

**LACMA at Charles White Elementary  
School Impact Study**

Los Angeles County Museum of Art

July 2015

Generously supported  
by the Pohlard Family Foundation

**LACMA**

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LACMA at Charles White Elementary School.

# Program Context

## Introduction

Behind most discoveries is an important question, first articulated and then answered. Formulating good questions is a familiar practice for LACMA educators who regularly employ inquiry-based teaching methods in facilitating experiences for audiences. But this practice is not just reserved for interactions with the public. Thoughtful questioning is part of the behind-the-scenes work of the staff and overall ethos of the education department. Documented in this study are the insights that arose from posing one question: "What has changed as a result of the museum's work at Charles White Elementary School?"

On one hand, given the extraordinary aspects of LACMA's offering for the school, the answer might appear obvious. Because of the museum's intervention, the students who largely live in low-income, high-crime neighborhoods surrounding the school have unprecedented opportunities to engage with original artworks, experience high quality and consistent art education, and form relationships with acclaimed artists. Given these remarkable components of the program, it would seem undisputed that LACMA's presence in the school would yield a profound impact. Anecdotal evidence collected over the years has supported this assumption, but despite compelling testimonials from parents, teachers, and students, the data could not unequivocally answer the essential question.

Through the generosity of the Pohlad Family Foundation, the museum commissioned a research study that goes beyond intuition and anecdote to formally and scientifically prove the program's worth. Like all great questions, the process of generating and answering the initial query led to new and enhanced understanding about the museum's contribution to the school and community. Similar to the revelations and connections that the inquiry-based teaching strategy fosters in the children at Charles White, the findings described in this report provide LACMA with greater clarity, intention, and, of course, more refined questions to guide the future.

Sarah Jesse  
Associate Vice President of Education

## History of LACMA at Charles White Elementary School



Community members engaging with the exhibition.

The LACMA at Charles White Elementary School program began in 2007 with *SWAP*, the first exhibition, featuring artists Mark Bradford and Ruben Ochoa creating new works of art and incorporating works from the Los Angeles County Museum of Art (LACMA) collection that addressed the overarching theme of community. In conversations and planning between Los Angeles Unified School District (LAUSD) and LACMA education staff, it was determined that Charles White Elementary School would be an optimal site for a LACMA exhibition and program. The school resides on the former campus of Otis College of Art and Design and includes a dedicated art gallery. With encouragement from LACMA Director, Michael Govan, the space became an opportunity to commission an artist or artists to create projects involving the students as well as the surrounding neighborhoods and also to include works from the Museum's collection. LACMA and LAUSD believe this approach for school and community programming can contribute to LAUSD's efforts to put art back into the schools and make a significant contribution toward helping students understand the role of the arts in learning and for their future. This unique program offers children, their families, and their community the opportunity to create meaningful connections with works of art, see themselves as artists, and gain a broader understanding of cultures both past and present.

Jane Burrell  
Senior Vice President, Education and Public Programs

## 2015 Exhibition

*Bari Kumar: Remembering the Future* opened on January 30, 2015 and featured artwork by Bari Kumar alongside a selection of objects from LACMA's South and Southeast Asian Art collection dating from the ninth through the early 20th century. Kumar's work features desolate landscapes with fragmented images, words, and symbols inspired by Los Angeles, where he has lived for 30 years, as well as from childhood memories of growing up in rural southern India. Additionally, Kumar included an ephemeral work within the exhibition galleries inspired by the Indian rangoli tradition.

A crucial part of the process for visiting artists featured in the exhibitions is the tradition of working directly with students to make art. Fifth grade students worked with Bari Kumar to create rangoli patterns using colored powders and white rice flour. In addition, all students met with the artist by grade level to hear him talk about his work and have the opportunity to ask the artist questions in the galleries. Eduardo Sanchez, LACMA education curator for the exhibition noted, "Giving students access to Kumar and actively participate in the creative process with him allowed for both Kumar and students to feel equally invested as co-authors of the work."

In conversation with Bari Kumar during the early planning stages for the exhibition, he talked about his hopes for the students at Charles White Elementary School: "My work is about challenging perceptions: Why do you paint? What are you painting? Because the kids live with [the art in the exhibition] and have discussions about it, it's like they are not [just] passing guests. The strange and unfamiliar can become inspiring. And I get to know the kids a bit more. I feel like that can take them a lot further than being literal. Having drawn inspiration [from my work and process], but not literal translations, it becomes a dialogue between my art and their own."

How does an art museum exhibition on a school campus increase awareness and value for art in the school and the community? Now in its seventh year of programming, LACMA educators joined researchers to gather data and material evidence for the 2015 exhibition to validly and reliably address the impact of LACMA at Charles White Elementary School. The study investigated Charles White Elementary School students alongside control group students from two neighboring LAUSD schools related to three major areas for study: Asking Questions about Art; Making Artistic Decisions; Art Is about Ideas. The study also considered contextual data gathered from LACMA teaching artists, teachers from all three schools, parents, and community stakeholders.

# Impact Study Highlights

LACMA's goal to make a difference in the school and community meets program outcomes with a clear sense of purpose.

## Findings

A notably greater number of Charles White Elementary School students formed and asked high-level questions using artistic inquiry when making art.

Charles White Elementary School students surpassed control groups on growth for forming high-level questions about a specific artwork.

Across grade levels Charles White Elementary School students formed questions about a referential artwork that reflected either sourcing ideas or making meaning.

Post-program, students at Charles White Elementary School exceeded either control school in their abilities to identify specific artistic decisions and to talk about the cause and effect of artistic decisions.

Charles White Elementary School students showed growth in discerning artistic decisions and the intent of those decisions at twice the rate of the control school students.

Post-program, a greater number of Charles White Elementary Students were able to identify specific artistic decisions related to intent to make meaning in their own art.

Post-program, Charles White Elementary School students showed a notable increase at all grade levels in their understanding of the ability of art to communicate messages or artistic meaning, and exceeded the abilities of students at either control school.

Classroom teachers value having an art exhibition as a learning tool on their school campus and were able to articulate the contribution of LACMA's work at Charles White Elementary School to their own teaching and students' abilities to ask questions.

Family members and parents noted the ability of Charles White Elementary School students to reference previous exhibitions and their art-making experiences in the program.

Students were able to recall and reflect on past LACMA exhibitions at the school.

# Program Focus

## A Theory of Change



Students working with Bari Kumar.

