



Museum Visitor Studies, Evaluation & Audience Research

Randi Korn & Associates, Inc.  
118 East Del Ray Avenue  
Alexandria, VA 22301

## **Audience Research**

Levels of Engagement with Art<sup>SM</sup>  
and Teachers

*Prepared for the*  
**Dallas Museum of Art**

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# SYNOPSIS

This study examines the Dallas Museum of Art’s framework for understanding teachers in the context of Levels of Engagement with Art (LOEA)<sup>SM</sup>. LOEA<sup>SM</sup> was conceived in 2002 as an overarching institutional strategy for integrating and strengthening staff collaborations for programming, marketing, and exhibition development to promote innovative programming and increase visitation. The DMA identified three distinct Levels of Engagement with Art<sup>SM</sup>—Awareness, Curious, and Commitment—based on visitors’ prior art knowledge and degree of participation in art experiences. Data collected between 2003 and 2005 validated the Museum’s hypothesis that there are three levels and identified four audience clusters associated with the three levels<sup>1</sup>. The four visitor clusters—Tentative Observers, Curious Participants, Discerning Independents, and Committed Enthusiasts—exist within the three Levels of Engagement, with two clusters in the Commitment Level.

In 2007, the Museum conducted an on-line survey with teachers to determine whether their engagement with art is similar to or different from DMA visitors’ engagement with art.

## MAJOR FINDINGS

- ◆ The results did not produce clusters that correlate exactly with the four DMA visitor clusters. Curious Participant teachers are absent, suggesting that teachers who visit the DMA are doing so for a particular reason—they are seeking a goal-oriented, educational activity for their students (see table below). Three-quarters of teachers are at the Commitment Level compared to less than one-half of visitors.

**TABLE i**  
**LOEA<sup>SM</sup> AND DMA VISITOR AND TEACHER CLUSTERS**

LOEA <sup>SM</sup>	CLUSTERS	VISITORS %	TEACHERS %
Awareness	Tentative Observers	23	23
Curious	Curious Participants	32	--
Commitment	Discerning Independents	19	30
	Committed Enthusiasts	26	47

- ◆ More teachers than visitors are practicing artists and DMA members. However, about the same percentage of teachers and DMA visitors are members of other art museums, suggesting that the DMA well meets the needs of teachers and more are choosing to join the DMA than another Dallas-Fort Worth art museum (see the table below).

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<sup>1</sup> Randi Korn & Associates, Inc. (2005). *Levels of Engagement with Art: A Two-year Study 2003 – 2005*. Unpublished manuscript. Dallas, TX: Dallas Museum of Art.

**TABLE 16****ART-RELATED ACTIVITIES (IN PERCENT)**

ART-RELATED ACTIVITIES	DMA VISITORS		TEACHERS	
	<i>n</i>	%	<i>n</i>	%
Is a practicing artist	1082	23	444	43
Is a member of the Dallas Museum of Art	1082	22	447	35
Is a member of another art museum	1083	21	447	22

- ◆ Tentative Observer teachers and visitors rated four of the preferences for viewing very differently: compared to visitors, teachers identify more strongly with being “emotionally affected by art,” “explaining the meaning of a work of art to a friend,” and liking to “connect to works of art through music, dramatic performances, and readings.” Visitors, compared to teachers, identify more strongly with liking “to be told a straightforward insight to help me know what the work of art is about” (see table below).

PREFERENCES FOR VIEWING ART	TENTATIVE OBSERVERS	
	DMA ( <i>n</i> =256) (23%) MEAN	TEACHER ( <i>n</i> =101) (23%) MEAN
7-POINT RATING SCALE: DOES NOT DESCRIBE ME (1) / DESCRIBES ME VERY WELL (7)		
I am emotionally affected by art.	3.7	4.5
I am comfortable explaining the meaning of a work of art to a friend.	2.5	3.6
I like to be told a straightforward insight to help me know what the work of art is about.	5.4	4.5
I like to connect with works of art through music, dance, dramatic performances, and readings.	3.0	4.2

**CONCLUSIONS**

The absence of the Curious Participant cluster suggests that motivation remains an important variable when considering how to accommodate museum users—whether visitors are adults visiting with other adults, adults visiting with young children, or teachers visiting with students.

In this study, two important variables determine how teachers teach in the classroom and experience art in a museum: what they teach and whether they call themselves a practicing artist. Those who are visual arts teachers and those who are practicing artists rated many of the items differently from those who are neither of those. These two characteristics are accentuated in this distinct population, and they could represent an asset to the DMA. Most teachers are passionate life-long learners, so there is great hope in the DMA successfully extending its reach and affecting new teachers.

# EXECUTIVE SUMMARY

## INTRODUCTION

This report presents the findings of a study conducted by Randi Korn & Associates, Inc. (RK&A) for the Dallas Museum of Art (DMA). The study provides reliable information about the attitudes and perceptions of Dallas-area K-12 teachers who have a professional relationship with the Dallas Museum of Art. This summary presents a sketch of the survey results. Please review the body of the report for more thorough coverage and details of the topics introduced here.

Twelve hundred (1200) standardized questionnaires were mailed to teachers randomly selected from the DMA's database of educators. Of these, 145 were returned by the postal service as undeliverable and 472 were completed and returned, for a response rate of 45 percent. Later, 22 completed surveys were excluded because the respondents were not K-12 teachers, resulting in a final sample size of 450.

## TEACHER CHARACTERISTICS

- ◆ 79 percent of respondents currently work as teachers in the Dallas/Fort Worth Metroplex region.
- ◆ 73 percent of respondents have more than 10 years' teaching experience. The median number of years teaching is 20 years.
- ◆ 83 percent of respondents teach in public schools.
- ◆ 44 percent of respondents teach in elementary schools, 11 percent teach in middle/junior high schools, 34 percent teach in high schools, and 11 percent teach in schools with a mix of grades.
- ◆ 49 percent of respondents are visual arts teachers: 28 percent teach studio art only, 17 percent teach studio art and art history, and 4 percent teach art history only.
- ◆ 29 percent of respondents are elementary education teachers.
- ◆ Visual arts teachers are less likely to teach in elementary schools (39 percent) compared with middle/junior high schools (51 percent), high schools (56 percent), or mixed grade schools (60 percent).

## ART BACKGROUND AND INTERESTS

### ART BACKGROUND

- ◆ 43 percent of respondents had a degree in art history, art education, or studio arts. Seventeen percent of respondents had no training in the visual arts.

- ◆ 51 percent of respondents had not attended a teacher workshop at an art museum in the past two years. The two top reasons for not attending are “no time” (34 percent) and “not interested” (16 percent).
- ◆ Teachers at public/charter schools (54 percent) were more likely to attend a teacher workshop at an art museum than were teachers at private/parochial/home schools (27 percent).
- ◆ Visual arts teachers were more likely to attend a teacher workshop at an art museum (66 percent) than were other teachers (33 percent).

## ART INTERESTS

- ◆ 43 percent of respondents were practicing artists.
- ◆ 35 percent of respondents were members of DMA and 22 percent were members of other art museums, but visual arts teachers were more likely than were non-visual arts teachers to be DMA members as well as members of other art museums.
- ◆ On a scale from 1 (“Never”) to 7 (“Always”), teachers were very likely to visit local art museums when visiting other cities (mean = 5.1), but visual arts teachers were more likely than were non-visual arts teachers to visit local art museums when visiting other cities.
- ◆ On a scale from 1 (“Never”) to 7 (“Always”), teachers were somewhat likely to read reviews of exhibitions in newspapers or magazines (mean = 4.7), but visual arts teachers were more likely than were non-visual arts teachers to read reviews of exhibitions in newspapers or magazines.
- ◆ On a scale from 1 (“Never”) to 7 (“Always”), teachers were somewhat likely to visit art museums’ Web sites (mean = 4.3), but visual arts teachers were more likely than were non-visual arts teachers to visit art museums’ Web sites.
- ◆ 49 percent of teachers visit art museums four or more times a year, but visual arts teachers visit art museums and commercial art galleries more often than do non-visual arts teachers.
- ◆ 31 percent of teachers visit commercial art galleries four or more times a year, but visual arts teachers visit commercial art galleries more often than do non-visual arts teachers.

## ACTIVITIES AT ART MUSEUMS

- ◆ On a scale from 1 (“Do not like to do”) to 7 (“Like to do”), teachers rated ten activities at art museums. The two most popular activities were “look at works of art” (mean=6.8) and “read explanatory wall text” (mean=5.9). The two least popular activities were “use reading areas in the galleries” (mean = 3.6) and “use computer kiosks to learn about art” (mean = 3.4).

- Visual arts teachers rated “look at works of art,” “respond to art by creating art,” and “attend lectures or talks” higher than did non-visual arts teachers.
- Non-visual arts teachers rated “listen to an audio guide,” “experience performances in the galleries,” and “take a guided tour” higher compared with visual arts teachers.

## PREFERENCES FOR VIEWING ART

- ♦ On a scale from 1 (“Does not describe me”) to 7 (“Describes me very well”), teachers rated ten statements about viewing art. Teachers identify most with the statements “I feel comfortable looking at most types of art” (mean=6.4), “I like to know the story portrayed in a work of art” (mean=5.9), “I enjoy talking with others about the art we are looking at” (mean=5.8), and “I am emotionally affected by art” (mean=5.8). The teachers identify least with the statement “I find some terms used in art museums difficult to understand” (mean=3.0).
  - Visual arts teachers rated the following higher than did non-visual arts teachers:
    - “I feel comfortable looking at most types of art;”
    - “I enjoy talking with others about the art we are looking at;”
    - “I am emotionally affected by art;”
    - “I am comfortable explaining the meaning of a work of art to a friend;”
    - “I like to know about the materials and techniques used by the artist;” and,
    - “I like to view a work of art on my own without explanations or interpretations.”
  - Non-visual arts teachers rated the following higher than did visual arts teachers:
    - “I find some terms used in art museums difficult to understand;” and,
    - “I like to connect with works of art through music, dance, dramatic performances, and readings.”

## TEACHER CLUSTERS

- ♦ The statistical cluster analysis procedure divided teachers into three groups based on their responses to the ten statements regarding art-viewing preferences. RK&A named the clusters to match the DMA visitor cluster groups they most closely resemble: 47 percent of teachers are “Committed Enthusiasts,” 30 percent are “Discerning Independents,” and 23 percent are “Tentative Observers.”
- ♦ The statistical cluster analysis procedure did not produce a cluster with characteristics similar to the DMA visitor cluster group “Curious Participants.”

- ◆ Committed Enthusiasts and Discerning Independents are at the Commitment Level of Engagement with Art, while Tentative Observers are at the Awareness Level of Engagement with Art.
- ◆ Committed Enthusiasts are confident, enthusiastic, highly knowledgeable, and emotionally connected to works of art. They are comfortable looking at art and talking about it. They seek out information about art from many sources.
- ◆ Discerning Independents are confident, highly knowledgeable, and emotionally connected to works of art. They are comfortable looking at and talking about art. Discerning Independents want to develop their own interpretations of art and are less interested in others' explanations or views.
- ◆ Tentative Observers are less confident, less emotionally connected, and less comfortable viewing art than are either Discerning Independents or Committed Enthusiasts. On the other hand, they are receptive to information about art, so their level of confidence has the potential to grow.

#### TEACHING CHARACTERISTICS OF THE TEACHER CLUSTERS

- ◆ Tentative Observers have more teaching experience (mean = 21.4 years) than do Committed Enthusiasts (mean = 18.9 years) or Discerning Independents (mean = 18.1 years).
- ◆ Tentative Observers are more likely to teach at elementary schools (55 percent) than are either Committed Enthusiasts (43 percent) or Discerning Independents (36 percent).
- ◆ Discerning Independents are more likely to teach at high schools (44 percent) compared with either Tentative Observers (30 percent) or Committed Enthusiasts (29 percent).

#### TEACHER CLUSTERS' ART BACKGROUND AND INTERESTS

- ◆ 39 percent of Tentative Observers have no training in art history, studio art, or art education compared with 15 percent of Committed Enthusiasts and 4 percent of Discerning Independents with no such training.
- ◆ Most Discerning Independents are visual arts teachers (76 percent) and most Tentative Observers are *not* visual arts teachers (79 percent). Of Committed Enthusiasts, 45 percent are visual arts teachers and 55 percent are not visual arts teachers.
- ◆ Discerning Independents are most likely to be practicing artists (66 percent), Tentative Observers are least likely to be practicing artists (16 percent), and Committed Enthusiasts fall in the middle (41 percent).
- ◆ Discerning Independents and Committed Enthusiasts are more likely than are Tentative Observers to:

- be DMA members as well as members of other art museums;
  - visit local art museums when visiting other cities;
  - read reviews of exhibitions; and,
  - visit art museums' Web sites.
- ◆ The majority of Discerning Independents and Committed Enthusiasts visit art museums four or more times a year. The majority of Tentative Observers visit art museums 1 – 3 times a year.
  - ◆ More than one-third of Discerning Independents and Committed Enthusiasts visit commercial art galleries four or more times a year. Twelve percent of Tentative Observers visit commercial art galleries four or more times a year.

### TEACHER CLUSTERS' RATINGS OF ACTIVITIES AT ART MUSEUMS

- ◆ Teachers rated ten art museum activities on a scale from 1 (“Do not like to do”) to 7 (“Like to do”).
  - Among the three clusters, Committed Enthusiasts rated the following activities highest:
    - “read explanatory wall text;”
    - “experience performances in the galleries;”
    - “take a guided tour;”
    - “attend lectures or talks;”
    - “watch videos in the galleries;”
    - “use reading areas in the galleries;” and,
    - “use computer kiosks to learn about art.”
  - Among the three clusters, Discerning Independents rated the art museum activity “look at works of art” highest, and rated “listen to an audio guide,” “experience performances in the galleries,” and “take a guided tour” lowest.

## USING ART IN THE CLASSROOM

### APPROACHES TO TEACHING WITH ART

- ◆ On a scale from 1 (“Never”) to 7 (“Always”), teachers rated how often they use five approaches to using art in the classroom. From highest to lowest usage they are: “explore cultures from around the world” (mean = 5.8), “stimulate student reflection” (mean = 5.5) “facilitate classroom discussion” (mean = 5.4), “represent an artistic period, style, or technique” (mean = 5.0) and “teach a non-art subject” (mean = 4.6).
  - Committed Enthusiasts use art most often to “explore cultures from around the world” and least often to “teach a non-art subject.”

- Discerning Independents use art most often to “explore cultures from around the world” and “facilitate classroom discussion.” They use art least often to “teach a non-art subject.”
- Tentative Observers use art most often to “explore cultures from around the world” and least often to “represent a specific artistic period, style, or technique.”
- Committed Enthusiasts and Discerning Independents use all five approaches more often than do Tentative Observers.

## PREFERENCES FOR VIEWING ART WITH STUDENTS IN THE CLASSROOM

- ♦ On the scale 1 (“Does not describe me”) to 7 (“Describes me very well”), teachers rated ten statements about their preferences for viewing art with students in the classroom. Teachers identify most with the statements: “I help my students feel comfortable looking at most types of art” (mean = 5.5), “I tell my students the story portrayed in a work of art” (mean = 5.4) and “I encourage my students to discuss the art we are looking at with each other” (mean = 5.4).
- ♦ Teachers identify least with the statements “I encourage my students to connect with works of art through music, dance, dramatic performances, and readings” (mean = 4.5) and “When discussing art with my students, I intentionally use art related terms that may be difficult for them to understand at first” (mean = 4.5).
  - Visual arts teachers rated nine of ten statements higher than did non-visual arts teachers. The lowest rated statement of the ten was similar for visual arts teachers and non-visual arts teachers: “I encourage my students to connect with works of art through music, dance, dramatic performances, and readings.”
    - The typical pattern observed in seven of ten statements is that Discerning Independents and Committed Enthusiasts have similarly high ratings of the statements (i.e., statistically similar) while Tentative Observers’ ratings are significantly lower.
- ♦ Teachers’ ratings of personal preferences for viewing art correlate with their ratings of classroom preferences for viewing art with students

## ART MUSEUM FIELD TRIPS

- ♦ In the past two years, 38 percent of teachers made no field trips to an art museum, 35 percent made 1 – 2 field trips, and 27 percent made three or more field trips.
  - Visual arts teachers are more likely than are non-visual arts teachers to have taken their students to an art museum in the past two years.

