eye, ones that were unique.* The mom picked them.

CB#2 *Both mom and daughter picked.* Stopped at ones that were different, ones where you had to look deeper at it, get more out of it.

CB#3 *Tried to look at all and tried to see the names* and what they try to say. Tried to ask son what does he see.

RF#2 *We followed the loop.* We didn’t go to anything specific. This is our 1st time here so we didn’t have any specific.

RF#3 *I follow her lead.* She likes models. Models and paintings. We go to a piece, then go to the title. I point attention to the date, the artist – common things across works, the signature, numerals. She wasn’t interested in the shapes [on the Guggenheim Family Guide]. She wanted to find the triangle staircase. She liked the architectural parts.

Did you stop at the work featured on the hunt card? **Yes**  **No**

KH#1 - *Not yet.*

KH#2 - *With the horse and the man?*

KH#3 - *Yes.*

KH#4 *No, we couldn’t find it.*

CB#1 - *No*

CB#2 - *Yes*

CB#3 *Yes*

RF#2 *Yes*

RF#3 *She found the lady on the card.* I don't push other activities. If I encourage her to draw, she
will. Maybe we’ll do it at home. We try to relate things we see in the museum to other things outside.
She wanted to find the painting. She likes detective work. She found it and builds off the main activity [on her own].

(if yes) how did you use activity on the hunt card? Please give me an example of what you mean.

| Card, Question/Facts | Kid Card Yes | Kid Card No |

KH #2 I looked at the front of the card, didn’t look at the back until we were already at the elevator. 

(after leaving the painting) I was trying to her the questions on the card and it went well. I would have done the activity if I had known it was there.

KH# 3 The two of us did them, Dyllan walked over to look over the railing. I think they’re more for after the museum, for older kids who have more focus.

CB#2 Noticed the lady in the background of the art piece. Mom asked child can you find the women. The child thought she found strawberries in the painting.

CB#3 No because someone else had the card but did ask questions about what child noticed and did the picture before hand with the 2 guys in the garden.

RF#2 I read the Cool Fact to him. He wasn’t that interested. Just wanted to be carried.

RF#3 She found the woman in the back and pointed it out to me.

RF#1 We didn’t do the activity.

What worked about the activity?

CB#2 Lady in the picture looked deeper, asked to find particular picture in the art work

RF#2 The fact part.

What didn’t work?

RF#3 The Pre/post activities are not interesting. We make our own.

What kinds of prompts or information would you like to see on the card?

Book Suggestions  Art Facts/Information
RF#1  Yes. (Family did not do the activity. Child was not that interested.)

RF#2  More information about the painting, more about the artists. The facts make you understand more what the painting is about.

RF#3  I would like to see book suggestions – If you liked this painting, look for these books at your local library.

KH#4  I like the background information, the specificity. I already ask them “what do you see” which is on there.

CB#3  I like cool facts because you get interested and can look and see if true or not.

How did your child respond to doing the activity? Please give me an example of what you mean.

RF#1  We didn’t do the activity. My daughter was not that interested in it/the artwork.

CB#2  Child was engaged and kept looking for it and found it. It was good for her.

RF#3  She wanted to find the painting.

Did your child ask any questions about the museum, artworks you looked at, hunt card activity? What were those questions?  Yes  No

RF#3  She asked where could it be? We asked a guard.

CB#2  The child asked why are the people naked.

CB#3  Yes, he asked about the man.

RF#2  No questions. He didn’t have any.

2. Let’s talk a little bit more about the Cool Culture Hunt Card. Take a look at this one.

Is there too much stuff  Not enough stuff  Is it confusing  Is it easy to read and understand

Easy to read & understand  Fine as is

RF#1  There is a lot of information on the card. It’s good. Yes, it’s easy to understand.

RF#2  It’s easy to read and understandable. I would be good if it was in Spanish. It’s a good size, there’s not too much to read.

RF#3  For her, she loves to read. I’m not sure she read the activities. I like the idea [of the focus on
one work]. Like the Turner exposition at the Met. She watched everything in two paintings. There were so many that I would have like to look at, but she wanted to look at one thing, and that’s awesome. It’s a starting point for those not much into museums. She doesn’t need the card, but she likes to work with it.

KH#1 - **It’s perfect because I can just grab it.** You can see the artwork (begins actively describing painting, “I think this dark area is a road, maybe a river…” I ask them to describe it, what do they see. First she said it’s like an animal, then a dog, then a bird. You can interpret it differently.

KH#2 - **I think it’s just fine.**

KH#3 - **Basic information.**

KH#4 - **Just right.** What do you see? I already ask them that. The card gives me more questions beyond that.

CB#1 **It is easy to read and understand**

CB#2 **It is easy to read and understand.** Thought it was good that gave hint to where the painting was and where to look but might be negative as people might just go there.

CB#3 **It is easy to read and understand**- want a little more on it, more cool facts and pictures or picture with cool fact under it.