The LACMA Education Department began impact study work in September 2014 by conducting a Theory of Change to assure that the intent and implementation of the program produced the outcomes and indicators for success. A Theory of Change is a clear strategy that informs process and serves as the basis for how to evaluate a program. This process served as a tool for staff to define the museum's overall intentions for LACMA at Charles White Elementary School and guided program execution.

This question focused the 2015 impact study investigation: How does an art museum exhibition on a school campus increase awareness of the value of art in the school and community? Subset impact study questions are noted in Tables 1 through 6. The tables also indicate specific outcomes and indicators for students, classroom teachers, LACMA teaching artists, community and the Education and Public Programs Department staff.

## Impact Study Question, Outcomes and Indicators

**Table 1**

Impact Study: Student Outcomes and Indicators

What is the role of an on-campus art exhibition for student use and study? How has the LACMA art exhibition changed how you think about/talk about/make art?		
	Student Outcome	Student Indicator
S1	Builds understandings about art and artists.	Indicates Art Is about Ideas; asking questions; or making decisions while artists make art.
S2	Uses an inquiry process to investigate ideas.	Forms questions about images and ideas.
S3	Shows awareness/ conceptualizes about ideas in art.	Discusses own ideas in relation to art.
S4	Shows awareness/responds to artistic choices of artist.	Discusses decisions artists make when making art media choices: purpose; effect; or communication.
S5 CW	Performance-based: Responds to art verbally.	Enters into dialogue with other students about what is seen, what is known and what questions arise.
S6 CW	Performance-based: Responds to art visually.	References inspiration (not literal translations from art) and includes own ideas.

**Table 2**

Impact Study: Teacher Outcomes and Indicators

What is the value and role of art in grades 1-5 education? What is the role of an on-campus art exhibition for student use and study? In what ways is art taught/used in the classroom?		
	Classroom Teacher Outcome	Classroom Teacher Indicator
T1	Values art in K-5 education.	Defines contribution of art to own teaching.
T2	Defines role of art in K-5 education.	Gives specific ways art adds to grades 1-5 education in own classroom (e.g. reaches more students; expands ways students can respond).
T3 CW	Uses art as a classroom resource.	Uses external art exhibition/images as classroom link to learning independently.

**Table 3**

Impact Study: School Principal Outcomes and Indicators

What is the value and role of art in grades 1-5 education?		
What is the role of an on-campus art exhibition for student use and study?		
What is the role of LACMA at a school?		
	School Principal Outcome	School Principal Indicator
SC1	Values art in grades 1-5 education.	Defines contribution of art to school.
SC2 CW	Values and supports CW art exhibition.	Propels and enables classroom teachers to use gallery as an ongoing curriculum resource.

**Table 4**

Impact Study: LACMA Teaching Artist Outcomes and Indicators

What teaching strategies best support program outcomes?		
	Teaching Artist Outcome	Teaching Artist Indicator
TA1	Includes learning outcomes and impact.	Aligns instruction/facilitation with program outcomes: conceptualization; artistic process; materials/media; collects and submits assessments.
TA2	Fosters an inquiry process.	Prompts participants (students/community) through questions, conceptualization of ideas.
TA3	Makes connections to participants' personal lives and previous experiences.	Prompts participants to link art and exhibition to own life and to reference own ideas and experiences in conversation and art.
TA4	Adopts standards and educational strategies that reinforce institutional values.	Uses multiple visual analysis strategies. Uses multiple art making strategies. Assesses and documents learning/change.

**Table 5**

Impact Study: Community Artist Outcomes and Indicators

LACMA at Charles White Elementary School		
What are the levels of awareness about LACMA community/school art exhibitions?		
What is the value of a community-based art exhibition?		
What community activities yield the most usage and benefit?		
What strategies best engage local communities in seeing/using an on-campus art exhibition?		
	Community Outcome	Community Indicator
C1	Aware of art exhibition in community.	References art exhibition ideas: connections; meanings; symbols.
C2	Values art and LACMA art exhibition.	States benefits of attending art exhibition in community (art <i>and</i> activities).
C3	Values art in K-8 education.	Notes art as value-added to student learning.

**Table 6**

Impact Study: Education Staff Artist Outcomes and Indicators

LACMA Education Staff Outcomes/Indicators		
What staffing strategies best support program outcomes?		
	Staff Outcome	Staff Indicator
O1	Education Leads: Brings the art of other cultures and media to local community using school campus exhibition site.	Varies artistic cultures, genres and media from year to year.
O2	Education Curator: Includes exhibiting artist in intent of exhibition.	Meets with artist and shares intent of project. Plans opportunities for artist to present and make art with students/community.
O3	Education Curator: Includes exhibition elements that encourage inquiry.	Includes questions/didactic text and related explorative art making activities.
O4	Gallery Program Manager: Plans and provides training for teaching artists.	Aligns gallery and family/community teaching with exhibition and educational intent. Aligns teaching approaches to different cultures, languages, and educational backgrounds.
O5	Teaching Artists: Stimulates verbal and visual responses from public/students.	Implements discussion strategies and art making activities in response to questions. Documents verbal learning.
O6	Family Program Staff Lead: Plans an inclusive approach to multi-age and multicultural community audiences.	Implements community, school, and family days that reach varied audiences across the exhibition cycle (in-school; after-school; weekends).

# Impact Study Methodology



Community members engaging with Kumar's work.

This study, conducted by Shawn Bachtler and Susy Watts, evaluators, examined the impact of LACMA's work at Charles White Elementary School on multiple levels: student, teaching artist, classroom teachers, and education staff. Findings are noted in individual report sections.

Of particular emphasis and focus to the impact study were the detailed findings associated with student achievement and growth toward three specific objectives: Asking Questions about Art, Making Decisions about Art, and Art Is about Ideas. To determine program impact, random samples of students, grades 1 through 5, were selected from Charles White Elementary and from two control schools. LACMA staff and researchers identified two schools with demographics similar to Charles White Elementary School that were located in the same community. These schools were invited to participate in the study.

A mixed-methods research model was used, allowing for triangulation of the data. The research activities are described below. The approach used to analyze each type of data is included in the relevant section of the report.

## Charles White Elementary School and Control Schools (Comparison Data)

Pre-program principal interviews: Pre-program qualitative findings on support of the arts and arts programs; school immersion/service levels through the arts.

Pre- and post-program interviews with students: Interviews with random sample of students at each school (N=39, 13 per school) in grades 1 through 5 for performance-based, student-by-student, comparison of responses to rubric levels of understanding.