- Discerning Independents and Committed Enthusiasts are more likely than are Tentative Observers to have made at least one field trip to an art museum in the past two years.
- ♦ 59 percent of teachers usually arrange with the museum to have a school tour for their students, 21 percent develop a self-guided tour for their students, 15 percent guide the students themselves, and four percent do not arrange any specified tour or activity for the class.
  - Elementary school teachers are most likely to arrange a school tour with the museum, and teachers at mixed-grade schools are most likely to carry out some other kind of tour, such as a self-guided or teacher-led tour.
  - Tentative Observers are most likely to arrange a school tour for their students, and Discerning Independents are most likely to carry out some other kind of tour, such as a self-guided or teacher-led tour.

## OBSTACLES

- ♦ Chief obstacles teachers face when planning field trips are: “difficulty arranging/financing transportation” (45 percent), “limited administrative/departmental support” (30 percent), and “not enough time available for field trips after addressing curriculum requirements” (29 percent).
  - “Difficulty arranging/financing transportation” was cited more often by teachers at middle/junior high schools and high schools compared with teachers at elementary schools or mixed grade schools.
  - “Difficulty arranging/ financing transportation” was cited more often by visual arts teachers compared with non-visual arts teachers.
  - “Not enough time after addressing curriculum/testing requirements” was cited more often by teachers at public/charter schools than it was by teachers at private/parochial/home schools.
  - “Not enough time after addressing curriculum/testing requirements” was cited more often by non-visual arts teachers than it was by visual arts teachers.

This study is a comprehensive examination of teachers who use the Dallas Museum of Art to complement classroom teaching. The DMA sought to identify qualities and characteristics of teachers regarding how they engage with works of art and whether their engagement with art is similar to or different from DMA visitors' engagement with art. DMA also wanted to determine how teachers teach with art and whether there is a relationship between teachers' personal engagement with art in museums and professional engagement with art when teaching with art in the classroom. Teachers' personal and professional characteristics were examined in the context of the DMA's Levels of Engagement with Art (LOEA<sup>SM</sup>), an overarching institutional strategy for strengthening staff collaborations among programming, marketing, and exhibition development staff. LOEA is also a hypothesis regarding how the Museum's audiences are segmented, which was validated in a former visitor study<sup>2</sup>. Given that teachers represent an important, though distinct, museum audience, this study's emphasis in applying LOEA<sup>SM</sup> thinking to the education department's practice is enormously important.

This study includes many, many details about teachers, including similarities and differences between non-visual arts teachers and visual arts teachers. However, this discussion focuses exclusively on the LOEA<sup>SM</sup> cluster framework and the LOEA framework about museum visitors transfer to thinking about teachers. Thus, staff are urged to read thoroughly all the details in the report and identify action steps for implementing new practices in working with teachers, based on the insights provided in this study.

### BACKGROUND ON LEVELS OF ENGAGEMENT WITH ART<sup>SM</sup>

The DMA identifies three distinct Levels of Engagement with Art<sup>SM</sup> for visitors: Awareness, Curious, and Commitment. These levels are based on visitors' prior art knowledge, art consumer behavior, and degree of participation in art experiences. The DMA also identifies four audience clusters associated with the three levels, which are based on research about visitors' preferences for types of interpretation and programming, comfort with looking at and talking about art, and enthusiasm and passion for art. The four visitor clusters are: Tentative Observers, Curious Participants, Discerning Independents, and Committed Enthusiasts. Two of the visitor clusters fall into the Commitment Level—Discerning Independents and Committed Enthusiasts.

Since the crux of this study was exploring teachers Levels of Engagement with Art<sup>SM</sup>—as life-long learners *and* as teachers—this study employed a similar strategy as the one employed for the LOEA<sup>SM</sup> visitor study. As in the LOEA<sup>SM</sup> visitor study, teachers rated ten statements about their comfort with art and needs and preferences for viewing art on a 7-point scale from 1 (“Does not describe me”) to 7 (“Describes me very well”). We also devised ten new statements about how teachers teach with art in the classroom to reflect the same ideas as in the original ten statements. Figure 1 shows the ten original LOEA statements with each matching statement for teaching with art in the classroom.

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<sup>2</sup> Randi Korn & Associates, Inc. (2005). *Levels of Engagement with Art: A Two-year Study 2003 – 2005*. Unpublished manuscript. Dallas, TX: Dallas Museum of Art.

**FIGURE i**  
**STATEMENTS OF PERSONAL PREFERENCE FOR VIEWING ART/  
 STATEMENTS OF CLASSROOM PREFERENCE FOR VIEWING ART WITH STUDENTS**

I feel comfortable looking at most types of art. / I help my students feel comfortable looking at most types of art.
I like to know about the story portrayed in a work of art. / I tell my students about the story portrayed in a work of art.
I enjoy talking with others about the art we are looking at. / I encourage my students to discuss the art we are looking at with each other.
I am emotionally affected by art. / I encourage my students to explore how they are emotionally affected by art.
I like to know about the materials and techniques used by the artist. / I teach my students about the materials and techniques used by the artist.
I am comfortable explaining the meaning of a work of art to a friend. / I encourage my students to be comfortable explaining the meaning of a work of art to others.
I like to be told a straightforward insight to help me know what the work of art is about. / I give my students straightforward insights to help them understand what the work of art is about.
I like to connect with works of art through music, dance, dramatic performances, and readings. / I encourage my students to connect with works of art through music, dance, dramatic performances, and readings.
I like to view a work of art on my own, without explanations or interpretations. / I give my students time to view works of art on their own, without explanations or interpretations.
I find some terms used in art museums difficult to understand. / When discussing art with my students, I intentionally use art-related terms that may be difficult for them to understand at first.

**TEACHERS AND LOEA<sup>SM</sup>**

Using teachers’ ratings of the original ten statements, RK&A instructed statistical analysis software to group visitors into four distinct clusters. The result did not produce clearly delineated clusters that correlated with the four DMA visitor clusters. When we instructed the software to group visitors into three clusters, the results were more coherent, defined, and a better fit with three of the existing DMA visitor clusters. Teachers who use the Dallas Museum of Art to complement classroom teaching have preferences for engaging with art that fall on each end of the LOEA<sup>SM</sup> framework. Committed Enthusiasts represent the largest group, at 47 percent, followed by Discerning Independents at 30 percent, and Tentative Observers at 23 percent (see Table i). The

absence of teachers who resemble the DMA Curious Participant visitor cluster is perfectly logical, given that visiting the DMA for teachers is a goal-oriented, educational activity for their students.

**TABLE i**  
**LOEA<sup>SM</sup> AND DMA VISITOR AND TEACHER CLUSTERS**

LOEA <sup>SM</sup>	CLUSTERS	VISITORS %	TEACHERS %
Awareness	Tentative Observers	23	23
Curious	Curious Participants	32	--
Commitment	Discerning Independents	19	30
	Committed Enthusiasts	26	47

A detailed description and discussion of each cluster appear below. When appropriate, we reference the DMA visitor clusters.

**Tentative Observers—Awareness Level:** About one-quarter of teachers (23 percent) are Tentative Observers. Of the three clusters, Tentative Observers have been teaching the longest, on average, but more than one-third do not have any training in art education, art history, or studio art, and more than three-quarters *do not teach* visual arts (79 percent). Tentative Observers also visit art museums less frequently than teachers in other clusters. Thus, their lack of educational training in the arts and their museum visiting behavior partially explains their comfort in “looking at most types of art,” which is rated the lowest among the three clusters (mean = 5.5). Similarly, they neither express great enjoyment “talking with others about art” (mean = 4.2), nor are they comfortable “explaining the meaning of a work of art to a friend” (mean = 3.6); they are also less emotionally affected by art (mean = 4.5) than teachers in other groups. However, Tentative Observer teachers appear somewhat open to receiving information, as they and Committed Enthusiasts rated “I like to view a work of art on my own, without explanations or interpretations” the same (mean = 4.1)—in the middle of the 7-point scale.

Other ratings suggest what type of interpretation the DMA can offer: Tentative Observer teachers are most interested in knowing “the story portrayed in a work of art” (mean = 5.3), and most interested in connecting to “works of art through music, dance, dramatic performances, and readings” (mean = 4.1), compared to the other two clusters. They are also more interested in listening to an audio guide, taking a guided tour, and experiencing performances in the galleries than Discerning Independent teachers. Tentative Observer teachers appear to be slightly more advanced than the Tentative Observer *visitors*, but not as advanced as Curious Participant visitors to warrant labeling these teachers as Curious Participant teachers. In summary, Tentative Observer teachers are less confident, less emotionally connected, and less comfortable viewing art than teachers in the other two clusters, but they also appear to be open to receiving information—providing an opportunity for the DMA to increase these teachers’ knowledge and comfort with art.

**Discerning Independents—Commitment Level:** About one-third of teachers are Discerning Independents (30 percent), and they are closely aligned with the DMA Discerning Independent cluster. Discerning Independent teachers identify most strongly with the statement “I feel comfortable looking at most types of art (mean = 6.7). They have the highest level of comfort

“explaining the meaning of a work of art to a friend” (mean = 6.3) and they are least likely to feel that art museums use difficult-to-understand terms (mean = 1.9). Nearly all have some training in art history, art education, or studio art (94 percent), three-quarters teach visual arts, two-thirds are practicing artists, and nearly one-half are DMA members. Discerning Independent visitors do not have nearly the membership rate as teachers, suggesting that these teachers’ independent mindedness does not deter them from recognizing the value of DMA membership benefits.

Discerning Independent teachers enjoy “talking with others about the art” they are looking at (mean = 6.1) and are emotionally affected by art (mean = 6.0)—but less so than Committed Enthusiast teachers. They express high interest in knowing the “materials and techniques used by the artist” (mean = 6.0)—likely attributed to the fact that a high percentage of them are practicing artists—but they are less interested in knowing other types of information. Like Discerning Independents visitors, teachers in this cluster are most likely to want to view a work of art on their own, “without explanations or interpretations” (mean = 5.4), and they are least interested in connecting with “works of art through music, dance, dramatic performances, and readings” (mean = 3.2). They also rated these three interpretive options the lowest among the three clusters: “listen to an audio guide” (mean = 4.0), “experience performances in the galleries” (mean = 4.0), and “take a guided tour” (mean = 3.5). Thus, recognizing these teachers as Discerning Independents had much to do with their views on interpretation. In summary, Discerning Independent teachers are confident, highly knowledgeable, and emotionally connected to works of art. They are comfortable looking at and talking about it, they are not particularly interested in others’ interpretations of works of art or connecting to works of art through other art forms.

**Committed Enthusiasts—Commitment Level:** Committed Enthusiast teachers comprise nearly one-half of teachers who responded to the survey (47 percent). They (like Discerning Independent teachers) strongly identify with the statement “I feel comfortable looking at most types of art” (mean = 6.6) and “I am emotionally affected by art” (mean = 6.3). More than three-quarters have some training in art history, art education, or studio art (85 percent), nearly one-half teach visual arts (45 percent), and more than one-third are DMA members (37 percent). Committed Enthusiast teachers seek information, as they rated seven of the ten art activities significantly higher than teachers in the other two clusters; they gave high ratings for reading wall text, experiencing gallery performances, taking guided tours, and attending lectures or talks. Committed Enthusiast teachers “enjoy talking with others about art” (mean = 6.5) and are very “comfortable explaining the meaning of a work of art to a friend” (mean = 6.1). Of the three groups, they are most eager to learn, especially the story portrayed in a work of art (mean = 6.5), artists’ materials and techniques (mean = 6.1), and they want a straightforward insight about a work of art (mean = 5.8). More than the other two clusters, they like to connect with works through other art forms (mean = 5.7). In summary, Committed Enthusiast teachers are confident, enthusiastic, highly knowledgeable, and emotionally connected to works of art. They are comfortable looking at and talking about art, and they seek information through almost any means.

## USING ART IN THE CLASSROOM AND LOEA<sup>SM</sup>

Two survey questions explain teachers’ use of art in the classroom. One question, which explored how teachers use art in the classroom, asked teachers to rate on a 7-point scale from 1 (“Never”) to 7 (“Always”) how often they use art to achieve the following:

- Represent a specific artistic period, style, or technique
- Teach a non-art subject
- Facilitate classroom discussion
- Stimulate student reflection
- Explore cultures from around the world

The second question, as noted earlier, asked teachers to rate ten statements about how they view art with students in the classroom. The statements reflect the same ideas as the original ten LOEA<sup>SM</sup> statements (refer back to Figure i). A description and discussion of how each cluster responded to these questions appear below.

**Tentative Observers—Awareness Level, (23 percent):** As noted in the previous description of Tentative Observer teachers, most of these teachers do not have training in art history, art education, or studio art. Thus, it is not surprising that they use art-related approaches less often than the other two clusters. Among the five ways of using art that were listed, most often they use art to explore cultures from around the world (mean = 4.9). They use art least to represent a specific artistic period, style, or technique (mean = 3.5) probably because they do not have the confidence, training, or experience to do so, as more than one-half of Tentative Observer teachers have not taken their students on an art museum field trip in the last two years (52 percent).

Tentative Observer teachers' ratings of the statements about viewing art with their students in the classroom are very revealing regarding their discomfort with using art to teach ideas that are closely aligned with art. One would expect that their ratings would be the lowest among the three groups—and they are. Like the DMA Tentative Observer visitors, Tentative Observer teachers are quite different from the other clusters. The two highest rated statements are “I tell my students about the story portrayed in a work of art” (mean = 4.3) and “I encourage my students to discuss the art we are looking at with each other” (mean = 4.2)—both of which may not require teachers to have any specialized knowledge about art. The reason behind Tentative Observer teachers' ratings can be better understood by examining differences in ratings between those who are visual arts teachers and those who are not.

For all statements except one (“I encourage my students to connect with works of art through music, dance, dramatic performances, and readings”), visual arts teachers' ratings are significantly higher than non-visual arts teachers—and non-visual arts teachers comprise more than three-quarters of Tentative Observers (79 percent). Tentative Observer teachers also rate using “art to teach a non-art subject” almost in the middle of the scale (mean = 4.1), suggesting that they sometimes use art in the classroom to teach a non-art subject.

**Discerning Independents—Commitment Level, (30 percent):** Like teachers in other clusters, Discerning Independent teachers use art most often to explore cultures from around the world (mean = 6.0). They use art more frequently in the classroom than Committed Enthusiast teachers to “Facilitate classroom discussion” (mean = 6.0) and “Represent a specific artistic period, style, or technique” (mean = 5.7). Given that three-quarters of Discerning Independent teachers teach visual arts, their more frequent use of art to teach art topics makes sense, as does their lower frequency of using art to “teach a non-art subject” (mean = 4.4).