What would make you want to use this card? **Guided Experience or Purpose**  **Facts/Background**

KH#3 **The intent is to help you find the art,** made me look at the painting. **Want the facts; it’s a good intro if you don’t have an art background.**

KH#4 **Background stuff is useful and specific.**

CB#1 **Facts about the place,** questions on it. **Like the hint part,** Like the before and after

CB#2 **To have a purpose**

CB#3 - want a little more on it, **more cool facts and pictures or picture with cool fact under it.**

Information

RF#2 **More cool facts. Cool facts, as you walk around the museum.** When you’re new, **what the experience is going to be like.** What to expect at the museum. Some facts.
Would you want a card like this to help you at a museum whenever you visit?

Yes  Yes & more information  No

RF#1  Yes.

RF#2  Yes! It’s nice to have, even for the children’s museum. Like why that was created. Why that was put into place. Why use that piece at the museum. More information like that for the exposition

RF#3  Yes. I think it’s good for the families that don’t go. We go all the time. But we still like to use the cards.

KH#1  Yeah with more questions of art, history. Keep it brief but precise. You can make a scrapbook recording your museums visits (with all of your cards). Get home and teach your kids.

KH#2  Yes, because if you don’t know how to start a conversation, it helps you. When we first came in I was so overwhelmed and then I realized I could ask her these questions and it’s really helpful.

KH#3  For her age it’s not useful. Maybe for ages 7, 8, 9.

Father adds - I think it would be good for a group of adults and children, to organize a program with families or schools, like a treasure hunt.

KH#4  Yes, to use during multiple or repeat visits it will help to guide beyond that initial what do you see. More activities, but it seems more for older kids.

CB#1  Yes, gets into it, makes you want to look and search more. Gives kids and moms imagination.

CB#2  Yes

CB#3  Yes

3. Now I’d like to talk about museum visit in general. What kind of museums do you and your family like to attend?  Art  History  Other

KH#1  Children’s Museum (CMOM); Children’s Art museum – that one is really small; Museum of Natural History; Brooklyn Museum; Firefighter Museum; Transit Museum; MoMa science – that one in Queens. What is it called?

KH#2  Wherever they have hands-on activities, wherever she can explore and touch things. I think you learn more like that. Like the children’s museum, I used to work there years ago in the office.
KH#3 **AMNH** – because there’s animals, dinosaurs, she’s into planets and stars.

KH#4 **Met, CMOM** – the boys can’t get enough of that place. The **Guggenheim** a few times. I remember the Euroclub exhibit that was here; it was 4 screens techno music playing, 4 images dancing. They were dancing and I thought to myself it was their first club experience. Museums should be interactive like that, but we had to leave because the boys were distracting to the other visitors.

CB#1 **Ones with animals,** he is young and it is good for his age. **Hands on museums,** things that teach him.

CB#2 **Children’s Museum** Don’t mind art museums, like the sculptures as opposed to paintings. Get annoyed if it is hard to understand or if it is too easy.

CB#3 Children’s museums and we want to go to the **Intrepid.**

RF#2 **The Natural Museum, Children’s Museum,** I would like to visit all of them.

RF#3 Met, **Children’s Museum, AMNH, NYHS, Noguchi, MoMA, Tenement Museum,** which we can link to her social studies curriculum, **Studi Museum.** I just want her to have the experience. Like when we saw the Turner at the **Met.** There were so many paintings that I wanted to see. I could have stayed all day. But she just looked at two. We spent a long time looking, but she was done after two. It’s ok though because she really looked. She was asking me about the titles and other things. It didn’t feel like a waste because we didn’t have to pay. So we can go and we don’t have to stay for the whole afternoon and we still have a good experience.

Have you ever used a Cool Culture Hunt Card at another museum/institution? Where?

RF#1 No.

RF#2 Yes, for the **Children’s Museum.** That’s it. I used it years ago with my older kids.

RF#3 No. I’ve known about them, but we usually have a plan. We research beforehand. I’ve looked at the website more lately, I’m checking the newsletter more.

KH#1 At all of those museums.

KH #3 Used Cool Culture at **AMNH** for a couple of hours with a friend, she enjoyed that.

CB#1 Yes, at the **Central Park Zoo** and can’t remember the other.
CB#2 No

CB#3 Yes, at the Central Park Zoo and Museum of Natural History and American Indian (which was not as interesting)

Can you talk about that experience/those experiences?

KH#1 Took a picture of the kids at each of the museums, to remember it.

CB#1 He likes animals and gets excited.

RF#2 I give it to the girls. It gives them more information. They do the activity. They’re older so they can do it now. They are 12 and 17.

4. When your family visits museums, do you bring something to do there or do you like family materials to be provided at the location? __________ Want Materials  __________ Do Not Use

RF#1 We use the map.

RF#2 We just walk around. If it’s available quickly, if it’s there, we grab one, sure.

RF#3 It varies. Sometimes she wants one. Sometimes we put our own information together.

KH#1 I just like to go. We go every other week, it’s like an adventure to them.