Pre-program teacher interviews: Teacher perceptions, valuing, and use of art and art resources in the classroom.

Post-program teacher surveys: Teacher perceptions, valuing, and use of art resources in the classroom.

## Charles White Elementary School Only

Post-program Conferencing Process with sample students about their art: A Conferencing Process allows students to use their own artwork as a catalyst and reference for their understanding.

Fifth grade case study: Documented narrative by students (N=20) using their own art for personal notation of understanding gained during the program instruction.

Fifth grade tenure utilized to understand relationship between repeated years of program participation and student outcomes.

Observation of gallery activities: For fidelity of instructional intent.

Interviews with parents: Post-program interviews with sample of parents (N=11), conducted with Spanish

interpreter.

## Additional Impact Study Activities

Interviews with representatives of local community organizations: Pre-program perceptions of LACMA at Charles White Elementary School within the community.

Teaching Artist interviews and documentation: Interviews and instructor documentation of instructional intent, including lesson outlines and documentation of instructional prompts and students responses from over 50 workshops.

Exit interviews with LACMA program staff: To obtain fidelity and qualitative findings of intent and implementation of program.



# Program Engagement

## In-School Demographics



Students making art in the gallery.

Two LAUSD schools with demographics comparable to Charles White Elementary School served as control schools.

**School Sizes and Grade Levels.** The 457 elementary schools in LAUSD range from fewer than 200 to more than 1,100 students. Charles White Elementary School's reported enrollment of 346 students (as reported by LAUSD in 2013–14) places the school as one of the smaller schools in the district, making it more difficult to identify control schools of comparable size in the same geographic area. Unlike Charles White Elementary School, both control schools include kindergarten; Control School 2 also includes sixth grade. Though the total school enrollments for control schools reported include all grades at each respective school, neither kindergarten nor sixth grade students were included in the impact study findings. The two selected control schools satisfy other demographics for comparison.

**Geographic Area.** All three schools in the study are located in the general vicinity of the MacArthur Park neighborhood. Control School 1 is within 2.6 miles distance and Control School 2 is within 1.7 miles distance from Charles White Elementary School.

**Economic statistics.** All three schools include significant populations of students who are classified as economically disadvantaged.

**Language.** All three schools include 65% or more students classified as English Learners.

**Table 7**

2015 LACMA Impact Study School Enrollments (2013–14)

School	Total School Enrollment
Charles White Elementary School	346
Control School 1	781
Control School 2	1055

**Table 8**

2015 LACMA Impact Study Student Demographics (2013–14)

School	English Language Learners	Student Characteristics	Economic	Attendance Rate
Charles White Elementary School (1-5)	71%	94% Latino	82% economically disadvantaged	97%
Control School 1 (K-5)	82%	97% Latino	81% economically disadvantaged	97.6%
Control School 2 (K-6)	66%	98% Latino	89% economically disadvantaged	97.3%



Students making rangoli patterns in the gallery.

## In-School Instructional Intensity

Each attending student participated in five one-hour workshops in the exhibition and art-making spaces of the gallery. Each attending student also met with featured artist Bari Kumar for 30 minutes in grade level workshops (Table 9). The exhibiting artist spoke about his art in the exhibition galleries, and students were given the opportunity to ask questions. Fifth grade students were given the additional opportunity to create rangoli patterns with the artist.

**Table 9**  
2015 LACMA at Charles White Elementary School Program Intensity

Charles White Elementary School Grade Levels	Program Intensity
First-Fourth Grades	5.5 hours per student
Fifth Grade	6.5 hours per student

### Distribution of Charles White Elementary School Students across Grade Levels and Aggregate Instructional Intensity

All students enrolled in the 2014–15 school year and in residence from January through May 2015 participated in the program. LACMA records actual attendance for each class taught. By documenting the actual numbers of students served during each class section, precise aggregate student contact time can be asserted in relation to student achievement and growth (Table 10). Aggregate actual student contact hours are impacted by student attendance at workshops. Attendance can be affected by school absence or the student may have been pulled from participation for other instructional components.

**Table 10**  
2015 Charles White Elementary School Enrollment by Grade Level and Aggregate Instructional Intensity

Charles White Elementary School Grade level	Enrollment	Potential Program Contact Time	Actual Program Aggregate Contact Time
First grade	92	x 5.5 hrs = 506 hrs	432 student contact hrs
Second grade	64	x 5.5 hrs = 352 hrs	306 student contact hrs
Third grade	69	x 5.5 hrs = 379.5 hrs	351 student contact hrs
Fourth grade	76	x 5.5 hrs = 418 hrs	351 student contact hrs
Fifth grade	57	x 6.5 hrs = 370.5 hrs (includes art-making with artist)	361 student contact hrs (includes art-making with artist)
Special Day Program students	17	x 5.5 hrs = 93.5 hrs	82 student contact hrs
Total students/contact hours	375 Total Charles White ES Students	2119.5 Potential Program Contact Hours	1883 Actual Student In-school Contact Hours/Instructional Time

### Fifth Grade Case Study

In order to track closely the ten fifth-grade Charles White Elementary School students randomly selected for a case study, tenure of the students is reported here. Five fifth-grade students had attended Charles White Elementary School for each year of the program within their school life; two fifth-grade students attended school for four of five program years; three students attended for three of five program years.

### Teacher Tenure at Charles White Elementary School and Instructional Intensity

Table 11 reports teacher tenure at Charles White Elementary School. Seven of the sixteen teachers at Charles White have taught at the school since the LACMA program began. Teachers were not disaggregated by their total numbers of years in the teaching profession.

**Table 11**

2015 Teacher Tenure at Charles White Elementary School since LACMA Program Began

Charles White Elementary School Teacher Tenure (inclusive of 2014–15)	# of Teachers
First year teaching at Charles White ES	5
Two to three years	1
Four to eight years	3
Nine or more years	7
Total teachers at Charles White ES	16

### Principal Tenure at Impact Study Schools

Principals from all three schools were interviewed prior to the beginning of the LACMA program. Principal tenure is listed for context to demonstrate length of leadership over time at each school (Table 12).

**Table 12**

2015 Principal Tenure Related to LACMA at Charles White Elementary School Impact Study

School	Current Principal Tenure Including 2014–15	# of principals at school since LACMA program began in 2007
Charles White Elementary School (1-5)	3 years	4
Control School 1 (K-5)	1 year	2
Control School 2 (K-6)	3 years	2

## After-School Demographics

In addition to in-school programming, LACMA partners with Heart of Los Angeles (HOLA), an extensive community student program local to the MacArthur Park neighborhood. Findings on this program are reported within the Community section of the document.