The ten LOEA<sup>SM</sup> statements about viewing art with their students show distinct differences between Discerning Independent teachers and Committed Enthusiast teachers—which probably can be

attributed to the fact that three-quarters of Discerning Independents teach visual arts and two-thirds are practicing artists. A higher percentage of Discerning Independent teachers (compared to the other two clusters) have taken five or more field trips to art museums in the last two years (21 percent). Thus, what teachers teach, how they view art in art museums, and their self-reported identity as an artist determine how they teach with art in the classroom. Discerning Independents rated “I teach my students about the materials and techniques used by the artist” a mean of 6.0 and “When discussing art with my students, I intentionally use art-related terms that may be difficult for them to understand at first” a mean of 5.3. Discerning Independent teachers also rated “I encourage my students to connect with works of art through music, dance, dramatic performances, and readings” a mean of 3.8—similar to that of Tentative Observers (mean = 3.7). Though the ratings of this statement are low for both Tentative Observers and Discerning Independents, the reasons why they rated the statement low likely differ. Tentative Observers may not know how to encourage students to connect works of art through other art forms, as their experience with art is not extensive. Discerning Independents, on the other hand, are comprised of many artists; they know their knowledge of visual arts is significant and they may feel their knowledge about other art forms, by comparison, is lacking. Therefore, they may feel less equipped to help their students connect visual arts to other art forms.

**Committed Enthusiasts—Commitment Level, (47 percent):** Committed Enthusiast teachers rated “Explore cultures from around the world” the highest (mean = 6.2) and “Teach a non-art subject” the lowest (mean = 5.0). However, Committed Enthusiast teachers do both of the above more often than Discerning Independents, and they use art to “Represent a specific artistic period, style, or technique” (mean = 5.2) less often than Discerning Independents. The ten LOEA<sup>SM</sup> statements about viewing art with their students in the classroom also show differences between the two Commitment Level teacher groups: Committed Enthusiast teachers rated the following two statements *lower* than Discerning Independent teachers: “I teach my students about the materials and techniques used by the artist” (mean = 5.2) and “When discussing art with my students, I intentionally use art-related terms that may be difficult for them to understand at first” (mean = 4.6). But Committed Enthusiasts rated this next statement *higher* than Discerning Independents: “I encourage my students to connect with works of art through music, dance, dramatic performances, and readings” (mean = 5.3). Again, teachers’ approaches to using art in the classroom can be partially explained by who these teachers are: less than one-half of Committed Enthusiasts are visual arts teachers (45 percent)—considerably lower than Discerning Independents.

## CONCLUSION

This study identifies and examines teachers as a distinct constituent of the Dallas Museum of Art and brings to light many important nuances. The premise of the study was to determine whether and how teachers naturally group into the LOEA<sup>SM</sup> way of thinking about visitors. While the analysis organized and studied the data in the context of an existing audience construct, the lens through which these teachers are now viewed is useful for understanding teachers’ similarities and differences. It is stunning how this analysis clarifies the deliberateness of teachers’ visits to the DMA with their students in that Curious Participant visitor cluster is not present in the teacher cluster analysis. The absence of this cluster suggests that motivation for visiting a museum remains an important variable when considering how to accommodate museum visitors—whether the

visitors are adults visiting with other adults, parents visiting with their young children, or teachers visiting with their students.

As fully described in the LOEA<sup>SM</sup> visitor study<sup>3</sup>, the three clusters are not independent from each other for all variables. Sometimes Discerning Independent teachers are similar to Committed Enthusiast teachers. As in the LOEA<sup>SM</sup> visitor study, Tentative Observer teachers are more different from the other two groups than they are alike. The similarities between teachers in the Discerning Independent and Committed Enthusiast clusters are explained in this discussion, but it is important to realize that teachers in each group may have similar ratings but divergent reasons for giving those ratings. Standardized questionnaires cannot adequately inquire as to why people rate items the way that they do, so fully understanding teachers' thoughts behind their ratings may be a next step for the DMA as they continue to understand how to best serve teachers.

In addition to examining how teachers prefer to experience art in a museum, this study sought to examine how teachers use art with their students in the classroom. Teachers' ratings of personal preferences for viewing art are completely aligned with their classroom preferences for teaching with art. People cannot escape from who they are—whether in a museum or in a classroom, they carry with them wherever they go their educational background and personal opinions, preferences, and desires. In this study, two important variables determine how teachers teach in the classroom and likely how they experience art in a museum: what they teach and whether they call themselves a practicing artist. Those who are visual arts teachers and those who are practicing artists rated many of the items differently from those who are neither of those. These two characteristics are accentuated in this distinct population, and they could represent an asset to the DMA. For example, the DMA could collaborate with these teachers to reach teachers who are not familiar with the DMA or the virtues of using art as a teaching resource, as some studies show that when teachers are asked to explore new ideas, they often enjoy learning from their colleagues. Since most teachers are passionate life-long learners, there is great hope that the DMA can extend its reach and positively affect new teachers.

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<sup>3</sup> Randi Korn & Associates, Inc. (2005). *Levels of Engagement with Art: A Two-year Study 2003-2005*. Unpublished manuscript. Dallas, TX: Dallas Museum of Art.

# INTRODUCTION

This report presents the findings of a study conducted by Randi Korn & Associates, Inc. (RK&A) for the Dallas Museum of Art (DMA). The study provides reliable information about the attitudes and perceptions of Dallas-area K-12 teachers who have a professional relationship with the Dallas Museum of Art. Results of the study will be explored in the context of three distinct Levels of Engagement with Art (LOEA<sup>SM</sup>) identified among DMA's general visitor population,<sup>1</sup> with the goal of improving the DMA's professional development and resources for teachers.

The target audience of the study is Dallas-area K-12 teachers. The specific objectives are:

- ♦ to identify qualities and characteristics associated with different types of teachers in regard to their personal relationship with art;
- ♦ to identify qualities and characteristics associated with different types of teachers in regard to their professional training in art education and their use of art in classroom teaching;
- ♦ to explore how such personal and professional characteristics determine teachers' Levels of Engagement with Art<sup>SM</sup>;
- ♦ to determine factors that influence teachers' ability to take students on field trips to art museums; and
- ♦ to identify touring strategies teachers use when they visit art museums with their students.

## METHODOLOGY

To address the study objectives, RK&A consulted extensively with DMA staff and developed a three-page standardized questionnaire with a variety of question formats (see Sample Survey, Appendix A). A standardized questionnaire was used for the survey because it is the most efficient method for gathering information from a large number of people, and the resulting data can be analyzed using a variety of statistical procedures.

After pretesting the instrument and finalizing the questionnaire items, RK&A mailed the questionnaire to 1,200 teachers randomly selected from the DMA's database of educators. In addition to the questionnaire, the mailing included a cover letter from the DMA's Director of Education, a stamped return envelope, and a \$2 cash incentive as a thank you for participating in the study. RK&A also sent reminder postcards one and two weeks after the initial mailing.

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<sup>1</sup> Randi Korn & Associates, Inc. (2005). *Levels of Engagement with Art: A Two-year Study 2003-2005*. Unpublished manuscript. Dallas, TX: Dallas Museum of Art.

## DATA ANALYSIS

Data were analyzed using SPSS 12.0.1 for Windows, a statistical package for personal computers. Analysis included both quantitative methods (descriptive and inferential statistics) and qualitative methods (content analysis). All statistical analyses that were run are listed in Appendix B.

## DESCRIPTIVE STATISTICS

Frequency distributions were calculated for all categorical variables. Summary statistics, including the mean (average) and standard deviation (spread of scores: “±” in tables) were calculated for rating scale variables.

A statistical cluster analysis classified teachers into three cluster groups based on their responses to ten items rating their personal preferences for viewing art. For each cluster, a comprehensive description, or cluster profile, was developed by conducting a systematic review of teacher characteristics, art background, and art preferences of the cluster members.

## INFERENTIAL STATISTICS

For all inferential statistical tests, a standard 0.05 level of significance was used. When the level of significance is set to  $p = 0.05$ , any finding that exists at a probability ( $p$ -value)  $\leq 0.05$  is “significant.” When a finding (such as a relationship between two variables) has a  $p$ -value of 0.05, there is a 95 percent probability that the finding exists; that is, in 95 out of 100 cases, the finding is correct. Conversely, there is a 5 percent probability that the finding would not exist; in other words, in 5 out of 100 cases, the finding appears by chance.

To examine the relationship between two categorical variables, cross-tabulation tables were computed to show the joint frequency distribution of the variables, and the chi-square statistic ( $\chi^2$ ) was used to test the significance of the relationship. For example, “visual arts teacher” was tested against “type of school” to determine whether the two variables are related.

To examine the relationship between two rating scale variables, correlation coefficients were calculated. The correlation coefficient ( $r$ ) can range from  $-1.0$  to  $+1.0$ . The higher the absolute value of the coefficient, the stronger the relationship. For example, a relationship with a coefficient of  $+0.50$  is just as strong as a relationship with a coefficient of  $-0.50$ . If the coefficient has a positive value, the two variables are positively related and a higher score on one rating scale variable is associated with a higher score on the other rating scale variable. If the coefficient has a negative value, the two variables are inversely related and a higher score on one rating scale variable is associated with a lower score on the other rating scale variable.

To test for differences in the means of two or more groups, an analysis of variance (ANOVA) was performed and the F-statistic was used to test the significance of the difference. For three-group ANOVA comparisons with a significant F-statistic, a post-hoc Scheffé test pinpointed how the groups differed based on pair-wise comparisons of the three groups. For example, ANOVA tested the rating scale scores of the three teacher clusters to determine whether they differed among the clusters. In cases with a significant F-statistic, the post-hoc Scheffé test identified which of the three clusters were similar to each other and which ones were different.

## QUALITATIVE ANALYSIS

Responses to open-ended questions were analyzed using content analysis. This process involves reviewing the responses, identifying response patterns, developing categories of responses, and grouping similar responses. Responses within each category are then tallied, and frequencies for each category are reported.

## REPORTING METHOD

Results are displayed in tables. Percentages within tables may not always equal 100 owing to rounding. When possible, the report makes informal comparisons (i.e., not statistical) of the results of this study and the DMA's most recent general visitor survey.<sup>1</sup>

Findings in the report are presented in five main sections as follows:

- I. Teacher Characteristics
- II. Art Background and Interests
- III. Teacher Clusters
- IV. Using Art in the Classroom
- V. Field Trips to Art Museums

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<sup>1</sup> Randi Korn & Associates, Inc. (2005). *Levels of Engagement with Art: A Two-Year Study 2003-2005*. Unpublished manuscript. Dallas, TX: Dallas Museum of Art.

# PRINCIPAL FINDINGS

Twelve hundred (1,200) standardized questionnaires were mailed to teachers randomly selected from the DMA's database of educators. Of these, 145 were returned by the postal service as undeliverable and 472 were completed and returned, for a response rate of 45 percent. Later, 22 completed surveys were excluded because the respondents were not K-12 teachers, resulting in a final sample size of 450.

## TEACHER CHARACTERISTICS

This section describes teachers' characteristics, including information about their teaching experience, their schools, and subjects they teach. The section also reports differences in teacher characteristics based on: (1) their years of teaching experience; and, (2) whether they teach visual arts.

### TEACHING EXPERIENCE

The majority of respondents are currently working as teachers in the Dallas/Fort Worth Metroplex region (79 percent) (see Table 1). Most are veteran teachers with more than 10 years of teaching experience (73 percent); in fact, the median number of years teaching is 20 years (see Table 2). Eleven percent of respondents have been teaching for fewer than five years.

**TABLE 1**

#### SCHOOL EMPLOYMENT (IN PERCENT)

EMPLOYMENT ( <i>n</i> = 448)	%
In Dallas/Fort Worth Metroplex	79
Outside Dallas/Fort Worth Metroplex	11
Retired teacher	10

**TABLE 2**

#### YEARS TEACHING (IN PERCENT)

YEARS TEACHING <sup>1</sup> ( <i>n</i> = 437)	%
Fewer than 5	11
6 – 10	16
11 – 15	13
16 – 20	15
21 – 25	13
26 – 30	17
More than 30	15

<sup>1</sup>Median = 20 years; Mean = 19.3 years ( $\pm$  10 years)

## TYPES OF SCHOOLS

See Table 3 for the characteristics of the respondents' schools. Most respondents teach in public schools (83 percent). Others teach in private (13 percent), home (2 percent), parochial (1 percent) or charter schools (1 percent).

Nearly one-half of respondents teach in elementary schools (44 percent), about one-third teach in high schools (34 percent), and just over one-tenth teach in middle schools (11 percent). The remaining teachers teach in schools having a mix of grades: K – 12 schools (7 percent), elementary-middle schools (2 percent) and middle-high schools (2 percent).

**TABLE 3**  
**TYPE OF SCHOOL (IN PERCENT)**

TYPE OF SCHOOL	%
<b>Type of Administration (n = 435)</b>	
Public school	83
Private school	13
Home school	2
Parochial School	1
Charter school	1
<b>Grade Levels (n = 448)</b>	
Elementary school	44
High school	34
Middle/intermediate/junior high school	11
K-12 school	7
Mixed: elementary/middle school (K-8)	2
Mixed: middle/high school (6-12)	2

The number of years teaching was compared according to school type and grade level to identify differences in teacher experience. No differences were found.

## STUDENTS AND SUBJECTS TAUGHT

The survey asked teachers to report the grades of students they teach. Please see Table 4 for the results grouped according to grades: Pre-K – 3 (41 percent), grades 4 – 5 (37 percent), grades 6 – 8 (31 percent), and grades 9 – 12 (43 percent). For a more detailed listing by grade, see Appendix C.

**TABLE 4**  
**GRADES TAUGHT (IN PERCENT)**

<b>GRADES TAUGHT (<i>n</i> = 449)</b>	<b>%<sup>1</sup></b>
Primary (Pre-K – 3)	41
Elementary (4 – 5)	37
Middle (6 – 8)	31
High school (9 – 12)	43

<sup>1</sup>Column total exceeds 100 percent because respondents selected all that apply.

Respondents also identified the types of non-mainstream students they teach (see Table 5). Most said they teach students in the talented/gifted category (81 percent). About two-thirds teach students with special needs (68 percent). Some teachers wrote in descriptions of their students' special needs, including “low English proficiency/ESL,” “at risk,” “behaviorally challenged,” and “low income/economically disadvantaged.” About one-third of respondents teach students in A.P. or I.B. classes (32 percent). Six percent of the teachers did not select any of the non-mainstream categories listed.

**TABLE 5**  
**TYPES OF NON-MAINSTREAM STUDENTS (IN PERCENT)**

<b>TYPE OF STUDENT (<i>n</i> = 450)</b>	<b>%<sup>1</sup></b>
Talented/Gifted	81
Special needs/Special education	68
Advanced placement (A.P.)/International baccalaureate (I.B.)	32
None of the above	6

<sup>1</sup>Column total exceeds 100 percent because respondents selected all that apply.

Respondents identified all subjects that they teach (see Table 6). By far, the most frequently reported subject was studio art (45 percent). After that, in order of frequency, were elementary education (29 percent), art history (21 percent), and world languages (11 percent). The remaining subjects are taught by fewer than 10 percent of respondents: humanities (9 percent), social studies (7 percent), math/science (6 percent), ESL (6 percent).

**TABLE 6**  
**SUBJECTS TAUGHT (IN PERCENT)**

<b>SUBJECT (n = 447)</b>	<b>%<sup>1</sup></b>
Studio arts (fine art, photography, film)	45
Elementary education (includes many subjects)	29
Art history	21
World languages	11
Humanities (e.g., English, language arts, reading)	9
Social studies (e.g., world history, U.S. history, geography)	7
Performing arts (music, drama, dance)	7
Mathematics/sciences	6
English as a second language (ESL)	6
Other <sup>2</sup>	3

<sup>1</sup>Column total exceeds 100 percent because respondents selected all that apply.

<sup>2</sup>Other subjects: Religion *n* = 5; vocational education *n* = 2; library *n* = 2; multiple subjects but not in an elementary school *n* = 2; speech *n* = 1.

It is notable that visual arts teachers comprise one-half of the sample: 28 percent teach studio arts only, 4 percent teach art history only, and 17 percent teach studio arts and art history (see Table 7). Since the sample was obtained from the DMA's database of educators, the high concentration of visual arts teachers is not surprising.