KH#3 We just show up, walk around and wander. What we really try to do is make them playdates with her friends or cousin. Like at a zoo. At AMNH, she ran around with her cousin but it’s the atmosphere – she runs by dinosaurs, or a deer behind a glass window.

KH#4 We take the Met kids map every time we go, we reference it about 50 / 50. Prefer to take something at the museum when we arrive.

CB#1 Would like for it to be provided.

CB#2 No, do not bring anything.

CB#3 We want them to be provided because it is easier.

Can you provide me with more details about that?

CB#1 It is easier and more fun for them.

CB#3 They also wanted to be provided with audio guide and if they had known that it was free they would have done it because the museum is so big and kids get tired and maybe can listen to audio
guide.

5. Here are some examples of family materials.

- MoMA Whitney Biennial
- Met’s Islamic Gallery Family Guide
- Cool Culture Building Blocks

Which one(s) can you imagine your family using? Why is that?

RF#1 MOMA – This one is too simple looking. (After looking at the content) The shapes are good for the kids

RF#1 Whitney – Subject is very interested in this resource. Likes that there is a lot of information and it’s substantial. Likes the format.

RF#2 MOMA, MET

RF#3 MoMA – I like the format. It’s light. The lettering, colors and shapes are nice. It’s not threatening.

Whitney – It looks like it’s for older kids. It’s less visually, it’s not really appealing, but it’s a notebook. She loves notebooks. And the drawing space.

Met – I like the colors and presentation. It looks lighter. It’s not that scary. The format – accordion.

Building Blocks – Playful, fun, not that scary. She loves keychains. It’s small and this is a keychain.

KH#1 Whitney – Would enjoy the movement activities

Cool Culture Building Blocks – colorful, smaller, compact, easy to fit in your bag.

Images should be something that the kids like, something to attract their eyes

Whitney images of dog, flowers

KH#2 Cool Culture Hunt – Short, simple and to the point.

Blocks – I like the card better. This has too much information, you don’t want to read all this.

KH#3 Yeah, I stand by the first one (Blocks). It has brighter colors, colorful, different. You can wear it on your jeans loop – it’s easy. Flip through it… could be more grabbing, font could be bigger.

KH#4 MoMA – I like that it include images of signage, my son loves signs. He could maybe count how many he sees, use them as a guide.

Blocks – Brief but specific. Has the before and after – it’s simple, an idea that you can build on.
Whitney – specific floors, specific pieces, keeps them focused. This is really cool. The CC hunt seems to be for older kids. I just have to wrangle the boys, focus them – say okay we have to go here, look at this one piece. You can draw on the reverse of these pages, it’s like an artist sketchbook. You can write notes on it too – we do a lot of workbooks at home. Cool Culture card seems to perfect, you can’t work on it.

CB#1 Whitney– some of these are cool.

Cool Culture Building Blocks– liked the hands on and verbal, speaking parts. Liked that can learn magic words.

CB#2 Cool Culture Building Blocks Cards– liked it because it has a purpose and things to look for

CB#3 Cool Culture Building Blocks because you can read about the signs and that is important so you can explain where to go, gives idea if don’t know where to start. Liked the rhyming. Their son would like the question and would try to answer it and could check on the back.

Met– show map and information and what to see and go to it and questions, keep interest.

Whitney– activity gives you what to do. Like the Curtis one. Liked that you could draw and it asked questions.

Which one(s) make you say “We NEED to visit that museum!” What is it about the materials that make you say that? (probe for specific answer)

RF#1 Whitney– resource – “It feels complete.”

RF#2 MoMA– It stands out because of the floorplan. The layout, you need to know where things are in the museum. It’s information from the get-go, but then it’s just activities. It invites you in terms of visiting.

Met– It looks nice. The colors and the design. It’s intriguing. You want to find out what it’s about.

RF#3 MoMA! And the Whitney. It’s a book. A book that you can write in. She loves notebooks. This is very appealing.

KH#3 I thought the CC Hunt card was a generic brochure when it was handed to me; I just folded it and stuck it in my bag. He grabbed it out of my bag and started reading it. It’s simple and specific, the blocks are general – It really depends on where you’re going.
Father – I like the background information (on the hunt card). I think cards should include it because what should we as the novices be looking for? Why is some of this art in the museum, what makes it famous or important? Because you see some that look like a kid could do them but we’re not selling my child’s work for 12 million dollars. It clues you in. The hunt card focuses your attention.

CB#2 Whitney

6. I notice that you didn’t choose this/these materials. Can you take another look at them? What about it/them is/are not appealing to you? (probe for specific answers)

   Coded the same way as previous question, but for the opposite - “No”

KH#1 I want activities to do; some places don’t have great descriptions (of label information).

KH#2 Whitney – What is this? I don’t like it already.

Met – I don’t even want to look at it to tell you the truth, it’s too much.

KH#3 Met – too big and blah. I don’t like the colors.

KH#4 The one from the Met is more of a keepsake to me because of the imagery. I don’t seem them writing on it, the paper is really nice it seems like a magazine to me.