Table 13 shows attendance figures for the HOLA after-school workshops. Unlike the engagement statistics reported for the in-school programs, some HOLA students attended each workshop; other students attended only some of the workshops.

**Table 13**

LACMA Impact Study After-School Attendance

Heart of Los Angeles (HOLA) program	Total # of Attending Students	Total Number of Contact Hours (2 hrs per workshop)
Six workshops— March through May 2015	58	116 contact hours
Three workshops— May 2015	23	46 contact hours

## Community Demographics

### Family Days

The program included Family Days, held once monthly from February through June 2015. Because of the drop-in nature of the event, it was not possible to capture numbers of family members who repeated Saturday workshops.

**Table 14**

LACMA Impact Study Family Attendance

Family Days	# of Family Members
February 14, 2015	63
March 14, 2015	57
April 11, 2015	47
May 9, 2015	81
June 13, 2015	46
Total Family Day Attendance	294

### Opening Reception

A reception was held on January 30, 2015 for 300 students and families.

# In-School Learning

## Asking Questions about Art



Students working with Bari Kumar.

One of the three areas of study selected for participants of the LACMA at Charles White Elementary School exhibition program was use of an inquiry process: the ability to form and ask questions when looking at and making art. Throughout the program, teaching artists modeled asking questions that would propel analysis when looking at art and when making art. The instructors then transferred the inquiry task to students to ask questions as they viewed art in the gallery. Students were encouraged to ask questions individually, in pairs or small work groups, and to synthesize their ideas, arriving at initial premises that might lead to further questions. This approach to inquiry was continued while students made their own art and talked about their art and the art of their peers.

### Research Support for LACMA's Approach to Inquiry

Comprehensive studies on the importance of inquiry as part of the thinking process in learning include fostering a higher-level ability to ask questions to build understanding.<sup>1</sup> Several research-inquiry models have been in use in schools in Ontario, Canada, over the years. Teacher-librarians have found that students learn when educational efforts adopt consistent inquiry across grade levels.<sup>2</sup> It is also an appropriate approach for museum education efforts with lower contact hours/intensity than in classroom learning and when one program serves multiple grade levels. LACMA instructors adopted a consistent approach to such inquiry during the in-school and after-school workshops. As documented in teaching artist plans for their collective work, and in observations and documentation of instructional prompts and student responses, teaching artists approached the inquiry process similarly for all grade levels, made some adaptations for developmental differences, and pursued individual styles of working as teaching artists.

### Outcomes: Asking Questions about Art

To determine program outcomes, the sample of students from Charles White Elementary School and two control schools were interviewed before and after implementation of the program. At both interviews, students were asked two questions: What questions do artists ask themselves when they make art? What questions do you want to ask when you look at this art? [Students were presented a reproduction of Bari Kumar's *Persistence of Hope* in the interview setting.]

Student responses to these questions were scored using a 4-level qualitative rubric. In addition, observation data were collected by teaching artists during the workshops.

Table 15 presents the outcomes and indicators selected by the program for Asking Questions about Art.



Bari Kumar, *Persistence of Hope*, 2008, India, Oil on canvas. Loan courtesy of the artist, exhibition view.

**Table 15**

Asking Questions about Art: Outcomes and Indicators

What questions do artists ask themselves when they make art? What questions do you want to ask when you look at this art?		
	Student Outcome	Student Indicator
S1	Builds understanding about art and artists.	Indicates Art Is about Ideas; asking questions; or making decisions while artists make art.
S2	Uses an inquiry process to investigate ideas.	Forms questions about images and ideas.

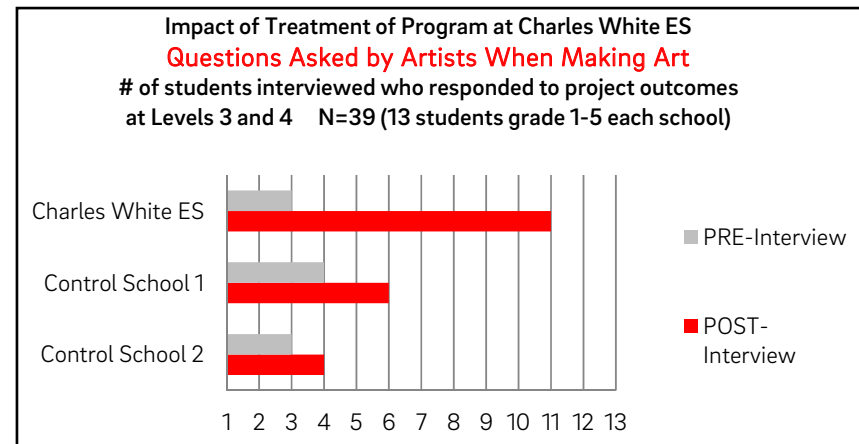


Figure 1. Questions asked by artists when making art.

**Interview Question:**

**What questions do artists ask themselves when they make art?**

Students were first asked to consider the kinds of questions artists might ask themselves before, during, and after making art. Level 1 scores indicated students made no inquiry, had no response to the question or made only descriptive statements about what they saw. Level 2 scores indicated students asked general questions: What should I do? Is it good? Level 3 scores indicated students asked questions about the decisions an artist might make: What materials should I use? Should I put in more detail? Level 4 scores indicated students formed questions about sources for ideas, making meaning in art, or creating messages for an audience.

**Finding on: Questions Asked by Artists**

In the pre-program interview, students at all three schools reflected a similar level of inquiry process. Post-program, a notably greater number of Charles White Elementary School students formed and asked higher level questions about an artist's inquiry when making art (Figure 1).

**Finding on: Student Growth—Questions Asked by Artists**

Charles White Elementary School students showed greater growth than the student sample from either control school in their ability to form questions artists might ask when making art. Researchers analyzed the change in responses for each sample group student between the pre- and post-program interviews. Students who maintained a Level 4 in both pre- and post-program responses are aggregated with students who showed growth of 3 response levels, both performing at Level 4.