**TABLE 7**  
**VISUAL ARTS SUBJECTS TAUGHT (IN PERCENT)**

<b>VISUAL ARTS SUBJECTS (n = 447)</b>	<b>%</b>
Studio arts only	28
Art history only	4
Both studio arts and art history	17
None	51

The number of years teaching was compared for visual arts teachers vs. other teachers. As shown by Table 8, visual arts teachers have less experience, on average, than other teachers in the sample (mean = 16.9 years vs. mean = 21.5 years). Still, both groups average more than 15 years of teaching experience.

**TABLE 8**  
**YEARS TEACHING BY VISUAL ARTS TEACHER**

TEACHING EXPERIENCE	VISUAL ARTS TEACHER			TOTAL MEAN
	N	NO	YES	
		MEAN	MEAN	
Number of years teaching	434	21.5	16.9	19.3

$F = 22.642; p = .000$

Teaching visual arts was tested against type of school and grade level. The percentage of visual arts teachers is similar in public/charter schools vs. other types of schools (private/parochial/home), but differs according to grade level. As shown by Table 9, visual arts teachers have lower representation in elementary schools (39 percent) compared with middle/junior high schools (51 percent), high schools (56 percent), or mixed-grades schools (60 percent).

**TABLE 9**  
**VISUAL ARTS TEACHER BY GRADE LEVEL OF SCHOOL (IN PERCENT)**

VISUAL ARTS TEACHER ( $n = 447$ )	GRADE LEVEL OF SCHOOL				TOTAL
	ELEMENTARY SCHOOL	MIDDLE-JR. HIGH SCHOOL	HIGH SCHOOL	MIXED- GRADES	
	%	%	%	%	
No	61	49	44	40	51
Yes	39	51	56	60	49

$X^2 = 12.768; df = 3; p = .005$

## ART BACKGROUND AND INTERESTS

This section describes teachers' education and training in art and examines various aspects of their personal relationship with art and art museums. This section also explores how visual arts teachers and teachers of other subjects (non-visual arts teachers) differ in their art experiences. For many of the results presented here, informal comparisons (i.e., not statistical) of teachers and DMA general visitors appear, based on the results of the DMA's most recent general visitor survey.<sup>1</sup>

### EDUCATION AND TRAINING IN ART

See Table 10 for teachers' education and training in art. More than two-fifths of respondents have a degree in art history, art education, or studio arts (43 percent). Close to one-third took college classes in art history, art education, or studio art, but do not have an arts degree (30 percent). One-quarter of respondents have attended pre-service or in-service training in art history, art education, or studio art (26 percent). Seventeen percent of respondents have no training in the arts. Given the high concentration of visual arts teachers in the sample, these findings are not unexpected.

**TABLE 10**  
**EDUCATION AND TRAINING IN ART (IN PERCENT)**

<b>EDUCATION AND TRAINING IN ART (<i>n</i> = 447)</b>	<b>%</b>
Has a degree in art history, studio art or art education	43
Took art history, studio art, or art education classes in college, but does not have a degree in art	30
Attended pre-service/in-service training in art education	26
No training in art history, studio art, or art education	17

The number of years teaching was compared for teachers with a degree in visual arts vs. teachers without a degree in visual arts. As shown by Table 11, teachers with a degree in visual arts have less teaching experience, on average, than do other teachers in the sample (mean = 17.2 years vs. mean = 20.8 years). Nonetheless, both groups are highly experienced teachers.

**TABLE 11**  
**YEARS TEACHING BY VISUAL ARTS DEGREE**

<b>TEACHING EXPERIENCE</b>	<b><i>n</i></b>	<b>VISUAL ARTS DEGREE</b>		<b>TOTAL</b>
		<b>NO</b>	<b>YES</b>	
		<b>MEAN</b>	<b>MEAN</b>	<b>MEAN</b>
Number of years teaching	436	20.8	17.2	19.3

$F = 13.370; p = .000$

<sup>1</sup> Randi Korn & Associates, Inc. (2005). *Levels of Engagement with Art: A Two-year Study 2003-2005*. Unpublished manuscript. Dallas, TX: Dallas Museum of Art.

Having a degree in visual arts was tested against type of school and grade level. The percentage of teachers with a degree in visual arts is similar in public/charter schools and other types of schools (i.e., private/parochial/home), but differs according to grade level. Teachers with a degree in visual arts are less represented in elementary schools (32 percent) compared with middle/junior high schools (55 percent), high schools (51 percent), or mixed-grade schools (47 percent) (see Table 12).

**TABLE 12**  
**VISUAL ARTS DEGREE BY GRADE LEVEL OF SCHOOL (IN PERCENT)**

VISUAL ARTS DEGREE ( <i>n</i> = 447)	GRADE LEVEL OF SCHOOL				TOTAL
	ELEMENTARY SCHOOL	MIDDLE-JR. HIGH SCHOOL	HIGH SCHOOL	MIXED GRADES	
	%	%	%	%	%
No	68	45	49	51	57
Yes	32	55	51	47	43

$\chi^2 = 16.015; df = 3; p = .001$

**ATTENDANCE AT TEACHER WORKSHOPS AT ART MUSEUMS**

One-half of the respondents have not attended a teacher workshop at an art museum in the past two years (51 percent) (see Table 13). These teachers described their reasons for not attending workshop. Primary reasons include: no time (34 percent), not interested/not an art teacher (16 percent), not being able to attend when it’s offered (14 percent), and not knowing about it (10 percent). See Appendix D for a transcript of the teachers’ comments.

**TABLE 13  
ATTENDED TEACHER WORKSHOP AT AN ART MUSEUM  
IN PAST TWO YEARS (IN PERCENT)**

<b>ATTENDED TEACHER WORKSHOP (n = 448)</b>	<b>%</b>
Yes	49
No	51
<b>IF NO, REASONS FOR NOT ATTENDING (n = 230)</b>	<b>%<sup>1</sup></b>
No time, other obligations	34
Not interested; do not teach art, focus on other subjects	16
Schedule, not offered when I am available	14
Not aware, haven’t heard of it, new teacher	10
Retired	9
No reason, no response given	9
Distance, too far to travel	7
Costs too much	4
Attended in past, do not need to attend again	1
Not enough credit hours given	1
Experienced art teacher, do not need to attend	1

<sup>1</sup>Column total exceeds 100 percent because some respondents wrote in more than one reason for not attending a teacher workshop.

Whether or not the teacher attended a teacher workshop at an art museum in the past two years was tested against type of school, grade level, and teaching visual arts. The percentage of teachers attending a teacher workshop in the past two years is similar for elementary schools, middle/junior high schools, high schools, and mixed-grades schools. However, teachers from public/charter schools are twice as likely to have attended a teacher workshop in the past two years compared with teachers from private/parochial/home schools (54 percent vs. 27 percent) (see Table 14). Also, visual arts teachers are twice as likely to have attended a teacher workshop in the past two years compared with teachers who do not teach visual arts (66 percent vs. 33 percent) (see Table 15).

**TABLE 14**  
**ATTENDED TEACHER WORKSHOP AT ART MUSEUM BY TYPE OF SCHOOL**  
**(IN PERCENT)**

ATTENDED TEACHER WORKSHOP AT ART MUSEUM IN PAST 2 YEARS ( <i>n</i> = 443)	TYPE OF SCHOOL		
	OTHER*	PUBLIC/ CHARTER	TOTAL
	%	%	%
No	73	46	51
Yes	27	54	49

\*Other type of school: private, parochial, or home school.  
 $\chi^2 = 17.001$ ; *df* = 1; *p* = .000

**TABLE 15**  
**ATTENDED TEACHER WORKSHOP AT ART MUSEUM BY VISUAL ARTS TEACHER**  
**(IN PERCENT)**

ATTENDED TEACHER WORKSHOP AT ART MUSEUM IN PAST 2 YEARS ( <i>n</i> = 445)	VISUAL ARTS TEACHER		TOTAL
	NO	YES	
	%	%	%
No	67	34	51
Yes	33	66	49

$\chi^2 = 48.462$ ; *df* = 1; *p* = .000

**PARTICIPATION IN ART-RELATED ACTIVITIES**

To better understand respondents’ personal relationship with art, the survey asked teachers about their participation in various art-related activities. In this section, teacher data appears in tables alongside data for DMA’s general visitors for comparison purposes. Comparisons of teachers and DMA visitors are informal, not statistical.

Almost one-half of teachers are practicing artists (43 percent) (see Table 16). Just over one-third of teachers are DMA members (35 percent) and one-fifth are members of another art museum (22 percent).

As an informal comparison, Table 16 shows that the teacher group has more practicing artists (43 percent) and DMA members (35 percent) than does the DMA visitor group (23 percent and 22 percent, respectively). However, about the same percentage of teachers (22 percent) and DMA visitors (21 percent) are members of other art museums.

**TABLE 16**  
**ART-RELATED ACTIVITIES (IN PERCENT)**

ART-RELATED ACTIVITIES	DMA VISITORS		TEACHERS	
	<i>n</i>	%	<i>n</i>	%
Is a practicing artist	1082	23	444	43
Is a member of the Dallas Museum of Art	1082	22	447	35
Is a member of another art museum	1083	21	447	22

On the scale 1 (“Never”) to 7 (“Always”), teachers reported that they are very likely to visit local art museums when visiting other cities (mean = 5.1) (see Table 17). They are somewhat less likely to read reviews of exhibitions in newspapers or magazines (mean = 4.7) and visit art museums’ Web sites (mean = 4.3).

Teachers read reviews of exhibitions more often than do DMA general visitors (teacher mean = 4.7 vs. DMA visitor mean = 4.2) (see Table 17). Both groups report a similar tendency to visit local art museums when visiting other cities (teacher mean = 5.1 vs. DMA visitor mean = 4.9).

**TABLE 17**  
**RATINGS OF ART-RELATED ACTIVITIES**

7-POINT RATING SCALE: NEVER (1) / ALWAYS (7)	DMA VISITORS			TEACHERS		
	<i>n</i>	MEAN	±	<i>n</i>	MEAN	±
Go to local art museums when visiting other cities	1115	4.9	1.93	448	5.1	1.50
Read reviews of exhibitions in newspapers or magazines	1115	4.2	2.12	448	4.7	1.73
Visit art museums’ Web sites	-	-	-	447	4.3	1.82

Teachers are frequent visitors to art museums (see Table 18). One-quarter of teachers (23 percent) typically visit art museums seven or more times a year, 26 percent visit 4 – 6 times a year, 33 percent visit 2 – 3 times a year, and 18 percent visit once or not at all.

The findings look fairly similar for DMA visitors and teachers, except at the highest level—those who visit art museums more than seven times a year. At this level, DMA visitors surpass the teachers (31 percent and 23 percent, respectively) (see Table 18).

**TABLE 18**  
**FREQUENCY OF VISITS TO ART MUSEUMS (IN PERCENT)**

	<b>DMA VISITORS (n = 1109)</b>	<b>TEACHERS (n = 447)</b>
<b>YEARLY VISITS TO ART MUSEUMS</b>	<b>%</b>	<b>%</b>
None	3	3
1 time	14	15
2 – 3 times	30	33
4 – 6 times	23	26
7 or more times	31	23

Teachers visit commercial art galleries less frequently than they visit art museums (see Table 19). Thirteen percent of teachers visit commercial art galleries seven or more times a year, 18 percent visit 4 – 6 times a year, 37 percent visit 2 – 3 times a year, and 32 percent visit once or none at all.

Teachers seem to have more interest in visiting commercial art galleries than do DMA visitors (see Table 19). Note that the percentage of DMA visitors who do not visit commercial art galleries at all (34 percent) is twice as high as the percentage of teachers who do not visit commercial art galleries at all (15 percent).

**TABLE 19**  
**FREQUENCY OF VISITS TO COMMERCIAL ART GALLERIES (IN PERCENT)**

	<b>DMA VISITORS (n = 1113)</b>	<b>TEACHERS (n = 449)</b>
<b>YEARLY VISITS TO COMMERCIAL ART GALLERIES</b>	<b>%</b>	<b>%</b>
None	34	15
1 time	15	17
2 – 3 times	24	37
4 – 6 times	13	18
7 or more times	13	13

**PARTICIPATION IN ART-RELATED ACTIVITIES OF VISUAL ARTS TEACHERS VS. TEACHERS OF OTHER SUBJECTS**

As expected, visual arts teachers consistently show more participation and interest in art-related activities than do teachers of other subjects. On the scale 1 (“Never”) to 7 (“Always”), visual arts teachers are more likely than non-visual arts teachers to go to local art museums when visiting other cities (mean = 5.5 vs. mean = 4.7), they are more likely to read reviews of exhibitions (mean = 5.0 vs. mean = 4.5), and they are more likely to visit art museums’ Web sites (mean = 5.1 vs. mean = 3.6) (see Table 20).

**TABLE 20**  
**RATINGS OF ART-RELATED ACTIVITIES BY VISUAL ARTS TEACHER**

7-POINT RATING SCALE: NEVER (1) / ALWAYS (7)	VISUAL ARTS TEACHER			TOTAL MEAN
	<i>n</i>	NO MEAN	YES MEAN	
Go to local art museums when visiting other cities <sup>1</sup>	445	4.7	5.5	5.1
Read reviews of exhibitions in newspapers or magazines <sup>2</sup>	445	4.5	5.0	4.7
Visit art museums’ Web sites <sup>3</sup>	444	3.6	5.1	4.3

<sup>1</sup>F = 33.655; *p* = .000

<sup>2</sup>F = 9.309; *p* = .002

<sup>3</sup>F = 97.893; *p* = .000

Visual arts teachers are far more likely than non-visual arts teachers to be practicing artists (77 percent vs. 11 percent) (see Table 21). They are more likely to be members of the DMA (46 percent vs. 25 percent) as well as members of other art museums (31 percent vs. 12 percent).

**TABLE 21**  
**ART-RELATED ACTIVITIES BY VISUAL ARTS TEACHER (IN PERCENT)**

ART-RELATED ACTIVITIES ( <i>n</i> = 444)	VISUAL ARTS TEACHER		
	NO %	YES %	TOTAL %
Is a practicing artist <sup>1</sup>	11	77	43
Is a member of the DMA <sup>2</sup>	25	46	35
Is a member of another art museum <sup>3</sup>	12	31	22

<sup>1</sup>χ<sup>2</sup> = 196.721; *df* = 1; *p* = .000

<sup>2</sup>χ<sup>2</sup> = 20.185; *df* = 1; *p* = .000

<sup>3</sup>χ<sup>2</sup> = 23.637; *df* = 1; *p* = .000

Visual arts teachers visit art museums and commercial art galleries more frequently than other teachers (see Table 22). Three-fifths of visual arts teachers visit art museums 4 or more times a year (61 percent) compared to 35 percent of non-visual arts teachers. Two-fifths of visual arts teachers visit commercial art galleries 4 or more times a year (43 percent) compared to 18 percent of non-visual arts teachers.

**TABLE 22**  
**FREQUENCY OF VISITS TO ART MUSEUMS AND GALLERIES**  
**BY VISUAL ARTS TEACHER (IN PERCENT)**

VISITS TO ART MUSEUMS AND GALLERIES	VISUAL ARTS TEACHER		
	NO	YES	TOTAL
	%	%	%
<b>YEARLY VISITS TO AN ART MUSEUM<sup>1</sup> (n = 446)</b>			
None	6	1	3
1 – 2	20	11	15
3 – 4	39	27	33
4 – 6	20	30	25
7 or more	15	31	23
<b>YEARLY VISITS TO A COMMERCIAL ART GALLERY<sup>2</sup> (n = 447)</b>			
None	21	8	15
1 – 2	22	13	18
3 – 4	38	36	37
4 – 6	12	22	17
7 or more	6	21	13

<sup>1</sup> $\chi^2 = 36.986$ ;  $df = 4$ ;  $p = .000$

<sup>2</sup> $\chi^2 = 44.781$ ;  $df = 4$ ;  $p = .000$

### ACTIVITIES AT ART MUSEUMS

Teachers rated ten activities at art museums on the scale 1 (“Do not like to do”) to 7 (“Like to do”) (see Table 23). Since most of the same activities were rated by DMA visitors, their ratings are shown alongside teachers’ ratings. Again, any comparison of teachers and DMA visitors is informal, not statistical.