RF#1 This one (Met) is important, but it looks too old.

CB#1 Not a lot of hands on. Better learning with hands on for 3 year old. He doesn’t know how to stay still and reading to him is not the way to go.

CB#2 MOMA – not for everyone, only if into that

Whitney -no too much information

Met-no

CB#3 might be too big when open it up

RF#2 Whitney – it’s plain. The information inside is good, but it seems so plain.

Building Blocks – I don’t like this. It doesn’t give you any information about where you’re at. No information about the place.

Is there anything about them that is appealing? (probe for specific answers)

KH#4 The photographs, more like a keepsake than a workbook. I haven’t seen this at the Met.
CB#1 Hands on Building Blocks

CB#2 (Moma) Floor map because if it is something you don’t know about it tells you how to get around.

What do you like most about it/them? Why?

CB#1 Hands on

Can you imagine using it/them at a museum?

KH#2 Maybe the cool culture blocks, the others are just way too much.

RF#1 The MoMA one maybe.

RF#2 The Met one.

CB#1 Yes if it has Hands on

CB#2 I can imagine using the Building Blocks one.

CB#3 Yes

7. If you and your family could create your own guide to use, what would you include?

Provide list of elements: map / directions facts / information drawing space questions at home activities museum activities note to adults what size?

KH#1 ● map / directions ● facts / information ● drawing space ● questions ● at home activities – to see what they remember after the trip, sometimes we do them especially if my husband couldn’t make the trip with us. ● museum activities ● note to adults ● what size? – small

KH#2 ● map / directions – The CC yellow paper, invitation directions? They were perfect. (directions to arrive at the Guggenheim) ● facts / information – tiny bit, just a blurb. Don’t get crazy with it. Short, sweet, to the point. ● museum activities – Really just the questions, what to do while we’re here. ● what size? – Nothing bigger than the cool culture hunt card!

KH#3 ● facts / information – Include something like “Picasso was 12 when he drew this.” Say what makes it special. ● museum activities ● note to adults Include things to do in the museum, maybe a connect the dots and you end up with your own Picasso; quizzes; scavenger hunts – you know, you go to one painting and then it will say alright now go to this painting. Doing so will let you unlock the secret code. By the first floor of the museum she was like “why am I here? Where are my friends?”

Father – These kids are used to phones, technology. You want to keep them interested and bring them
back to the museum, make them want to come again. Maybe with the scavenger hunt type thing have them use a phone, they have to take a picture and earn information or unlock something.

There should be a family day or something where it says Come on Sunday from 9 – 3 and you go with your family. And a family would be at least one adult, one child, and it would be families only. It should be free.

KH#4 ● map / directions ● drawing space ● Notes to adult / size / drawing space – (references whitney guide) while kids are looking at the art or the questions, I can look at the few sentences for me too. That’s a “True family activity” because it’s for all of us, there really can be something that is for fun for all. I’d like it to be the size of the Whitney, and if I’m getting specific I would want the spiral on the side rather than the top. That way you can open and see both the information and your drawing space side by side. There would be elastic to hold it together, and a pencil on the side. With a sketchbook / spiral notebook, there is nothing to fall out or lose.

I think there should be a hunt / scavenger hunt aspect; They’re into Scooby Doo, they love anything with clues.

RF#1 ● map/directions ● facts/information-yes ● drawing space - “Claro que si!” ● questions ● at home activities ● museum activities ● note to adults ● Whitney Resource size

RF#2 ● map/directions ● facts/information- about the art works, what’s being shwon at the time of the visit ● drawing space -not unless we’re going to the children’s museum● questions ● at home activities ● museum activities Yes! ● note to adults - if the other information is there, I wouldn’t think I need notes ● Hunt Card size - it’s not too small, it’s not too big

RF#3 ● map / directions ● drawing space ● at home activities – Yes! Book follow ups. Look in local library ● museum activities – Where can you find x, y, z? Interactive ● note to adults – for me not necessary, but maybe for some one else. Small historical blurbs – she likes history. For me, I don’t care. I want the emotional reaction, but she likes the facts. ● what size? – she likes all shapes.

Less bulky is more attractive.

CB#1 ● drawing space yes ● at home activities yes ● museum activities yes ● what size? Size of the Cool Culture Building Blocks because you can put it into your pocket and not worry about it.

CB#2 ● map / directions -yes ● facts / information-yes ● at home activities-yes ● note to adults-yes ● what size? The Building Blocks one. It is short and to the point.

CB#3 ● map / directions-yes ● facts / information-yes ● drawing space but depends on space can’t be too big ● questions very important, more questions go for kids ● at home activities-yes ● museum activities-yes ● what size? The Cool Culture size, can be front and back or book. Something easy to handle.

Exit Interview Survey
What borough do you live in?
KH#1 Bronx
How many children are in your family?

KH#1 2
KH#2 1
KH#3 1
KH#4 3
RF#1 1
RF#2 4
RF#3 1

CB#1 One
CB#2 One
CB#3 Two

What language or languages are spoken in your home?