**Table 16**

Student growth: Questions Asked by Artists when Making Art

School	Minus Change in Level	0 Change in Levels	+1 Change in Levels	+2 Change in Levels	+3 Change in Levels or Sustain Level 4	2+/3+ Growth or Sustained Response at Level 4
Charles White Elementary School	1 student	1 student	4 students	2 students	6 students	8/13 students
Control School 1	2 students	3 students	4 students	3 students	1 student	4/13 students
Control School 2	3 students	6 students	3 students	0 student	1 student	1/13 student

**Asking Questions about Art**

**Select Post-program Charles White Elementary School Student Interview Responses:**

- When they make art (artists) ask, How should I make things by looking at museums? [1st grader]
- Should I use a lot of imagination? Should I look at (other) pictures? [3rd grader]
- (Artists) ask, What do you see in my art? [5th grader]

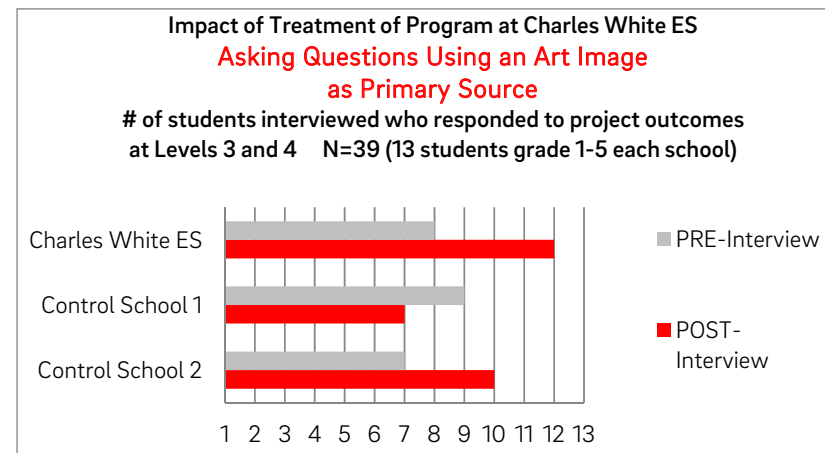


Figure 2. Asking questions using an art image as primary source.

**Interview Question:**

**What questions do you want to ask when you look at this art?**

Students were shown a photographic reproduction of *Persistence of Hope* by Bari Kumar, the featured artist, during the pre- and post-program interviews. Students had not seen the image prior to the pre-program interviews. Charles White Elementary students would subsequently see the original painting in the LACMA gallery on campus. Students were asked to convey what questions came to mind when they saw the image. Level 1 scores showed student made either no inquiry or made descriptive statements about what they saw. At Level 2, students asked general questions: How did you do this? At Level 3 students asked questions about the decisions the artist has made: Why [do you] use light colors? Scores of Level 4 indicate that students asked about sources for ideas, making meaning in art, or creating messages for an audience through art.

**Finding on: Asking Questions Using an Art Image as Primary Source**

Pre-program interview responses from students of all three schools reflected a similar level of inquiry. A greater number of Charles White Elementary School students formed and asked higher-level questions than Control School 2 and a moderately greater number of Charles White Elementary School students formed and asked higher-level questions than Control School 1 (Figure 2).

**Finding on: Student Growth—Asking Questions Using an Art Image as Primary Source**

Charles White Elementary School students surpassed control groups on growth for Questions about a Specific Work of Art. Researchers analyzed the change in responses from each student sample group between the pre- and post-program interviews. Changes in levels of response reflect growth or diminishment between pre- and post-program interviews.

**Table 17**

Student Growth: Asking Questions Using an Art Image as a Primary Source

School	Minus Change in Level	0 Change in Levels	+1 Change in Levels	+2 Change in Levels	+3 Change in Levels or Sustain Level 4	2+/3+ Growth or Sustained Response at Level 4
Charles White Elementary School	1 student	0 student	2 students	0 student	10 students	10/13 students
Control School 1	3 students	3 students	1 student	0 student	6 students	6/13 students
Control School 2	3 students	0 student	2 students	2 students	6 student	8/13 students

**Asking Questions Using Art Image**

**Select Post-program Charles White Elementary School Student Interview Responses to Bari Kumar's *Persistence of Hope*:**

- Why did you not show the head? Why didn't you show the legs? Why did you write this part here? [2nd grader]
- Is this word a code or an ordinary word? [3rd grader]
- Will this be part of their history or did this (image) help them concentrate on artwork? [5th grader]



High school students engaging with the exhibition.

**Observation Finding: Student Gallery Responses**

Teaching artists who led gallery discussions and art making workshops with students co-taught both learning segments. This co-teaching approach provided an opportunity for teaching artists to collect sample student responses during workshops.

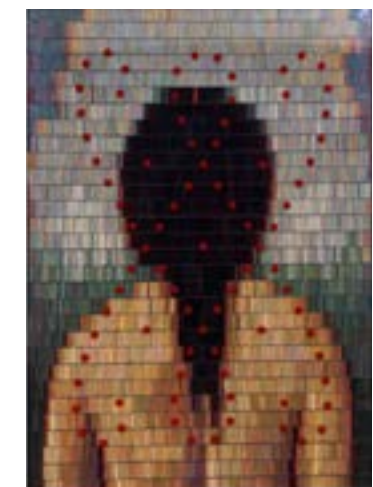
Across grade levels Charles White Elementary School students formed questions about a referential artwork that reflected either sourcing ideas or making meaning. Student responses did not differ notably from one grade level to another.

**Overall Findings: Asking Questions about Art**

Out of the thirteen students in the Charles White Elementary School sample group, eleven or more students demonstrated higher-level responses for forming and asking questions about images and ideas, outperforming control groups. Students asked questions about art in the gallery, about their own work, and the art of their peers in the workshops.

**Examples of Questions Asked by Charles White Elementary School Students in Gallery Conversations about Bari Kumar's *Persistence of Hope* and *Remembering Future*:**

- What does that (symbol/text) mean? [1st grader]
- Why is there a blurred background? Whose hands are those? [2nd grader]
- Why are they praying? [5th grader]
- Why did he put the letters backwards? [2nd grader]
- Why is the front almost the same as the back? [3rd grader]
- Why is the word 'future' backwards? Why did (Kumar) shape the pattern of dots? [5th grader]



Bari Kumar, *Remembering Future*, 2008, cloth, plexi, cardboard. Loan courtesy of the artist.

## Making Decisions about Art

A second area of study selected for students in the program was emphasis on the artistic process, specifically making artistic decisions. LACMA staff has historically given a great deal of curatorial attention to exhibiting a wide range of art media and content through its exhibitions at the school. LACMA chose as another area of study the value of making artistic decisions and understanding the effect those choices have on the art itself, the way the art is presented, and the way the art is interpreted.