For teachers, the most popular activities are “look at works of art” (mean = 6.8) and “read explanatory wall text” (mean = 5.9). Moderately popular activities are “listen to an audio guide” (mean = 4.8), “experience performances in the galleries” (mean = 4.7), “attend lectures or talks” (mean = 4.6), “watch videos in the galleries” (mean = 4.5) and “take a guided tour” (mean = 4.5). The least popular activities are “respond to art by creating art” (mean = 4.1), “use reading areas in the galleries” (mean = 3.6), and “use computer kiosks to learn about art” (mean = 3.4).

As Table 23 shows, teachers and DMA visitors both ranked “look at works of art” and “read explanatory wall text” at the very top of the list of activities, and they both ranked “use computer kiosks to learn about art” at the very bottom (see Table 23). Note that teachers’ mean ratings on the 7-point scale are consistently lower than are DMA visitors’ mean ratings (with one exception, “looking at works of art”). Teachers are comfortable with grading and evaluation, so they might be more discerning in their ratings of art museum activities.

**TABLE 23**  
**RATINGS OF ACTIVITIES AT ART MUSEUMS**

7-POINT RATING SCALE: DO NOT LIKE TO DO (1) / LIKE TO DO (7)	DMA VISITORS			TEACHERS		
	<i>n</i>	MEAN	±	<i>n</i>	MEAN	±
Look at works of art	565	6.5	0.88	433	6.8	0.47
Read explanatory wall text	1012	6.1	1.20	432	5.9	1.20
Listen to an audio guide	721	5.5	1.72	427	4.8	1.83
Experience performances in the galleries	381	5.8	1.48	432	4.7	1.79
Attend lectures or talks	-	-	-	433	4.6	1.74
Watch videos in the galleries	622	5.6	1.48	433	4.5	1.64
Take a guided tour	564	5.5	1.70	427	4.5	1.83
Respond to art by creating art	322	5.6	1.80	430	4.1	2.06
Use reading areas in the galleries	412	5.5	1.72	431	3.6	1.81
Use computer kiosks to learn about art	465	5.3	1.66	429	3.4	1.79

**ART MUSEUM ACTIVITIES OF VISUAL ARTS TEACHERS VS. TEACHERS OF OTHER SUBJECTS**

As Table 24 shows, six of the ten activities’ ratings differ significantly depending on whether the respondent is a visual arts teacher (see Table 24). On the scale 1 (“Do not like to do”) to 7 (“Like to do”), visual arts teachers rated “look at works of art” (mean = 6.9 vs. mean = 6.7), “respond to art by creating art” (mean = 5.0 vs. mean = 3.1), and “attend lectures or talks” (mean = 4.8 vs. mean = 4.4) higher than did non-visual arts teachers. Non-visual arts teachers gave higher ratings than did visual arts teachers to “listen to an audio guide” (mean = 5.1 vs. mean = 4.4), “experience performances in the galleries” (mean = 4.9 vs. mean = 4.5), and “take a guided tour” (mean = 4.9 vs. mean = 4.1).

Visual arts teachers and non-visual arts teachers do not differ in their ratings of “read explanatory wall text” (overall mean = 5.9), “watch videos in the galleries” (overall mean = 4.5), “use reading areas in the galleries” (overall mean = 3.6), and “use computer kiosks to learn about art” (overall mean = 3.4) (refer back to Table 23).

**TABLE 24**  
**RATINGS OF ACTIVITIES AT ART MUSEUMS BY VISUAL ARTS TEACHER**

7-POINT RATING SCALE: DO NOT LIKE TO DO (1) / LIKE TO DO (7)	VISUAL ARTS TEACHER			TOTAL MEAN
	N	NO MEAN	YES MEAN	
Look at works of art <sup>1</sup>	430	6.7	6.9	6.8
Listen to an audio guide <sup>2</sup>	424	5.1	4.4	4.8
Experience performances in the galleries <sup>3</sup>	429	4.9	4.5	4.7
Attend lectures or talks <sup>4</sup>	430	4.4	4.8	4.6
Take a guided tour <sup>5</sup>	424	4.9	4.1	4.5
Respond to art by creating art <sup>6</sup>	427	3.1	5.0	4.1

<sup>1</sup>F = 12.222; p = .001

<sup>4</sup>F = 5.750; p = .017

<sup>2</sup>F = 16.604; p = .000

<sup>5</sup>F = 17.700; p = .000

<sup>3</sup>F = 5.828; p = .016

<sup>6</sup>F = 112.697; p = .000

**PREFERENCES FOR VIEWING ART**

The questionnaire included ten statements regarding preferences for viewing art and asked teachers to rate each one on the scale 1 (“Does not describe me”) to 7 (“Describes me very well”). Table 25 reports the results. DMA visitors also rated their preferences for viewing art, which are shown alongside teachers’ ratings. Again, any comparison of teachers and DMA visitors is informal, not statistical.

The statement teachers said describes them best is “I feel comfortable looking at most types of art” (mean = 6.4). They also identify strongly with the statements “I like to know the story portrayed in a work of art” (mean = 5.9), “I enjoy talking with others about the art we are looking at” (mean = 5.8), and “I am emotionally affected by art” (mean = 5.8). Teachers identified least with the statement “I find some terms used in art museums difficult to understand” (mean = 3.0). The statement with the highest standard deviation ( $\pm$ ), and therefore the most diversity of opinion, was “I like to connect with works of art through music, dance, dramatic performances, and readings” (mean = 4.6  $\pm$  2.00).

Like the teachers, DMA visitors identify most strongly with the statements “I feel comfortable looking at most types of art” (mean = 6.1) and “I like to know the story portrayed in a work of art” (mean = 5.8). Also like the teachers, DMA visitors identify least with the statement “I find some terms used in art museums difficult to understand” (mean = 3.4). Another similarity with the teachers’ results is that, among DMA visitors, the statement with the most diversity of opinion is “I like to connect with works of art through music, dance, dramatic performances, and readings” (mean = 4.6 ± 2.03).

One statement to which teachers and DMA visitors respond quite differently is “I am comfortable explaining the meaning of a work of art to a friend.” Predictably, teachers are much more comfortable than are DMA visitors in explaining the meaning of a work of art to a friend (teacher mean = 5.6 vs. DMA visitor mean = 4.5). Another statement that teachers and DMA visitors respond differently to is “I am emotionally affected by art.” Teachers’ report a stronger emotional response to art than do DMA visitors (teacher mean = 5.8 vs. DMA visitor mean = 5.3).

**TABLE 25**  
**RATINGS OF PREFERENCES FOR VIEWING ART**

7-POINT RATING SCALE: DOES NOT DESCRIBE ME (1) / DESCRIBES ME VERY WELL (7)	DMA VISITORS (n = 1103)		TEACHERS (n = 441)	
	MEAN	±	MEAN	±
I feel comfortable looking at most types of art.	6.1	1.28	6.4	1.10
I like to know about the story portrayed in a work of art.	5.8	1.40	5.9	1.31
I enjoy talking with others about the art we are looking at.	5.5	1.62	5.8	1.43
I am emotionally affected by art.	5.3	1.71	5.8	1.40
I like to know about the materials and techniques used by the artist.	5.4	1.67	5.6	1.50
I am comfortable explaining the meaning of a work of art to a friend.	4.5	1.98	5.6	1.57
I like to be told a straightforward insight to help me know what the work of art is about.	5.1	1.83	5.1	1.63
I like to connect with works of art through music, dance, dramatic performances, and readings.	4.6	2.03	4.6	2.00
I like to view a work of art on my own, without explanations or interpretations.	4.8	1.98	4.5	1.74
I find some terms used in art museums difficult to understand.	3.4	1.96	3.0	1.78

**PREFERENCES FOR VIEWING ART: VISUAL ARTS TEACHERS VS. TEACHERS OF OTHER SUBJECTS**

On the scale 1 (“Does not describe me”) to 7 (“Describes me very well”), ratings of preferences for viewing art differ substantially between visual arts teachers and non-visual arts teachers (see Table 26). Visual arts teachers are more comfortable than non-visual arts teachers looking at most types of art (mean = 6.7 vs. mean = 6.0), they have more enjoyment talking with others about the art they are looking at (mean = 6.2 vs. mean = 5.5), they are more emotionally affected by art (mean = 6.1 vs. mean = 5.5), and they are more comfortable explaining the meaning of a work of art to a friend (mean = 6.1 vs. mean = 5.0). Visual arts teachers are far more interested than non-visual arts teachers in knowing the materials and techniques used by the artist (mean = 6.3 vs. mean = 5.0) and they are more likely to want to view a work of art on their own without explanations or interpretations (mean = 4.7 vs. mean = 4.3).

Non-visual arts teachers have more difficulty than visual arts teachers understanding some terms used in art museums (mean = 3.4 vs. mean = 2.6). They are also more likely than visual arts teachers to connect with works of art through music, dance, dramatic performances, and readings (mean = 5.0 vs. mean = 4.2).

Two statements received similar ratings from visual arts teachers and non-visual arts teachers: “I like to know the story portrayed in a work of art” (overall mean = 5.9) and “I like to be told a straightforward insight to help me know what the work of art is about” (overall mean = 5.1) (refer back to Table 25).

**TABLE 26**  
**RATINGS OF PREFERENCES FOR VIEWING ART BY VISUAL ARTS TEACHER**

7-POINT RATING SCALE: DOES NOT DESCRIBE ME (1) / DESCRIBES ME VERY WELL (7)	VISUAL ARTS TEACHER			
	n	NO	YES	TOTAL
		MEAN	MEAN	MEAN
I feel comfortable looking at most types of art. <sup>1</sup>	438	6.0	6.7	6.4
I enjoy talking with others about the art we are looking at. <sup>2</sup>	438	5.5	6.2	5.8
I am emotionally affected by art. <sup>3</sup>	438	5.5	6.1	5.8
I like to know about the materials and techniques used by the artist. <sup>4</sup>	438	5.0	6.3	5.6
I am comfortable explaining the meaning of a work of art to a friend. <sup>5</sup>	438	5.0	6.1	5.6
I like to connect with works of art through music, dance, dramatic performances, and readings. <sup>6</sup>	438	5.0	4.2	4.6
I like to view a work of art on my own, without explanations or interpretations. <sup>7</sup>	438	4.3	4.7	4.5
I find some terms used in art museums difficult to understand. <sup>8</sup>	438	3.4	2.6	3.0

<sup>1</sup>F = 38.140; p = .000

<sup>5</sup>F = 87.651; p = .000

<sup>2</sup>F = 23.001; p = .000

<sup>6</sup>F = 16.644; p = .000

<sup>3</sup>F = 15.520; p = .000

<sup>7</sup>F = 4.751; p = .030

<sup>4</sup>F = 5.750; p = .017

<sup>8</sup>F = 24.884; p = .000

## TEACHER CLUSTERS

The statistical cluster analysis procedure divided teachers into three distinct groups based on their responses to the ten statements regarding art-viewing preferences. After reviewing the characteristics of the three cluster groups, RK&A named them to match the DMA’s Levels of Engagement with Art (LOEA) cluster groups they most closely resemble.<sup>1</sup> Almost one-half of the teachers are Committed Enthusiasts (47 percent), close to one-third are Discerning Independents (30 percent), and about one-quarter are Tentative Observers (23 percent) (see Table 27). Committed Enthusiasts and Discerning Independents are at the Commitment Level of Engagement with Art, while Tentative Observers are at the Awareness Level of Engagement with Art.<sup>2</sup>

**TABLE 27**  
**TEACHER CLUSTER FREQUENCY AND PERCENT**

CLUSTER GROUPS ( <i>n</i> = 441)	FREQUENCY	%	LOEA <sup>1</sup>
Tentative Observers	101	23	Awareness
Discerning Independents	133	30	Commitment
Committed Enthusiasts	207	47	Commitment

<sup>1</sup>Level of Engagement with Art: Awareness, Appreciation, or Commitment

Please see Table 28 (on page 21) for the three clusters’ mean ratings for the ten statements about art-viewing preferences. Teachers rated each statement on the scale 1 (“Does not describe me”) to 7 (“Describes me very well”).

Compared to Committed Enthusiasts and Discerning Independents, Tentative Observers (23 percent) express less comfort “looking at most types of art” (mean = 5.5) and they are less “emotionally affected by art” (mean = 4.5). Moreover, they do not profess great enjoyment “talking with others about the art” (mean = 4.2) and they are not comfortable “explaining the meaning of a work of art to a friend” (mean = 3.6). On the plus side, they have only slight difficulty understanding the “terms used to describe art” (mean = 3.5). Tentative Observers seem to have more of an appetite for information than Discerning Independents but not as much as Committed Enthusiasts. Their response to the statement “I like to view art on my own without explanations or interpretations” falls right in the middle of the scale (mean = 4.1), suggesting they are open to information. They are most interested in knowing about “the story portrayed in a work of art” (mean = 5.3), but they also express some interest in being “told a straightforward insight” about a work of art (mean = 4.5) and knowing “the materials and techniques used by the artist” (mean =

<sup>1</sup> Randi Korn & Associates, Inc. (2005). *Levels of Engagement with Art: A Two-year Study 2003-2005*. Unpublished manuscript. Dallas, TX: Dallas Museum of Art.

<sup>2</sup> There are four DMA visitor clusters. The one DMA visitor cluster that did not have a match in the teacher data is “Curious Participants.” Visitors in this cluster have a high level of comfort looking at art, only slightly less than Discerning Independents or Committed Enthusiasts. Curious Participants also have a strong interest in connecting with art through music, dance, dramatic performances, and readings. The four-group statistical cluster procedure did not produce a cluster that shared these characteristics. See Appendix E for a comparison of the three teacher clusters and the four DMA LOEA clusters.

4.3). They are more open to connecting with “works of art through music, dance, dramatic performances, and readings” (mean = 4.1) compared with Discerning Independents but less so than Committed Enthusiasts. In summary, Tentative Observers are less confident, less emotionally connected, and less comfortable viewing art than are either Discerning Independents or Committed Enthusiasts. On the other hand, they are receptive to information about art, so their level of confidence has potential to grow.

Of the three groups, Discerning Independents (30 percent) identify most strongly with the statement “I feel comfortable looking at most types of art” (mean = 6.7). They also have the highest level of comfort “explaining the meaning of a work of art to a friend” (mean = 6.3). They are least likely to feel that some terms used in art museums are difficult to understand (mean = 1.9). Discerning Independents enjoy “talking with others about the art” they are looking at (mean = 6.1) and are “emotionally affected by art” (mean = 6.0), although less so than Committed Enthusiasts. They are interested in knowing about “the materials and techniques used by the artist” (mean = 6.0), but have much less interest in other types of information such as “the story portrayed in a work of art” (mean = 5.3) or “a straightforward insight” to help them know what the work of art is about (mean = 4.4). Of the three groups, Discerning Independents are most likely to want to view a work of art on their own “without explanations or interpretations” (mean = 5.4) and they are least interested in connecting with “works of art through music, dance, dramatic performances, and readings” (mean = 3.2). In summary, Discerning Independents are confident, highly knowledgeable and emotionally connected to works of art. They are comfortable looking at art and talking about it. Discerning Independents want to develop their own interpretations of art and are less interested in others’ explanations or views.