KH#1 English & Creole
KH#2 English
KH#3 English
KH#4 English & Spanish
RF#1 Spanish
RF#2 English
RF#3 English, Spanish, French
CB#1 English and Spanish
CB#2 English
CB#3 Spanish

Circle the type of museum or cultural place you and your family prefer to visit.

- children’s museum
- zoo
- aquarium
- botanical garden
- art museum
- history museum
- other _____________

KH#1 we’ve been to all of these
KH#2 All of them
KH#3 Children’s museum, zoo, botanical garden, history museum
KH#4 All of them, + transit museum / firefighter/police museum
RF#1 All of them - visit the Met a often. And the zoo.
RF#2 Children’s museum, zoo, aquarium, history museum
RF#3 All of them Other: galleries, handcrafts, flea markets
CB#1 Children’s museum, zoo, aquarium, botanical garden, art museum
CB#2 Children’s museum, zoo, aquarium
CB#3 Zoo Circled but underlined Children’s museum, aquarium, botanical garden and art museum

Breakdown of “Which ones can you imagine your family using? Why?”

Design means color choice, font, visual appeal, layout, size
Format means paper weight/type, type of book (accordion, sketchbook)
Content means factual information, maps, directions

Preferred Family Guides and POSITIVE reasons why

Moma - 4
RF#1 - Content (the shapes are good for the kids)
RF#2 - Content (floorplan, information from the get-go)
RF#3 - Format, Design (light, the lettering, colors, and shapes are nice. not threatening)
KH#4 - Content (images of signage)

Whitney- 6
RF#1 - Content, Format (substantial)
RF#3 - Format (notebook), Design (drawing space)
KH#1 - Content (movement activities, images/ works of art that are interesting to kids)

KH#4- Format (artist sketchbook), Design (draw on the reverse, write notes on it),
Content (specific pieces, specific floors)

CB#1

CB#3 - Design (draw on it), Content (activities, asked questions)

**Met- 3**

RF#2

RF#3 - Design (colors and presentation), Format (accordion style)

CB#3 - Content (map and information)

**Cool Culture building blocks -7**

RF#3 - Format (keychain)

KH#1 - Design (colorful, smaller, easy to fit in your bag)

KH#3 - Design (brighter colors, colorful, different), Format (you can wear it on your jeans loop, easy)

KH#4 - Content (brief but specific, an idea you can build on)

CB#1 - Content (like hands on and verbal parts)

CB#2 - Content (purposeful and things to look for)

CB#3 - Content (signs, rhyming)
Unappealing guides and reasons why

Moma -1
  CB#2

Met - 5
  KH#2 - Content (i don’t even want to look at it, it’s too much)
  KH#3 - Design (too big and blah, i don’t like the colors)
  KH#4 - Design (keepsake because of imagery, like a magazine), Format (i don’t see them writing on it, the paper is really nice)
  RF#1 - Content (it looks too old)
  CB#2 - no

Whitney -3
  KH#1 - Content (what is this? I don’t like it already)
  CB#2 - Content (too much information)
  RF#2 - Design (it’s plain)

Building Blocks -1
  RF#2 - Content (it doesn’t give you any information about where you’re at)

If you and your family could create your own guide to use, what would you include?
Map/Directions

KH#1
KH#2
KH#4
RF#1
RF#2
RF#3
CB#2
CB#3

Facts/Information

KH#1

KH#2 - tiny bit, just a blurb.

KH#3 - say what makes it [the art] special

RF#1

RF#2 - about the art works, what’s being currently shown

RF#3 - small historical blurbs

CB#2
CB#3

Drawing Space
KH#1
KH#4

RF#1 - claro que sí!

RF#2 - not unless we’re going ot the children’s museum

RF#3
CB#1
CB#3

Questions

At- home activities

KH#1 - to see what they remember after the trip, to include husband if he couldn’t make it

RF#1
RF#2

RF#3 - book follow ups

CB#1
CB#2
CB#3

Museum activities

KH#1
KH#2 - really just the questions

KH#3 - maybe a connect the dots and end up with your own picasso, scavenger hunts/secret codes, quizzes

RF#1

RF#2 - yes!

RF#3 - where else can you find x, y, z

CB#1

CB#3

**note to adults**

KH#1

KH#3

KH#4 - while the kids are looking, I can look at the few sentences for me too

RF#1

RF#2

RF#3

CB#2

**preferred size**

KH#1 - small

KH#2 - nothing bigger than the hunt card

KH#4 - the size of the whitney guide

RF#1 - size of the whitney guide
RF#2 - size of the hunt card

RF#3 - less bulky is more attractive

CB#1 - size of building blocks

CB#2 - size of building blocks

CB#3 - size of cool culture
UNIT 1 INTRODUCTION TO WORLD GEOGRAPHY AND WORLD COMMUNITIES

UNIT 2–7 CASE STUDIES OF A COMMUNITY IN: AFRICA, ASIA, SOUTH AMERICA, THE CARIBBEAN, MIDDLE EAST, EUROPE, SOUTHEAST ASIA, OR AUSTRALIA

TEACHER SHOULD SELECT 3-6 WORLD COMMUNITIES TO STUDY THAT REFLECT DIVERSE REGIONS OF THE WORLD

September–October
November–June

Essential Question: What are the important features of communities throughout the world?
Essential Question: How do culture, history, geography, people, and government shape the development of a community?