Teaching artists led discussions in the galleries asking students to consider the decisions made by the featured artist, Bari Kumar. Students were asked to consider the ways Kumar's decisions determined the intent of the art, the way the art communicated, and particularly the effect of content and material and media choices. Then students were asked to apply that same artistic decision-making to their own art making process. This was accomplished by first teaching a

range of media techniques in the studio, followed by offering students choices of media and materials that would best realize the meaning they intended for their artwork.

### Research Support for LACMA's Approach to Artistic Decision-Making

The 2014 National Core Art Standards place increased emphasis on informed artistic decision-making as a crucial part of the artistic process. The standards present Essential Questions to be considered by teachers and learners and ask, "What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks?"<sup>3</sup> The first through fifth grade levels of understanding shown below in an excerpt from the 2014 Standards relate directly to LACMA's emphasis on artistic investigation and decision-making in order to lead students to the ultimate goal of selecting from a range of materials and methods to realize specific intent.

First Grade VA:Cr1.2.1a	Second Grade VA:Cr1.2.2a	Third Grade VA:Cr1.2.3a	Fourth Grade VA:Cr1.2.4a	Fifth Grade VA:Cr1.2.5a	End Goal VA:Cr1.2.11a
Use observation and investigation in preparation for making a work of art.	Make art or design with various materials and tools to explore personal interests, questions, and curiosity.	Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	Set goals and create artwork that is meaningful and has purpose to the makers.	Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

### Outcomes: Making Decisions about Art

Teaching artists approached the inquiry process similarly for all grade levels, presenting students with a range of different materials and project problems to solve. The sample of students from Charles White Elementary School and the two control schools was asked in an interview setting about the decisions artists make and the decisions students made in their own art. Students were asked three questions pertaining to Making Decisions about Art at pre- and post-program interviews:

- What decisions/choices did the artist make when creating the art?
- Why did the artist show only parts of the human figure, not all of it? [Students were presented a reproduction of Bari Kumar's *Persistence of Hope* in the interview setting.]
- What decisions do you make when you make art?

Student responses to these questions were scored using a 4-level rubric. In addition, teaching artists collected observation data during discussions and workshops in the gallery. Findings for the two interview questions and the teaching artist observations are noted in Table 18. This is followed by the results of a post-program Conferencing Process in which students from Charles White Elementary School discussed decision-making in works of art they created during the program.

**Table 18**

Making Decisions about Art: Student Outcomes and Indicators

What is the role of an on-campus art exhibition for student use and study? How has the LACMA art exhibition changed how students think about/talk about/make art?		
	Student Outcome	Student Indicator
S1	Builds understanding about art and artists.	Indicates Art Is about Ideas; asking questions; or making decisions while artists make art.
S4	Shows awareness/responds to artistic choices of artists (e.g. media, composition, content).	Discusses decisions artists make when making art media choices: purpose; effect; or communication.



**Interview Question:**

**What decisions/choices did the artist make when creating the art?**

Students were shown a reproduction of a painting by Bari Kumar during the pre- and post-program interviews. Students had not seen the image prior to the pre-program interview. Charles White Elementary students would subsequently see the original painting in the LACMA gallery at the school. Students were asked to convey what they saw that reflected artistic decisions. At Level 1, students noted no decisions or had no response to the question. At Level 2, students noted general decisions about making art. For Level 3, they noted artistic decisions related to materials, media, and content. Level 4 scores indicate the students

related the cause and effect of decisions made by the artist or the intent of artistic decisions.

**Finding on: Decisions Artists Make When Creating Art**

In pre-program interviews, Control School 1 students exceeded Charles White Elementary School students in their ability to identify the artistic decisions made by an artist. Control School 2 responses were lower than either Charles White Elementary School or Control School 1. Post-program, students at Charles White Elementary School exceeded either control school in their abilities to identify specific artistic decisions and to talk about the cause and effect of specific artistic decisions. Control School 2 showed no change in the six months between student interviews.

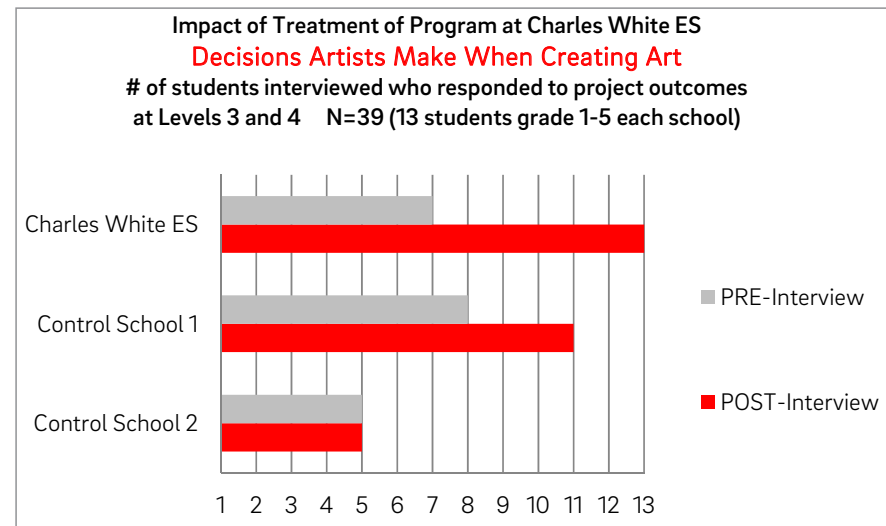


Figure 3. Decisions artists make when creating art.

**Finding on: Student Growth—Decisions Artists Make When Creating Art**

Charles White Elementary School students showed growth in discerning artistic decisions and the intent of those decisions twice that of the control school students. Researchers analyzed the change in responses for each sample group student between the pre- and post-program interviews. Changes in levels of response reflect growth or diminishment between differing response levels. Students

who sustained at a Level 4 in both pre- and post-program responses are aggregated with students who showed growth of 3 response levels, both performing at Level 4. Table 19 charts the findings for identifying artistic decisions when viewing a specific work of art. Of interest is the diminishment of levels of response by five of thirteen students in Control School 1.