Committed Enthusiasts (47 percent) identify strongly with the statements “I feel comfortable looking at most types of art” (mean = 6.6) and “I am emotionally affected by art” (mean = 6.3). These teachers enjoy “talking with others about the art” (mean = 6.5) and are “comfortable explaining the meaning of a work of art to a friend” (mean = 6.1). In general, they do not find terms used in art museums to be “difficult to understand” (mean = 3.5). Of the three groups, they are most eager for information and most interested in knowing “the story portrayed in a work of art” (mean = 6.5), “the materials and techniques used by the artist” (mean = 6.1), and “a straightforward insight” to help them know what the work of art is about (mean = 5.8). They also like to connect with “works of art through music, dance, dramatic performances, and readings” (mean = 5.7). Predictably, their response to viewing art on their own “without explanations or interpretations” is neutral (mean = 4.1). In summary, Committed Enthusiasts are confident, enthusiastic, highly knowledgeable, and emotionally connected to works of art. They are comfortable looking at art and talking about it. They seek out information about art from many sources.

For a full (but informal) comparison of the preference ratings for viewing art of the three teacher clusters and the four DMA visitor clusters, see Appendix E.

**TABLE 28**

**RATINGS OF PREFERENCES FOR VIEWING ART BY TEACHER CLUSTER**

7-POINT RATING SCALE: DOES NOT DESCRIBE ME (1) / DESCRIBES ME VERY WELL (7)	TEACHER CLUSTER			
	TENTATIVE OBSERVERS (23 %) (n = 101)	DISCERNING INDEPENDENTS (30%) (n = 133)	COMMITTED ENTHUSIASTS (47%) (n = 207)	TOTAL (n = 441)
	MEAN	MEAN	MEAN	MEAN
I feel comfortable looking at most types of art. <sup>1</sup>	5.5	6.7	6.6	6.4
I like to know the story portrayed in a work of art. <sup>2</sup>	5.3	5.3	6.5	5.9
I enjoy talking with others about the art we are looking at. <sup>3</sup>	4.2	6.1	6.5	5.8
I am emotionally affected by art. <sup>4</sup>	4.5	6.0	6.3	5.8
I like to know about the materials and techniques used by the artist. <sup>5</sup>	4.3	6.0	6.1	5.6
I am comfortable explaining the meaning of a work of art to a friend. <sup>6</sup>	3.6	6.3	6.1	5.6
I like to be told a straightforward insight to help me know what the work of art is about. <sup>7</sup>	4.5	4.4	5.8	5.1
I like to connect with works of art through music, dance, dramatic performances, and readings. <sup>8</sup>	4.2	3.2	5.7	4.6
I like to view a work of art on my own, without explanations or interpretations. <sup>9</sup>	4.1	5.4	4.1	4.5
I find some terms used in art museums difficult to understand. <sup>10</sup>	3.5	1.9	3.5	3.0

<sup>1</sup>F = 57.196; p = .000

<sup>2</sup>F = 52.559; p = .000

<sup>3</sup>F = 155.856; p = .000

<sup>4</sup>F = 69.751; p = .000

<sup>5</sup>F = 61.576; p = .000

<sup>6</sup>F = 198.451; p = .000

<sup>7</sup>F = 47.197; p = .000

<sup>8</sup>F = 104.664; p = .000

<sup>9</sup>F = 26.770; p = .000

<sup>10</sup>F = 44.957; p = .000

## TEACHER CHARACTERISTICS OF THE CLUSTERS

This section describes teacher characteristics of the three clusters, including teaching experience, type of school, grade level of school, and percentage of visual arts teachers.

In all three clusters, teachers from public schools predominate (83 percent overall) (see Table 29). Tentative Observers have slightly more teaching experience (mean = 21.4 years) than Committed Enthusiasts (mean = 18.9 years) or Discerning Independents (mean = 18.1 years) (see Table 30).

**TABLE 29**  
**TYPE OF SCHOOL BY TEACHER CLUSTER (IN PERCENT)**

TYPE OF SCHOOL ( <i>n</i> = 426)	TEACHER CLUSTER			TOTAL
	TENTATIVE OBSERVERS (23%)	DISCERNING INDEPENDENTS (30%)	COMMITTED ENTHUSIASTS (47%)	
	%	%	%	
Public	81	83	84	83
Private	15	11	13	13
Charter	2	1	2	2
Home	0	3	1	1
Parochial	2	2	0	1

$\chi^2 = 11.572$ ;  $df = 8$ ;  $p > .05$

**TABLE 30**  
**YEARS TEACHING BY TEACHER CLUSTER (IN PERCENT)**

TEACHER EXPERIENCE ( <i>n</i> = 439)	TEACHER CLUSTER			TOTAL
	TENTATIVE OBSERVERS (23%)	DISCERNING INDEPENDENTS (30%)	COMMITTED ENTHUSIASTS (47%)	
	MEAN	MEAN	MEAN	
Years teaching	21.4	18.1	18.9	19.3

Table 31 compares grade levels by teacher cluster. Tentative Observers are more likely to teach in elementary schools (55 percent) than either Committed Enthusiasts (43 percent) or Discerning Independents (36 percent). Discerning Independents are more likely to teach in high schools (44 percent) than either Tentative Observers (30 percent) or Committed Enthusiasts (29 percent).

**TABLE 31**  
**GRADE LEVEL OF SCHOOL BY TEACHER CLUSTER (IN PERCENT)**

GRADE LEVEL OF SCHOOL ( <i>n</i> = 439)	TEACHER CLUSTER			TOTAL
	TENTATIVE OBSERVERS (23%)	DISCERNING INDEPENDENTS (30%)	COMMITTED ENTHUSIASTS (47%)	
	%	%	%	%
Elementary	55	36	43	44
Middle/Junior High	7	9	14	11
High School	30	44	29	34
Mixed Grades	8	11	14	11

$\chi^2 = 16.506$ ;  $df = 6$ ;  $p = .011$

Teachers specified whether they have any training in art history, studio art, or art education. Almost two-fifths of Tentative Observers have no training in these areas (39 percent), compared with 15 percent of Committed Enthusiasts and 4 percent of Discerning Independents (see Table 32).

**TABLE 32**  
**NO TRAINING IN VISUAL ARTS BY TEACHER CLUSTER (IN PERCENT)**

NO TRAINING IN VISUAL ARTS ( <i>n</i> = 440)	TEACHER CLUSTER			TOTAL
	TENTATIVE OBSERVERS (23%)	DISCERNING INDEPENDENTS (30%)	COMMITTED ENTHUSIASTS (47%)	
	%	%	%	%
No training in art history/ studio art/art education	39	4	15	17

$\chi^2 = 51.318$   $df = 2$ ;  $p = .000$

Predictably, substantial differences exist in the percentage of visual arts teachers in each cluster (see Table 33). Most Discerning Independents are visual arts teachers (76 percent) and most Tentative Observers are *not* visual arts teachers (79 percent). About one-half of Committed Enthusiasts are visual arts teachers (45 percent) and about one-half are non-visual arts teachers (55 percent).

These findings help explain the differences in grade levels among the three clusters (refer back to Table 31). Because visual arts teachers are less likely to teach at elementary schools, the finding that Tentative Observers are in the majority at elementary schools is not surprising (refer back to Tables 9 and 31). Also, since visual arts teachers are more likely to teach at high schools, the prevalence of Discerning Independents at high schools makes sense (refer back to Tables 9 and 31).

**TABLE 33**

**VISUAL ARTS TEACHER BY TEACHER CLUSTER (IN PERCENT)**

	TEACHER CLUSTER			TOTAL
	TENTATIVE OBSERVERS (23%)	DISCERNING INDEPENDENTS (30%)	COMMITTED ENTHUSIASTS (47%)	
<b>VISUAL ARTS TEACHER (n = 438)</b>	%	%	%	%
No	79	24	55	51
Yes	21	76	45	49

$\chi^2 = 71.076$   $df = 2$ ;  $p = .000$

## ART BACKGROUND AND INTERESTS OF THE TEACHER CLUSTERS

This section compares various art-related activities of the three teacher clusters, including practicing as an artist, attending exhibitions, viewing museum Web sites, having museum memberships, and visiting art museums and commercial art galleries.

### ART-RELATED ACTIVITIES

Discerning Independents are most likely to be practicing artists (66 percent), Tentative Observers are least likely to be practicing artists (16 percent), and Committed Enthusiasts fall in the middle (41 percent) (see Table 34). Discerning Independents and Committed Enthusiasts are more likely to be DMA members (42 percent and 37 percent respectively) than are Tentative Observers (22 percent). Likewise, Discerning Independents and Committed Enthusiasts are more likely to be members of other art museums (29 percent and 22 percent respectively) than are Tentative Observers (12 percent).

**TABLE 34**

**ART-RELATED ACTIVITIES BY TEACHER CLUSTER (IN PERCENT)**

ART-RELATED ACTIVITIES ( <i>n</i> = 438)	TEACHER CLUSTER			TOTAL
	TENTATIVE OBSERVERS (23%)	DISCERNING INDEPENDENTS (30%)	COMMITTED ENTHUSIASTS (47%)	
	%	%	%	%
Is a practicing artist <sup>1</sup>	16	66	41	43
Is a member of the Dallas Museum of Art <sup>2</sup>	22	42	37	35
Is a member of another art museum <sup>3</sup>	12	29	22	22

<sup>1</sup> $\chi^2 = 57.918$  *df* = 2; *p* = .000

<sup>2</sup> $\chi^2 = 10.923$  *df* = 2; *p* = .004

<sup>3</sup> $\chi^2 = 9.446$  *df* = 2; *p* = .009

On the scale 1 (“Never”) to 7 (“Always”), Discerning Independents (mean = 5.5) and Committed Enthusiasts (mean = 5.3) are more likely than Tentative Observers (mean = 4.3) to visit local art museums when visiting other cities (see Table 35). Discerning Independents and Committed Enthusiasts (both means = 5.0) are also more likely than Tentative Observers (mean = 3.8) to read reviews of exhibitions. Lastly, Discerning Independents (mean = 4.8) and Committed Enthusiasts (mean = 4.6) are more likely than Tentative Observers (mean = 3.3) to visit art museums’ Web sites.

**TABLE 35**  
**RATINGS OF ART-RELATED ACTIVITIES BY TEACHER CLUSTER**

7-POINT RATING SCALE: NEVER (1) / ALWAYS (7)	TEACHER CLUSTER				TOTAL MEAN
	<i>n</i>	TENTATIVE OBSERVERS (23%)	DISCERNING INDEPENDENTS (30%)	COMMITTED ENTHUSIASTS (47%)	
		MEAN	MEAN	MEAN	
Go to local art museums when visiting other cities <sup>1</sup>	439	4.3	5.5	5.3	5.1
Read reviews of exhibitions in newspapers or magazines <sup>2</sup>	439	3.8	5.0	5.0	4.7
Visit art museums’ Web sites <sup>3</sup>	439	3.3	4.8	4.6	4.3

<sup>1</sup>*F* = 23.214; *p* = .000

<sup>2</sup>*F* = 20.647; *p* = .000

<sup>3</sup>*F* = 26.827; *p* = .000

More than one-half of Discerning Independents and Committed Enthusiasts visit art museums four or more times a year (61 percent and 51 percent respectively), while only 28 percent of Tentative Observers do so (see Table 36). The majority of Tentative Observers visit art museums 1 – 3 times a year (62 percent).

**TABLE 36**  
**FREQUENCY OF VISITS TO ART MUSEUMS BY TEACHER CLUSTER (IN PERCENT)**

YEARLY VISITS TO ART MUSEUMS ( <i>n</i> = 438)	TEACHER CLUSTER				TOTAL %
	TENTATIVE OBSERVERS (23%)	DISCERNING INDEPENDENTS (30%)	COMMITTED ENTHUSIASTS (47%)		
	%	%	%		
None	11	1	1	3	
1 time	29	11	10	15	
2 – 3 times	33	27	38	33	
4 – 6 times	16	33	26	25	
7 or more times	12	28	25	23	

$\chi^2 = 58.665$  *df* = 8; *p* = .000

Likewise, Tentative Observers visit commercial art galleries less often than Discerning Independents or Committed Enthusiasts. More than one-third of Discerning Independents and Committed Enthusiasts visit commercial art galleries four or more times a year (39 percent and 34 percent respectively), compared to 12 percent of Tentative Observers (see Table 37).

**TABLE 37**  
**FREQUENCY OF VISITS TO COMMERCIAL ART GALLERIES BY TEACHER CLUSTER**  
**(IN PERCENT)**

YEARLY VISITS TO COMMERCIAL ART GALLERIES ( <i>n</i> = 438)	TEACHER CLUSTER			TOTAL
	TENTATIVE OBSERVERS (23%)	DISCERNING INDEPENDENTS (30%)	COMMITTED ENTHUSIASTS (47%)	
	%	%	%	
None	28	10	12	15
1 time	24	17	15	18
2 – 3 times	37	34	40	37
4 – 6 times	7	22	20	17
7 or more times	5	17	14	13

$\chi^2 = 34.507$  *df* = 8; *p* = .000

#### **ART MUSEUM ACTIVITIES OF TEACHER CLUSTERS**

Table 38 shows the cluster groups’ ratings of ten art museum activities according to the scale 1 (“Do not like to do”) to 7 (“Like to do”). All three clusters rated “looking at art” highest, although Discerning Independents and Committed Enthusiasts rated that activity higher (both means = 6.9) than did Tentative Observers (mean = 6.5).

In their preferences for viewing art, Committed Enthusiasts established themselves as information-seekers (refer back to Table 28). True to form, Committed Enthusiasts rated seven of the ten art museum activities significantly higher than did Discerning Independents or Tentative Observers (see Table 38). They rated highest “read explanatory wall text” (mean = 6.1), “experience performances in the galleries” (mean = 5.4), “take a guided tour” (mean = 5.1), “attend lectures or talks” (mean = 5.0), “watch videos in the galleries” (mean = 4.9), “use reading areas in the galleries” (mean = 4.0), and “use computer kiosks to learn about art” (mean = 3.8).

Discerning Independents clearly identify with the statement “I like to view works of art on my own without explanations or interpretations” (refer back to Table 28). Their responses to the ten museum activities bear this out (see Table 38). They most like to “read explanatory wall text” (mean = 5.7). And though they are slightly positive about “attend lectures or talks” (mean = 4.6), “respond to art by creating art” (mean = 4.4), and “watch videos in the galleries” (mean = 4.3), their responses to the remaining activities are neutral to negative. Of the three clusters, Discerning Independents rated lowest: “listen to an audio guide” (mean = 4.0), “experience performances in the galleries” (mean = 4.0), and “take a guided tour” (mean = 3.5).

Tentative Observers have less training and experience in the visual arts than do Committed Enthusiasts or Discerning Independents, but their preferences for viewing art indicate that they are open to learning (refer back to Table 28). Tentative Observers' ratings are consistently lower than are the ratings of Committed Enthusiasts (see Table 38). However, they are more interested in listening to an "audio guide" (mean = 4.7), taking a "guided tour" (mean = 4.4), and experiencing "performances in the galleries" (mean = 4.2) than are Discerning Independents. They are considerably less interested than are Committed Enthusiasts and Discerning Independents in attending "lectures or talks" (mean = 3.7), responding "to art by creating art" (mean = 2.9) and using "reading areas in the galleries" (mean = 2.9).