Culture, Civilization, and Historical Time

• All countries and civilizations have culture 2.1c
  • Culture encompasses all that people do, create, value, and believe 2.1c
  • Cultures and civilizations develop and change over time 2.1c, 2.2d
  • Countries and civilizations have cultural landscapes (pyramids, silos, windmills, skyscrapers) that include old and new features 2.2d
  • Historical time can be measured and represented by timelines (eras [BCE/CE], millennia, centuries, decades) 2.2a, 2.2b, 2.2c
  • Changes can be observed in a person’s way of life (transportation) 4.1, 5.1
  • All peoples have rich cultural traditions that are passed down from generation to generation in a variety of ways 2.1

FOCUS: Case study of an African community (Nigeria, South Africa, Zimbabwe, etc.)
  – location and key geographical features 3.1c
  – impact of geography and climate 3.1e, 3.2a
    • – people and groups then and now (issues of diversity/homogeneity) 2.3a, 2.3b
    • – economic systems and trade (marketplace) 4.1e, 4.1f, 4.2
    • – important contributions (inventions, folk tales, resources, etc.) 2.1c
    • – the legacy of traditional culture (arts, music, dance, literature) 2.1a, 2.1c, 2.2d
    • – celebrations and important events 2.4c
    • – family structures, religion, school, work and leisure time 2.1c, 2.4b
    • – differences between urban and rural communities 2.1a, 2.4b, 2.4c, 3.1d, 3.1e

FOCUS: Case study of an Asian community (China, Japan, Vietnam, etc.)
  – location and key geographical features 3.1c
  – impact of geography and climate 3.1e, 3.2a
  – people and groups then and now (issues of diversity/homogeneity) 2.3a, 2.3b
  – economic systems and trade 4.1e, 4.1f, 4.2
    • – important contributions (inventions, folk tales, resources, etc.) 2.1c
    • – the legacy of traditional culture (arts, music, dance, literature) 2.1a, 2.1c, 2.2d
    • – celebrations and important events 2.4c
    • – family structures, religion, school, work and leisure time 2.1c, 2.4b
    • – differences between urban and rural communities 2.1a, 2.4b, 2.4c, 3.1d, 3.1e
FOCUS: Case study of a European community (England, Italy, Sweden, Romania, etc.)
– location and key geographical features 3.1c
– impact of geography and climate 3.1e, 3.2a
– people and groups then and now (issues of diversity/homogeneity) 2.3a, 2.3b
– economic systems and trade 4.1e, 4.1f, 4.2
  • important contributions (inventions, folk tales, resources, etc.) 2.1c
  • the legacy of traditional culture (arts, music, dance, literature) 2.1a, 2.1c, 2.2d
  • celebrations and important events 2.4c
  • family structures, religion, school, work and leisure time 2.1c, 2.4b
  • differences between urban and rural communities 2.1a, 2.4b, 2.4c, 3.1d, 3.1e

FOCUS: Case study of a South American community (Brazil, Peru, Argentina, etc.)
– location and key geographical features 3.1c
– impact of geography and climate 3.1e, 3.2a
– people and groups then and now (issues of diversity/homogeneity) 2.3a, 2.3b
– economic systems and trade 4.1e, 4.1f, 4.2
  • important contributions (inventions, folk tales, resources, etc.) 2.1c
  • the legacy of traditional culture (arts, music, dance, literature) 2.1a, 2.1c, 2.2d
  • celebrations and important events 2.4c
  • family structures, religion, school, work and leisure time 2.1c, 2.4b
  • differences between urban and rural communities 2.1a, 2.4b, 2.4c, 3.1d, 3.1e

UNIT 1 INTRODUCTION TO
WORLD GEOGRAPHY AND WORLD COMMUNITIES
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TEACHER SHOULD SELECT 3-6 WORLD COMMUNITIES TO STUDY THAT REFLECT
DIVERSE REGIONS OF THE WORLD
September–October
November–June
Essential Question: What are the important features of communities throughout the world?