**Table 19**

Student Growth: Decisions Artists Make When Creating Art

School	Minus Change in Level	0 Change in Level	+1 Change in Level	+2 Change in Level	+3 Change in Level	2+/3+ Growth or Sustained Response at Level 4
Charles White Elementary School	0 student	0 student	5 students	4 students	4 students	8/13 students
Control School 1	2 students	5 students	2 students	2 students	2 students	4/13 students
Control School 2	5 students	1 student	3 students	1 student	3 students	4/13 students

**Decisions Artists Make When Creating Art**

**Post-program Charles White Elementary School Student Interview Responses concerning the artistic decisions made by artist Bari Kumar:**

- He made the decision (about) what he should draw that would help him say something. It has got to mean something. [3rd grader]
- He didn't want to show the face because maybe in the future you don't know how the face will look like. [4th grader]
- He tried to tell us something about what he wanted to draw and about the code. [5th grader]



*Persistence of Hope*, 2008, Bari Kumar, India, Oil on canvas, Loan courtesy of the artist.

**Interview Question**

**Why did the artist show only parts of the human figure, not all of it?**

*Persistence of Hope* by Bari Kumar includes two images in the painting. One side of the image focuses on part of the human figure: the hands. In order to understand compositional decisions to create meaning, students at Charles White Elementary School and the control schools were asked why an artist might make that decision. Ten of 13 Charles White Elementary School students attributed meaning to the compositional choice to show only part of the figure. In contrast, control students were more likely to attribute the artist showing only part of the body to lack of surface space, rather than an intentional artistic decision.

**Interview Question**

**What decisions do you make when you make art?**

Students were asked to reflect on their own decisions when they made art. There was no visual artwork reference for this interview question. Scores at Level 1 indicate the student noted no personal decision-making or had no response to the question. Level 2 responses referenced general decisions. At Level 3, students noted artistic decisions related to materials/media and content. At Level 4, they related the intent or cause and effect of their artistic decisions.

**Finding on: Making Decisions in Own Art**

The pre-program interview with students in all three schools reflected a similar level of recognition of decision-making in their own art making. Post-program, a greater number of Charles White Elementary Students were able to identify specific artistic decisions related to intent to make meaning in their own art. Students did not reference their own artwork, but rather reflected generally.

**Finding on: Student Growth—Making Decisions in Own Art**

Researchers analyzed the change in responses for each sample group student between the pre- and post-program interviews. Changes in levels of response reflect growth or diminishment between differing response levels. Charles White Elementary School students and Control School 2 students showed an equal level of growth in their abilities to identify specific decisions in their own art making in open reflection though Charles White Elementary School students showed greater growth at level +3. Control School 1 showed minor growth (Table 20).

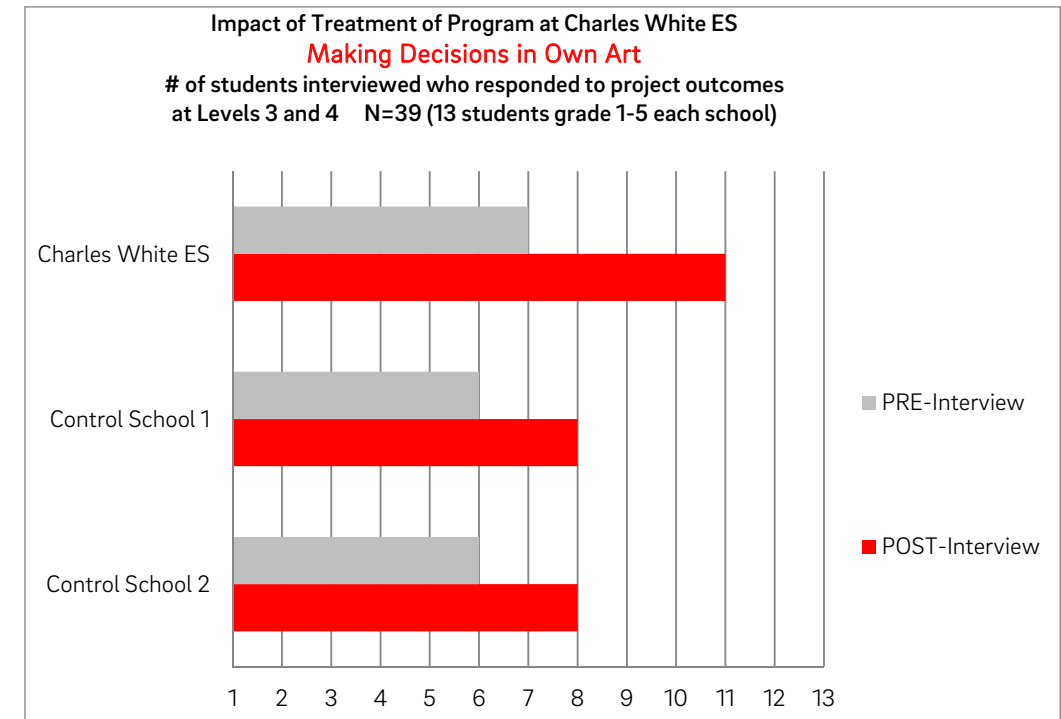


Figure 4. Making decisions in own art.

**Table 20**

Student Growth: Making Decisions in Own Art

School	Minus Change in Level	0 Change in Level	+1 Change in Level	+2 Change in Level	+3 Change in Level or Sustain Level 4	2+/3+ Growth or Sustained Response at Level 4
Charles White Elementary School	1 student	5 students	3 students	0 student	4 students	4/13 students
Control School 1	1 student	8 students	2 students	2 students	0 student	2/13 students
Control School 2	3 students	0 student	6 students	2 students	2 students	4/13 students

### Observation Finding: Student Gallery Responses

Co-teaching provided teaching artists an opportunity to collect sample group student responses during the workshops with students in the galleries. Following are examples of student gallery responses to Bari Kumar's work at various grade levels. Other responses included statements about artworks from the LACMA collection. Across grade levels Charles White Elementary School students noted decisions the artist made about media choices, content, and meaning. Charles White Elementary School student responses did not differ notably across grade levels.

#### Examples of Decisions Identified by Charles White ES Students in Gallery Conversations about Bari Kumar's *Remembering Future and Persistence of Hope*:

- The artist (chose) to put the word 'future' like another date moving forward. [2nd grader]
- The artist (decided to) use words; the words are what the picture is: it is saying peace. [3rd grader]
- (He made the decision) to make us wonder what's on the left and what he means to question. [4th grader]

### Interview Question

#### ***What decisions do you make when you make art?***

Researchers used a Conferring Process as a research instrument to discuss understanding with individual Charles White Elementary School students in grades 1 through 5. The catalyst for the two-way conversation was the student's artwork made during the workshops. Having their own artwork as a primary source to refer to during conversation with the researcher allowed students to address specific imagery and basic ideas about their art-making process. Control group students were not asked this question because they had not made art specific to the program.