**TABLE 38**  
**RATINGS OF ACTIVITIES AT ART MUSEUMS BY TEACHER CLUSTER**

7-POINT RATING SCALE: DO NOT LIKE TO DO (1) / LIKE TO DO (7)	TEACHER CLUSTER				TOTAL MEAN
	<i>n</i>	TENTATIVE OBSERVERS (23%)	DISCERNING INDEPENDENTS (30%)	COMMITTED ENTHUSIASTS (47%)	
		MEAN	MEAN	MEAN	
Look at works of art <sup>1</sup>	425	6.5	6.9	6.9	6.8
Read explanatory wall text <sup>2</sup>	424	5.7	5.7	6.1	5.9
Listen to an audio guide <sup>3</sup>	420	4.7	4.0	5.2	4.8
Experience performances in the galleries <sup>4</sup>	424	4.2	4.0	5.4	4.7
Attend lectures or talks <sup>5</sup>	425	3.7	4.6	5.0	4.6
Watch videos in the galleries <sup>6</sup>	425	3.9	4.3	4.9	4.5
Take a guided tour <sup>7</sup>	419	4.4	3.5	5.1	4.5
Respond to art by creating art <sup>8</sup>	422	2.9	4.4	4.3	4.1
Use reading areas in the galleries <sup>9</sup>	423	2.9	3.4	4.0	3.6
Use computer kiosks to learn about art <sup>10</sup>	422	3.0	3.1	3.8	3.4

<sup>1</sup>*F* = 25.334; *p* = .000

<sup>2</sup>*F* = 6.420; *p* = .002

<sup>3</sup>*F* = 19.899; *p* = .000

<sup>4</sup>*F* = 30.183; *p* = .000

<sup>5</sup>*F* = 21.690; *p* = .000

<sup>6</sup>*F* = 13.227; *p* = .000

<sup>7</sup>*F* = 33.492; *p* = .000

<sup>8</sup>*F* = 17.252; *p* = .000

<sup>9</sup>*F* = 13.666; *p* = .000

<sup>10</sup>*F* = 8.184; *p* = .000

## USING ART IN THE CLASSROOM

This section explores how teachers use art in the classroom, including their approaches to teaching with art and viewing art with students. Approaches to using and teaching with art are compared according to type of school, grade level, teaching visual arts, and cluster group.

### APPROACHES TO TEACHING WITH ART

Respondents reviewed a list of five ways they might use art in the classroom and rated how often they use each one on the scale 1 (“Never”) to 7 (“Always”).<sup>1</sup> As Table 39 shows, teachers use all five approaches to teaching with art fairly often (see Table 39). At the top of the list is “explore cultures from around the world” (mean = 5.8), followed by “stimulate student reflection” (mean = 5.5) and “facilitate classroom discussion” (mean = 5.4). Somewhat less often, teachers use art to “represent an artistic period, style, or technique” (mean = 5.0) or “teach a non-art subject” (mean = 4.6).

**TABLE 39**

**RATINGS OF APPROACHES TO USING ART IN THE CLASSROOM**

<b>7-POINT RATING SCALE: NEVER (1) / ALWAYS (7)</b>	<b><i>n</i></b>	<b>MEAN</b>	<b>±</b>
Explore cultures from around the world	444	5.8	1.53
Stimulate student reflection	446	5.5	1.75
Facilitate classroom discussion	445	5.4	1.55
Represent a specific artistic period, style, or technique	438	5.0	1.89
Teach a non-art subject	442	4.6	2.03

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<sup>1</sup> Teachers had the opportunity to write in and rate “other” ways they use art in the classroom, however, all of the write-ins fit into one of the existing categories and, as such, were recoded to the appropriate category.

Teachers' ratings of the approaches to using art in the classroom were compared according to type of school, grade level, teaching visual arts, and teacher cluster. None of the five approaches differ according to type of school.

"Teach a non-art subject" differs according to grade level (see Table 40). On the scale 1 ("Never") to 7 ("Always"), middle/junior high school teachers "teach a non-art subject" most often (mean = 5.2) and high school teachers "teach a non-art subject" least often (mean = 4.2). Teachers at elementary schools (mean = 4.8) and mixed-grade schools (mean = 4.5) "teach a non-art subject somewhat often."

**TABLE 40**  
**RATINGS OF APPROACHES TO USING ART IN THE CLASSROOM**  
**BY GRADE LEVEL OF SCHOOL**

7-POINT RATING SCALE: NEVER (1) / ALWAYS (7)	GRADE LEVEL OF SCHOOL					TOTAL MEAN
	<i>n</i>	ELEMENTARY SCHOOL	MIDDLE-JR. HIGH SCHOOL	HIGH SCHOOL	MIXED GRADES	
		MEAN	MEAN	MEAN	MEAN	
Teach a non-art subject	441	4.8	5.2	4.2	4.5	4.6

$F = 3.847; p = .010$

Four of five approaches differ between visual arts teachers and non-visual arts teachers (see Table 41). On the scale 1 ("Never") to 7 ("Always"), visual arts teachers use art much more often than do non-visual arts teachers to "represent a specific artistic period, style, or technique" (mean = 6.3 vs. mean = 3.7), "stimulate student reflection" (mean = 6.3 vs. mean = 4.7), "explore cultures from around the world" (mean = 6.2 vs. mean = 5.4), and "facilitate classroom discussion" (mean = 6.1 vs. mean = 4.8).

Visual arts teachers most often use art to "represent a specific artistic period, style, or technique" (mean = 6.3) or "stimulate student reflection" (mean = 6.3), while non-visual arts teachers most often use art to "explore cultures from around the world" (mean = 5.4).

**TABLE 41**  
**RATINGS OF APPROACHES TO USING ART IN THE CLASSROOM**  
**BY VISUAL ARTS TEACHER**

7-POINT RATING SCALE: NEVER (1) / ALWAYS (7)	VISUAL ARTS TEACHER			TOTAL MEAN
	<i>n</i>	NO	YES	
		MEAN	MEAN	
Explore cultures from around the world <sup>1</sup>	441	5.4	6.2	5.8
Stimulate student reflection <sup>2</sup>	443	4.7	6.3	5.5
Facilitate classroom discussion <sup>3</sup>	442	4.8	6.1	5.4
Represent a specific artistic period, style, or technique <sup>4</sup>	435	3.7	6.3	5.0

<sup>1</sup> $F = 27.202; p = .000$

<sup>3</sup> $F = 103.937; p = .000$

<sup>2</sup> $F = 133.306; p = .000$

<sup>4</sup> $F = 312.434; p = .000$

Please see Table 42 for the clusters' ratings of the approaches to using art in the classroom according to the scale 1 ("Never") to 7 ("Always"). Committed Enthusiasts and Discerning Independents use all five approaches more often than Tentative Observers. This across-the-board finding makes sense since Committed Enthusiasts and Discerning Independents have more training and experience in the visual arts than Tentative Observers.

Committed Enthusiasts use art most often to "explore cultures from around the world" (mean = 6.2) and least often to "teach a non-art subject" (mean = 5.0). Discerning Independents use art most often to "explore cultures from around the world" (mean = 6.0) and "facilitate classroom discussion" (mean = 6.0). They use art least often to "teach a non-art subject" (mean = 4.4). Tentative Observers use art most often to "explore cultures from around the world" (mean = 4.9) and least often to "represent a specific artistic period, style, or technique" (mean = 3.5).

Looking more closely, there are a couple of interesting distinctions between Discerning Independents and Committed Enthusiasts. Discerning Independents, the majority of whom are visual arts teachers, are more likely than Committed Enthusiasts to use art in the classroom to "represent a specific artistic period, style, or technique" (mean = 5.7 vs. mean = 5.2). On the other hand, Committed Enthusiasts are more likely than Discerning Independents to use art in the classroom to "teach a non-art subject" (mean = 5.0 vs. mean = 4.4).

**TABLE 42**  
**RATINGS OF APPROACHES TO USING ART IN THE CLASSROOM**  
**BY TEACHER CLUSTER**

7-POINT RATING SCALE: NEVER (1) / ALWAYS (7)	TEACHER CLUSTER				TOTAL MEAN
	<i>n</i>	TENTATIVE OBSERVERS (23%)	DISCERNING INDEPENDENTS (30%)	COMMITTED ENTHUSIASTS (47%)	
		MEAN	MEAN	MEAN	
Explore cultures from around the world <sup>1</sup>	437	4.9	6.0	6.2	5.8
Stimulate student reflection <sup>2</sup>	438	4.2	5.9	5.8	5.5
Facilitate classroom discussion <sup>3</sup>	438	4.3	6.0	5.6	5.4
Represent a specific artistic period, style, or technique <sup>4</sup>	431	3.5	5.7	5.2	5.0
Teach a non-art subject <sup>5</sup>	434	4.1	4.4	5.0	4.6

<sup>1</sup>F = 28.068; *p* = .000

<sup>4</sup>F = 41.916; *p* = .000

<sup>2</sup>F = 38.762; *p* = .000

<sup>5</sup>F = 9.255; *p* = .000

<sup>3</sup>F = 43.399; *p* = .000

## PREFERENCES FOR VIEWING ART WITH STUDENTS IN THE CLASSROOM

The questionnaire included ten statements about how teachers view art with students in the classroom. Teachers rated each statement on the scale 1 (“Does not describe me”) to 7 (“Describes me very well”) (see Table 43). These statements are based on the ten statements about how teachers view art when not in the classroom (refer back to Table 28).

The statements that describe teachers best are: “I help my students feel comfortable looking at most types of art” (mean = 5.5), followed by “I tell my students about the story portrayed in a work of art” (mean = 5.4) and “I encourage my students to discuss the art we are looking at with each other” (mean = 5.4). Teachers also identify strongly with the statements “I encourage my students to explore how they are emotionally affected by art” and “I give my students straightforward insights to help them understand what the work of art is about” (both means = 5.3). Teachers identify least with the statements “I encourage my students to connect with works of art through music, dance, dramatic performances, and readings” (mean = 4.5) and “When discussing art with my students, I intentionally use art related terms that may be difficult for them to understand at first” (mean = 4.5).

**TABLE 43**  
**RATINGS FOR VIEWING ART WITH STUDENTS IN THE CLASSROOM**

<b>7-POINT RATING SCALE: DOES NOT DESCRIBE ME (1) / DESCRIBES ME VERY WELL (7)</b>	<b><i>n</i></b>	<b>MEAN</b>	<b>±</b>
I help my students feel comfortable looking at most types of art.	442	5.5	1.67
I tell my students about the story portrayed in a work of art.	442	5.4	1.64
I encourage my students to discuss the art we are looking at with each other.	442	5.4	1.73
I encourage my students to explore how they are emotionally affected by art.	442	5.3	1.77
I give my students straightforward insights to help them understand what the work of art is about.	442	5.3	1.68
I encourage my students to be comfortable explaining the meaning of a work of art to others.	442	5.2	1.74
I teach my students about the materials and techniques used by the artist.	442	5.0	2.06
I give my students time to view works of art on their own, without explanations or interpretations.	442	4.8	1.81
I encourage my students to connect with works of art through music, dance, dramatic performances, and readings.	442	4.5	1.98
When discussing art with my students, I intentionally use art-related terms that may be difficult for them to understand at first.	442	4.5	2.09

All of the teachers’ personal ratings for viewing art correlate with their classroom ratings for viewing art with students (see Table 44, next page). In other words, teachers carry their personal preferences into the classroom when they work with students. For example, teachers who strongly identify with the statement “I like to know about the materials and techniques used by the artist” also strongly identify with the statement “I teach my students about the materials and techniques used by the artist” and vice-versa ( $r = +.552$ ). Or, teachers who do not identify with the statement “I like to connect with works of art through music, dance, dramatic performances, and readings” also do not identify with the statement

“I encourage my students to connect with works of art through music, dance, dramatic performances and readings” and vice-versa ( $r = +.522$ ).

**TABLE 44**

**CORRELATIONS OF TEACHERS’ RATINGS FOR VIEWING ART WITH TEACHERS’ RATINGS FOR VIEWING ART WITH STUDENTS**

STATEMENT OF PERSONAL PREFERENCE FOR VIEWING ART / STATEMENT OF CLASSROOM PREFERENCE FOR VIEWING ART WITH STUDENTS <sup>1</sup>	CORRELATION OF RATINGS		
	<i>n</i>	<i>r</i>	<i>p</i> =
I feel comfortable looking at most types of art./ I help my students feel comfortable looking at most types of art.	434	.432	.000
I like to know about the story portrayed in a work of art./ I tell my students about the story portrayed in a work of art.	434	.203	.000
I enjoy talking with others about the art we are looking at./ I encourage my students to discuss the art we are looking at with each other.	434	.391	.000
I am emotionally affected by art./ I encourage my students to explore how they are emotionally affected by art.	434	.520	.000
I like to know about the materials and techniques used by the artist./ I teach my students about the materials and techniques used by the artist.	434	.522	.000
I am comfortable explaining the meaning of a work of art to a friend./ I encourage my students to be comfortable explaining the meaning of a work of art to others.	434	.566	.000
I like to be told a straightforward insight to help me know what the work of art is about./ I give my students straightforward insights to help them understand what the work of art is about.	434	.219	.000
I like to connect with works of art through music, dance, dramatic performances, and readings./ I encourage my students to connect with works of art through music, dance, dramatic performances, and readings.	434	.522	.000
I like to view a work of art on my own, without explanations or interpretations./ I give my students time to view works of art on their own, without explanations or interpretations.	434	.184	.000
Some terms used in art museums are difficult for me to understand./ When discussing art with my students, I intentionally use art-related terms that may be difficult for them to understand at first. <sup>2</sup>	434	-.177	.000

<sup>1</sup>Statements were rated on a scale from 1 (“Does not describe me”) to 7 (“Describes me very well”)

<sup>2</sup>The correlation of these statements is negative (-), meaning that teachers who have *more* difficulty understanding terms used in art museums are *less* likely to use art related terms that may be difficult for students to understand.

Teachers' ratings of how they view art with students in the classroom were compared according to type of school, grade level, teaching visual arts and teacher cluster. There are no differences in teachers' ratings of how they view art with students in the classroom based on type of school or grade level. However, nine of ten ratings differ depending on whether the teacher is a visual arts teacher, and all ten ratings differ based on teacher cluster.

Table 45 compares the ratings given by visual arts teachers and non-visual arts teachers. The two groups rated the statement "I encourage my students to connect with works of art through music, dance, dramatic performances, and readings" similarly (overall mean = 4.5) (refer back to Table 43). This statement has one of the lowest overall ratings, so visual arts teachers and non-visual arts teachers may not know how to facilitate such an activity.

For all other statements, visual arts teachers' ratings are significantly higher than are non-visual arts teachers' ratings (see Table 45). Two statements with a particularly large difference in ratings are: "I teach my students about the materials and techniques used by the artist" (mean = 6.4 vs. mean = 3.7) and "when discussing art with my students I intentionally use art-related terms that may be difficult for them to understand at first" (mean = 5.8 vs. mean = 3.2).

**TABLE 45**  
**RATINGS FOR VIEWING ART WITH STUDENTS IN THE CLASSROOM BY VISUAL ARTS TEACHER**

7-POINT RATING SCALE: NEVER (1) / ALWAYS (7)	VISUAL ARTS TEACHER			
	<i>n</i>	NO	YES	TOTAL
		MEAN	MEAN	MEAN
I help my students feel comfortable looking at most types of art. <sup>1</sup>	439	4.8	6.2	5.5
I tell my students about the story portrayed in a work of art. <sup>2</sup>	439	4.9	6.0	5.4
I encourage my students to discuss the art we are looking at with each other. <sup>3</sup>	439	4.8	6.1	5.4
I encourage my students to explore how they are emotionally affected by art. <sup>4</sup>	439	4.7	5.9	5.3
I give my students straightforward insights to help them understand what the work of art is about. <sup>5</sup>	439	4.6	6.0	5.3
I encourage my students to be comfortable explaining the meaning of a work of art to others. <sup>6</sup>	439	4.5	6.0	5.2
I teach my students about the materials and techniques used by the artist. <sup>7</sup>	439	3.7	6.4	5.0
I give my students time to view works of art on their own, without explanations or interpretations. <sup>8</sup>	439	4.4	5.2	4.8
When discussing art with my students, I intentionally use art-related terms that may be difficult for them to understand at first. <sup>9</sup>	439	3.2	5.8	4.5

<sup>1</sup>F = 96.208; *p* = .000

<sup>2</sup>F = 48.827; *p* = .000

<sup>3</sup>F = 75.182; *p* = .000

<sup>4</sup>F = 60.574; *p* = .000

<sup>5</sup>F = 91.457; *p* = .000

<sup>6</sup>F = 97.303; *p* = .000

<sup>7</sup>F = 350.554; *p* = .000

<sup>8</sup>F = 22.170; *p* = .000

<sup>9</sup>F = 256.165; *p* = .000

See Table 46 (next page) for a comparison of ratings of how teachers view art with students in the classroom by teacher cluster. Based on the scale 1 (“Does not describe me”) to 7 (“Describes me very well”), ratings of all ten statements differ by cluster. The typical pattern, in seven of the ten statements, is that Discerning Independents and Committed Enthusiasts give similarly high ratings that are homogeneous, compared to the much lower ratings given by Tentative Observers.