Essential Question: How do culture, history, geography, people, and government shape the development of a community?
  • All peoples have beliefs, religion, traditions 2.1a, 2.1c
  • All peoples provide for their needs in a variety of ways (food, clothing) 2.1a, 2.3c, 4.1a
    – development of government 5.1a, 5.1c, 5.1e
    – symbols and national holidays
    – changes over time (family structure, economic system, political system, trade) 4.1e, 4.1f, 4.2 5.3a
  – key events and people in history 2.3b, 2.4a
  – challenges of current issues and problems 2.2a
  – development of government 5.1a, 5.1c, 5.1e
  – symbols and national holidays
  – changes over time (family structure, economic system, political system, trade) 4.1e, 4.1f, 4.2 5.3a
– key events and people in history
  2.3b, 2.4a
– challenges of current issues and problems 2.2a
– development of government
  5.1a, 5.1c, 5.1e
– symbols and national holidays
– changes over time (family structure, economic system, political system, trade) 4.1e, 4.1f, 4.2
  5.3a
– key events and people in history
  2.3b, 2.4a
– challenges of current issues and problems 2.2a
– development of government
  5.1a, 5.1c, 5.1e
– symbols and national holidays
– changes over time (family structure, economic system, political system, trade) 4.1e, 4.1f, 4.2
  5.3a
– key events and people in history
  2.3b, 2.4a
– challenges of current issues and problems 2.2a
  • – Ask authentic questions
  • – Use prior knowledge to make predictions about new information
  • – Select and use appropriate sources to answer questions
  • – Use at least two sources for research projects
  • – Question text during reading and listening
  • – Use simple note-taking strategies
  • – Match information found with questions and predictions

**Information Fluency Continuum**
– Interpret or explain main idea and support with evidence
– Use writing process to express new understandings – Create a product with a beginning, middle, and end – Speak clearly to convey meaning
– Select and present creative products in a variety of formats
– Identify and evaluate the important features for a good product
– Read a variety of fiction and non-fiction for enjoyment and information
– Participate in discussions and listen well – Show respect for the ideas of others
– Work collaboratively
– Credit sources by citing author and title
– Draw conclusions about the effects of current events
Appendix H: Permission Letter

March 11, 2013

To whom it may concern:

I am a graduate student at the Bank Street College of Education in New York City. As part of my graduation requirement, I am preparing an Integrative Master’s Project on family visits to Museums and would like to request permission to include the following material:

Name of Institution (to be referenced in a proposed family guide)

The Integrative Master’s Project will be shared as a PDF with the Bank Street community in a password-protected searchable database and may also be submitted as a PDF to the Bank Street Library where it would be catalogued as part of the Library collection and entered into an international database for wider circulation.

Sincerely,

Katie Hillman

*Note: This letter of permission was sent to several New York cultural institutions. The two formal responses I received are included here; the other informal responses are in personal communication. Three institutions requested did not respond.
Dear Katie Hillman,

Thank you for your inquiry below. You have our permission to include the name of the Metropolitan Museum of Art in your educational project which is part of the fulfillment of the coursework and assignments for your graduate degree.

Sincerely,

Julie Zeftel

Julie Zeftel / Senior Manager of Rights & Permissions
Digital Media Department
The Metropolitan Museum of Art
1000 Fifth Avenue New York, NY 10028
p: 212 650-2772 f: 212 396-5050
julie.zeftel@metmuseum.org

Hi Katie,

Thank you for reaching out to us! We are happy to grant permission to include our name, the Museum of Chinese in America, in your project. Please let me know if you have any additional questions.

Best,

Emily

Emily Chovanec Schappler | 艾蜜丽·雪法尼克·莎璞乐
Associate Director of External Affairs | 对外事务部助理主任
Museum of Chinese in America (MOCA) | 美国华
T| 电话 212.619.4785 ext 4152
Third Grade Explorer’s Guide
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**Disclaimer** - This is not a definitive guide of all relevant art, artist, countries or peoples. It is intended as an introduction to art from around the world in multiple contexts and is not intended to represent a continent in its entirety.
NOTE TO ADULTS

This guide is intended to support your third grader’s social studies curriculum and their critical thinking skills by exposing them to art objects from different cultures.

Encourage them to try the suggested activities, which require them to use their developing inquiry skills, and let them explore with friends and family.

For suggestions on how to facilitate critical thinking based conversations, turn to the end of the guide.

MUSEUM TIPS

Pick one area of the museum to focus on; it’s exhausting to try and see the whole place in one day.

Ask guards for help – they’ll point you in the right direction.

Check to see if the museum has any apps for your phone before you go.
How to be an EXPLORER!

Your mission is to discover treasures from 4 continents:

ASIA  EUROPE  AFRICA  SOUTH AMERICA

Observe closely, ask questions, wander and learn.

Some suggestions for objects are included.
Search and find them, but remember ....

You are the EXPLORER.
IT’S UP TO YOU!
What characteristics does an explorer have? An artist? Do they overlap?
To explore the continent of **Africa**, head to **The Metropolitan Museum of Art**

1. Once you get your ticket, go through the gallery on your left.

2. Walk through the Greek and Roman gallery until you reach the giant column.

3. Turn right and walk straight through the entry of Arts of Africa
Have an adult time you and a friend. How many adjectives can you name for this piece in 30 seconds?

What made you choose those adjectives?

Make up a dance about this artwork, describing what it was used for or what it represents. **RECORD IT!**

*Ci Wara Headdress, 19th – 20th Century, Mali*

**EXPEDITION NOTES:**
What objects could this artist use to make art? What makes you say that?

If this was music, what would it sound like? Why?

What is this artwork about?

Between Heaven and Earth,
El Anatsui, 2006 Nigeria
If you dare to explore further but your feet need a rest, switch continents by going to METMUSEUM.ORG

Find!

The Palace of 9 Perfections Yuan Jiang, 1691

Tip!

Search in the collections or type the name into the SEARCH BAR. ZOOM in to see the details!
EXPEDITION NOTES:

You are trapped inside this painting.

What do you smell?
Hear? See?

What makes you say that?

What country is this?

Challenge a friend or family to a game of I SPY using this artwork.
To explore Asia, head to the Museum of Chinese in America

Tip! Once you enter, walk through and explore the “Within a Single Step” exhibit to your left.

Make sure to PULL OUT the drawers and HIDDEN FEATURES on the WALL. You’re encouraged to touch things here!

Note for Adults - This museum discusses on e groups’ experience in America, not the Asian continent. Connections exist but do not represent all facets of individuals or countries.
What is this map showing?

Pick a red line, find the start and end points. What do you think you would need to make this journey?

What would your family's red string look like? Draw yours on your guide's map!
To explore *South America*, head to the American Museum of Natural History

1. Enter through the main hall entrance, behind the Teddy Roosevelt Statue on Central Park West.

2. Walk to Hall of Asian Peoples entryway on your left.

3. Keep to your right as you walk through, you will enter Hall of South American Peoples on your right.
Find!

Huánco Pampa: An Inka City

What do you notice about this model?

How would you describe it?

What was daily life like? Can you find any evidence to support your thinking?
EXPEDITION NOTES:

Can you find other Inka objects that help paint a picture of daily life?

Draw and label them here.
Explore South America further in Museum of Modern Art’s Online Collection

1. Go to Moma.org with an adult.

2. On the bottom, click view collections and search “Ibirapuera Park”

EXpedITION NOTES:
What would your perfect park have? **Design** it using rectangles and other symbols. Make a key for your map.

Is this similar or different to the Inka city? How so?
Your fourth continent to explore is **Europe**
Return to the **Metropolitan Museum of Art**

1. Walk straight up the main staircase.
2. Enter the hall of European paintings directly in front of you.
3. Walk straight and then head through the doorway on your right.
4. Search for gallery #610.
Look!

Why do you think a portrait was painted of this man?

How would you want your portrait painted?

What objects would you include and why?

What would you be wearing? Where would you be?

Quick!
Strike a pose for your portrait.
Have your friend or family member pose as well.
What’s similar or different about the way you posed.

Don Gaspar de Gúzman
Diego Velazquez, 1635, Spain
To continue your exploration of Europe, head to Museum of Modern Art.

Find!

Three Musicians, Pablo Picasso, 1921

How is this figurative work similar or different to the Velazquez portrait you saw at the MET?
EXPEDITION NOTES:

Describe this painting using verbs. What are they doing? What does it sound like?

With a friend, try to copy the poses of the figures. Where do your arms go? Your legs?
**Book List**

**Asia**
The Magic Brush
by Kat Yeh

Crouching Tiger
by Ying Chang Compestine

The Great Wall of Lucy Wu
by Wendy Wan – Long Shang

Dragons of Silk
by Laurence Yep

**Europe**
Anno’s Spain
by Mitsumasa Anno

Three Golden Oranges
by Alma Flor Ado

Picasso
by Mike Venezia

**South America**
The Land of Lost Things / El Pais de las cosas perdidas
by Dina Bursztyn

Starfields
by Carolyn Marsden

Afternoon on the Amazon
by Mary Pope Osborne

Machu Picchu
by Elizabeth Mann and Amy Crehore

**Africa**
Chirchir is Singing
by Kelly Cunnane

Have Fun Anna Hibiscus
by Atinuke and Lauren Tobia

Ellray Jakes is not a chicken!
By Sally Warner

Heart and Soul
by Kadir Nelson
NOTE TO ADULTS

A main goal for third graders is to be able to back up their opinions and thoughts with evidence, to provide support for their ideas.

You can do this through conversation, when you’re encouraging them to explain their thinking.

The New York State Standards emphasize the incorporation of critical thinking skills such as:

- comparing and contrasting
- drawing inferences and making conclusions
- getting information
- interpreting information
- supporting a position
- looking for patterns
- using the vocabulary of time and place
- reading maps, and symbols
- decoding images
- drawing conclusions
Third grade standards in particular indicate a student should be able to:

- Ask authentic questions
- Use prior knowledge to make predictions about new information
- Use appropriate sources to answer questions
- Support ideas with evidence
- Speak clearly to convey meaning
- Participate in discussions
- Show respect for the ideas of others
- Work collaboratively

This guide, as well as a trip to any museum, asks a student to practice these skills as they navigate the museum halls observing the objects and asking questions.

Another essential component of a museum visit is the idea of free choice. While there are suggested activities and questions in this guide, if different objects attract your attention look at those as well.

*Individual interests are what keep people of all ages engaged in museums.*