The ratings of three statements follow a different pattern. For these three statements Discerning Independents and Committed Enthusiasts do not give homogeneous ratings. The statement “I teach my students about the materials and techniques used by the artist” received a higher rating from Discerning Independents (mean = 6.0) than it did from Committed Enthusiasts (mean = 5.2) or Tentative Observers (mean = 3.5). The statement “when discussing art with my students I intentionally use art-related terms that may be difficult for them to understand at first” also received a higher rating from Discerning Independents (mean = 5.3) than it did from Committed Enthusiasts (mean = 4.6) or Tentative Observers (mean = 3.2). Last of all, the statement “I encourage my students to connect with works of art through music, dance, dramatic performances, and readings” received a higher rating from Committed Enthusiasts (mean = 5.3) than it did from Discerning Independents (mean = 3.8) or Tentative Observers (mean = 3.7).

**TABLE 46**

**RATINGS FOR VIEWING ART WITH STUDENTS IN THE CLASSROOM BY TEACHER CLUSTER**

7-POINT RATING SCALE: DOES NOT DESCRIBE ME (1) / DESCRIBES ME VERY WELL (7)	TEACHER CLUSTER			
	TENTATIVE OBSERVERS (n = 100)	DISCERNING INDEPENDENTS (n = 129)	COMMITTED ENTHUSIASTS (n = 205)	TOTAL (n = 434)
	MEAN	MEAN	MEAN	MEAN
I help my students feel comfortable looking at most types of art. <sup>1</sup>	4.1	6.0	5.8	5.5
I tell my students about the story portrayed in a work of art. <sup>2</sup>	4.3	5.7	5.7	5.4
I encourage my students to discuss the art we are looking at with each other. <sup>3</sup>	4.2	5.7	5.7	5.4
I encourage my students to explore how they are emotionally affected by art. <sup>4</sup>	4.0	5.9	5.6	5.3
I give my students straightforward insights to help them understand what the work of art is about. <sup>5</sup>	4.1	5.8	5.6	5.3
I encourage my students to be comfortable explaining the meaning of a work of art to others. <sup>6</sup>	3.8	5.7	5.6	5.2
I teach my students about the materials and techniques used by the artist. <sup>7</sup>	3.5	6.0	5.2	5.0
I give my students time to view works of art on their own, without explanations or interpretations. <sup>8</sup>	3.8	5.3	5.0	4.8
I encourage my students to connect with works of art through music, dance, dramatic performances, and readings. <sup>9</sup>	3.7	3.8	5.3	4.5
When discussing art with my students, I intentionally use art-related terms that may be difficult for them to understand at first. <sup>10</sup>	3.2	5.3	4.6	4.5

<sup>1</sup>F = 53.457; p = .000

<sup>6</sup>F = 55.266; p = .000

<sup>2</sup>F = 31.949; p = .000

<sup>7</sup>F = 53.891; p = .000

<sup>3</sup>F = 38.632; p = .000

<sup>8</sup>F = 21.170; p = .000

<sup>4</sup>F = 36.329; p = .000

<sup>9</sup>F = 36.025; p = .000

<sup>5</sup>F = 39.198; p = .000

<sup>10</sup>F = 35.331; p = .000

## ART MUSEUM FIELD TRIPS

This section presents information about field trips to art museums, including how often teachers take their students to art museums and how they conduct their visits. Additionally, this section reports on the obstacles that prevent teachers from visiting art museums with their students. Field trip practices and obstacles to field trips are compared according to type of school, grade level, teaching visual arts, and teacher cluster.

In the past two years, 38 percent of teachers did not take field trips to an art museum (see Table 47). One-third of teachers took 1 – 2 field trips to an art museum (35 percent), 14 percent took 3 – 4 field trips, and 13 percent took 5 or more trips.

**TABLE 47**  
**NUMBER OF FIELD TRIPS TO AN ART MUSEUM IN THE PAST TWO YEARS (IN PERCENT)**

NUMBER OF FIELD TRIPS TO AN ART MUSEUM IN PAST TWO YEARS ( <i>n</i> = 440)	%
None	38
1 – 2	35
3 – 4	14
5 or more	13

The number of field trips to art museums in the past two years was compared according to type of school, grade level, teaching visual arts, and teacher cluster. There are no differences based on type of school or grade level. As Table 48 shows, visual arts teachers are more likely than are non-visual arts teachers to have taken their students to an art museum in the past two years. More than two-thirds of visual arts teachers took at least one field trip with students to an art museum in the past two years (69 percent) compared to 56 percent of non-visual arts teachers who did so.

**TABLE 48**  
**NUMBER OF FIELD TRIPS TO AN ART MUSEUM IN THE PAST TWO YEARS BY VISUAL ARTS TEACHER (IN PERCENT)**

NUMBER OF FIELD TRIPS TO AN ART MUSEUM IN PAST TWO YEARS ( <i>n</i> = 438)	VISUAL ARTS TEACHER		TOTAL
	NO	YES	
	%	%	%
None	45	31	38
1 – 2	34	35	35
3 – 4	10	19	14
5 or more	12	15	13

<sup>1</sup> $\chi^2 = 12.897$ ; *df* = 3; *p* = .005

Table 49 compares the number of art museum field trips taken in the past two years by teacher cluster. About two-thirds of Discerning Independents (65 percent) and Committed Enthusiasts (68 percent) took at least one field trip to an art museum in the past two years compared to almost one-half of Tentative Observers (48 percent). At the highest level—five or more art museum field trips in the past two years—Discerning Independents (21 percent) surpass the other two clusters (13 percent of Committed Enthusiasts and 2 percent of Tentative Observers).

**TABLE 49**  
**NUMBER OF FIELD TRIPS TO AN ART MUSEUM IN PAST TWO YEARS**  
**BY TEACHER CLUSTER (IN PERCENT)**

NUMBER OF FIELD TRIPS TO AN ART MUSEUM IN PAST TWO YEARS ( <i>n</i> = 438)	TEACHER CLUSTER			TOTAL
	TENTATIVE OBSERVERS (23%)	DISCERNING INDEPENDENTS (30%)	COMMITTED ENTHUSIASTS (47%)	
	%	%	%	
None	52	35	32	38
1 – 2	38	26	39	35
3 – 4	8	18	16	14
5 or more	2	21	13	13

$\chi^2 = 31.707$  *df* = 6; *p* = .000

Teachers who took at least one art museum visit with students in the past two years described how they usually conduct the visit (see Table 50). Three-fifths of the teachers usually arrange with the museum to have a school tour for their students (59 percent). Other teachers develop a self-guided tour for their students (21 percent) or guide the students themselves (15 percent). Four percent of teachers do not arrange any specified tour or activity for the class.

**TABLE 50**  
**ART MUSEUM FIELD TRIP ACTIVITIES (IN PERCENT)**

TYPE OF ACTIVITY ( <i>n</i> = 220)	%
Class takes a previously scheduled school tour	59
Teacher develops a self-guided tour or activity for students to follow	21
Teacher guides students on a tour independently	15
Class does not follow any specified tour or activity	4
Other <sup>1</sup>	2

<sup>1</sup> Other: Attend Thursday night program (*n* = 2); work with DMA to develop a special program (*n* = 1); TAG program (*n* = 1); varies, depending on the class (*n* = 1).

Whether or not the teacher usually schedules a school tour was tested against type of school, grade level, teaching visual arts, and teacher cluster. The percentage of teachers who usually arrange a school tour for their students is similar across types of schools, but differs by grade level. As Table 51 shows, elementary school teachers are most likely to schedule a school tour (71 percent) and teachers at mixed-grade schools are least likely to schedule a school tour (32 percent).

**TABLE 51**  
**TYPE OF ART MUSEUM FIELD TRIP BY GRADE LEVEL OF SCHOOL (IN PERCENT)**

TYPE OF ART MUSEUM FIELD TRIP (n=226)	GRADE LEVEL OF SCHOOL				TOTAL
	ELEMENTARY SCHOOL	MIDDLE-JR. HIGH SCHOOL	HIGH SCHOOL	MIXED GRADES	
	%	%	%	%	
Previously scheduled school tour	71	57	55	32	59
Other type of tour*	29	43	45	68	41

\*Other tour: self-guided tour or activity, teacher-led tour, or no specified tour or activity.  
 $\chi^2 = 14.116$ ;  $df = 3$ ;  $p = .003$

Surprisingly, the percentage of teachers who usually schedule a school tour for their students is similar for visual arts teachers (58 percent) and non-visual arts teachers (61 percent) (see Table 52). One might expect visual arts teachers, given their education and experience, to be more likely to lead the tour themselves or develop self-guided tours or activities.

**TABLE 52**  
**TYPE OF ART MUSEUM FIELD TRIP BY VISUAL ARTS TEACHER (IN PERCENT)**

TYPE OF ART MUSEUM FIELD TRIP (n = 226)	VISUAL ARTS TEACHER		TOTAL
	NO	YES	
	%	%	
Previously scheduled school tour	61	58	59
Other type of tour*	39	42	41

\*Other tour: self-guided tour or activity, teacher-led tour, or no specified tour or activity.  
 $\chi^2 = 0.686$ ;  $df = 1$ ;  $p > .05$

The percentage of teachers who usually schedule a school tour for their students differs by teacher cluster (see Table 53). Tentative Observers (76 percent) are far more likely than are Discerning Independents (53 percent) or Committed Enthusiasts (57 percent) to schedule a school tour for their students. Of the three clusters, Discerning Independents are most likely to carry out some other kind of tour, such as a self-guided or teacher-led tour (47 percent).

**TABLE 53****TYPE OF ART MUSEUM FIELD TRIP BY TEACHER CLUSTER (IN PERCENT)**

TYPE OF ART MUSEUM FIELD TRIP ( <i>n</i> = 223)	TEACHER CLUSTER			TOTAL
	TENTATIVE OBSERVERS (23%)	DISCERNING INDEPENDENTS (30%)	COMMITTED ENTHUSIASTS (47%)	
	%	%	%	%
Previously scheduled school tour	76	53	57	59
Other type of tour*	24	47	43	41

\*Other tour: self-guided tour or activity, teacher-led tour, or no specified tour or activity.

$\chi^2 = 31.707$  *df* = 6; *p* = .000

**OBSTACLES**

Teachers who had not taken their students to an art museum in the past two years selected the two greatest obstacles they face when planning field trips (see Table 54). The chief obstacles are “difficulty arranging/financing transportation” (45 percent), “limited administrative/departmental support” (30 percent), and “not enough time available for field trips after addressing curriculum requirements” (29 percent). Other obstacles, less frequently cited, include “art collections do not fit curriculum” (18 percent), “costly admission fees” (15 percent), “difficulty managing student behavior” (14 percent), “difficulty scheduling a visit with the museum” (11 percent), and “difficulty finding chaperones” (6 percent). Some interesting obstacles described in the “other” category include the perception that art museums are not child-friendly and that the art might be inappropriate for young students.

**TABLE 54****OBSTACLES FACED WHEN PLANNING ART MUSEUM FIELD TRIPS (IN PERCENT)**

OBSTACLES FACED BY TEACHERS WHO HAD NOT TAKEN THEIR STUDENTS ON AN ART MUSEUM FIELD TRIP IN THE PAST TWO YEARS ( <i>n</i> = 164)	%*
Difficulty arranging/financing transportation	45
Limited administrative/departmental support	30
Not enough time available after addressing curriculum/testing requirements	29
Art collections do not fit my curriculum	18
Costly admission fees	15
Difficulty managing student behavior	14
Difficulty scheduling a visit with the museum	11
Other <sup>2</sup>	12
Difficulty finding chaperones	6

<sup>1</sup>Column total exceeds 100 percent because respondents selected up to two obstacles.

<sup>2</sup>Other: other teacher responsible for field trips/not an art teacher (*n* = 7); art museum not child friendly/prior bad experience (*n* = 5); too many students (*n* = 3); inappropriate art for children (*n* = 2); liability (*n* = 2); student ability (*n* = 1).

The top three obstacles were tested against type of school, grade level, teaching visual arts, and teacher cluster. The most frequently cited obstacle, “difficulty arranging/financing transportation” occurs with similar frequency (45 percent overall) across types of school and teacher clusters, but differs by grade level. “Difficulty arranging/ financing transportation” is cited more often by teachers at high schools (58 percent) and middle/junior high schools (55 percent) than by teachers at elementary schools (40 percent) or mixed-grade schools (13 percent) (see Table 55). “Difficulty arranging/ financing transportation” is also more of a problem for visual arts teachers (60 percent) than non-visual arts teachers (35 percent) (see Table 56).

**TABLE 55**  
**DIFFICULTY ARRANGING/FINANCING TRANSPORTATION BY GRADE LEVEL OF SCHOOL (IN PERCENT)**

	GRADE LEVEL OF SCHOOL				TOTAL
	ELEMENTARY SCHOOL	MIDDLE-JR. HIGH SCHOOL	HIGH SCHOOL	MIXED GRADES	
<b>OBSTACLE (n=163)</b>	%	%	%	%	%
Difficulty arranging /financing transportation	40	55	58	13	45

$\chi^2 = 10.802$ ;  $df = 3$ ;  $p = .013$

**TABLE 56**  
**DIFFICULTY ARRANGING/FINANCING TRANSPORTATION BY TEACH VISUAL ARTS (IN PERCENT)**

	VISUAL ARTS TEACHER		TOTAL
	NO	YES	
<b>OBSTACLE (n = 163)</b>	%	%	%
Difficulty arranging/financing transportation	35	60	45

$\chi^2 = 10.121$ ;  $df = 1$ ;  $p = .002$

There were no differences in the occurrence of the second-ranking obstacle, “limited administrative/departmental support,” so this is a consistent problem across all types of schools, grade levels, teaching visual arts, and teacher clusters (30 percent overall) (refer back to Table 54).

The third-ranking obstacle, “not enough time after addressing curriculum/testing requirements,” occurs with similar frequency (29 percent overall) across grade levels and teacher clusters. This obstacle is cited far more often by teachers at public/charter schools (33 percent) than by teachers at private/parochial/home schools (9 percent) (see Table 57). The obstacle is also cited more often by non-visual arts teachers (36 percent) than by visual arts teachers (19 percent) (see Table 58).

**TABLE 57****NOT ENOUGH TIME AFTER ADDRESSING CURRICULUM REQUIREMENTS BY TYPE OF SCHOOL (IN PERCENT)**

	TYPE OF SCHOOL		
	OTHER*	PUBLIC/ CHARTER	TOTAL
<b>OBSTACLE (n = 160)</b>	%	%	%
Not enough time after addressing curriculum/testing requirements	9	33	29

\*Other type of school: private, parochial, or home school.  
 $\chi^2 = 5.059$ ;  $df = 1$ ;  $p = .024$

**TABLE 58****NOT ENOUGH TIME AFTER ADDRESSING CURRICULUM REQUIREMENTS BY TEACH VISUAL ARTS (IN PERCENT)**

	VISUAL ARTS TEACHER		TOTAL
	NO	YES	
<b>OBSTACLE (n = 163)</b>	%	%	%
Not enough time after addressing curriculum/testing requirements	36	19	29

$\chi^2 = 5.669$ ;  $df = 1$ ;  $p = .022$

# APPENDICES

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REMOVED FOR PROPRIETARY PURPOSES