An additional seven fifth graders were added to the research sample for this question, for a total of 20 Charles White Elementary School students: 10 students in grades 1 through 4 and 10 students in grade 5. These additional fifth-grade students were added to discern if there was change over time for students who had participated in the LACMA program for multiple years.

Ten of 20 (50%) Charles White Elementary School students referenced specific decisions they made in selecting art materials. Seven of the students who referenced making specific media decisions were fifth graders who have worked with a wide range of media across multiple LACMA programs at the school over time. These students could be interpreted as having a heightened understanding of the value of media selection in their own personal art making. An additional 4 of 20 (20%) of Charles White Elementary School students noted using an art reference to help them make decisions as a source for inspiration.

The remaining 6 of 20 (30%) students referenced the following decision-making in their art: decisions about the artist process; decisions about working with peers; decisions about symbolic meaning; decisions about determining a specific audience; decisions about making a choice to represent a specific character in their art; and decision-making about a conscious choice to be an artist.

As an example, a fifth grader at Charles White Elementary School made the following comments during the Conferring Process: "I asked myself if I should get cloth and stick some on the outside and put them in the inside. Should I mix colors and use oil pastels? Should I add more? On this one, I wondered if I should put more textures on this to make it more creative and expand it."

#### **Overall Findings: Making Decisions about Art**

For the Charles White Elementary School sample, 100% of the students met the program expectations for recognizing decisions made by artists when viewing a work of art. Further, 85% (11 of 13) fulfilled expectations for describing the decisions they made in their own art. Charles White Elementary School students' overall performance for recognizing artistic decisions and making personal artistic decisions exceeded that of both control groups.

## Art Is about Ideas

The third study area of the program, Art Is about Ideas, emerged from the staff's belief that finding ideas in art supports and encourages participants to think deeply about imagery, make personal connections, and transfer understanding from artwork to learning. Staff believes that in communities where multiple languages are spoken, visual imagery representing ideas can quicken the student and community connections made across languages and cultures. Teaching artists led discussions in the gallery asking students to consider both representational and abstract ideas represented by the featured artist, Bari Kumar. Students were asked to consider the intent of the artist, as well as their own interpretation of the layered ideas represented in the art. Students were asked to apply a conscious approach to selecting ideas they wanted to represent in their own art. Teaching artists gave students opportunities to develop artistic content, while asking students to be intentional in choosing content. Student intentionality for art was discussed during the art making process as well as in post-art making reflection, when students had the opportunity to address their ideas with the rest of their class.

### Research Support for LACMA's Approach to Art Is about Ideas

Multiple educational researchers address the premise of forming a big idea. Lynn Erickson roots big ideas in concept-based instruction. The theory asks students to think about the context in which they view understandings and how students bring what they come to know into their real world. Use of a big idea can create connections to students' prior background, knowledge and personal

experiences; identify relevance for thinking and learning; support deeper knowledge; and act as a jumping off point for their next learning action.<sup>4</sup> In LACMA's program at the school, participants are given multiple opportunities to view contemporary as well as historic works of art from LACMA's collection together, and see art made in multiple media and forms, giving occasions to apply new understandings or investigate ideas seen in art.

### Outcomes: Art Is about Ideas

Teaching artists approached emphasizing Art Is about Ideas similarly for all grade levels. Each teaching artist provided the chance for individual expression resulting in ideas that reflected the ages, interests, and experiences of the students. Students from Charles White Elementary School and the two control schools were asked a series of questions in an interview setting pertaining to the concept Art Is about Ideas:

- Why do you think artists make art?
- What can we learn by looking at art?
- What can an artist help us understand?
- What do you see in this work of art? What is the art about? What is the artist telling us? [Students were presented a reproduction of Bari Kumar's *Persistence of Hope* in the interview setting.]
- How do you come up with your ideas?

The first two questions were designed to gain a general sense of baseline parity between the students from Charles White Elementary School and the two control schools. Student responses were analyzed for the range of concepts. These two questions were not repeated at the post-program interviews. The remaining questions were part of the pre- and post-program student interviews.

**Table 21**

Art Is about Ideas: Student Outcomes and Indicators

What is the role of an on-campus art exhibition for student use and study? How has the LACMA art exhibition changed how students think about/talk about/make art?		
	Student Outcome	Student Indicator
S1	Builds understanding about art and artists.	Indicates Art Is about Ideas; asking questions; or making decisions while artists make art.
S3	Shows awareness/conceptualizes about ideas in art.	Discusses own ideas in relation to art.

### Finding on: Baseline Interview Question

#### **Why do you think artists make art?**

Students at Charles White Elementary School tended to have a broader range of responses when asked, why do you think artists make art? The majority of students at each school felt artists make art because they enjoy it or as a source of expression.

**Table 22**

Charles White Elementary School and Control Comparison at Baseline: Why Artists Make Art

School	For Enjoyment	For Expression	To Show Ideas	As Occupation	To Use Materials	For Entertainment	Inspiration
Charles White ES (N=13)	5	2	2	2	1	1	0
Control School 1 (N=13)	4	7	1	0	0	0	1
Control School 2 (N=13)	4	4	1	3	0	0	1

**Table 23**

Charles White Elementary School and Control Comparison at Baseline: What Can We Learn by Looking at Art?

School	Art Is about Ideas	Artists Make Decisions and Media Choices	Ask Questions	Art Elements Techniques	Learn about Other Subjects	Expression	Inspiration
Charles White ES	3/13	1/13	0/13	4/13	2/13	1/13	2/13
Control School 1*	3/13	0/13	1/13	2/13	4/13	1/13	1/13
Control School 2	1/13	0/13	0/13	4/13	6/13	2/13	0/13

\*One student at Control School 1 had no response.

**Finding on: Baseline Interview Question**

***What can we learn by looking at art?***

Table 23 shows the Charles White Elementary School students' and control group students' responses at baseline to: What Can We Learn by Looking at Art? The strongest areas of response for students in all three school sample groups related learning about art to one of two areas: arts foundations—arts as taught in school settings and arts integration—learning about other subjects and the arts together. A small number of students (3 of 13) at both Charles White Elementary School and Control School 1 related arts learning to ideas found in art at the baseline level.

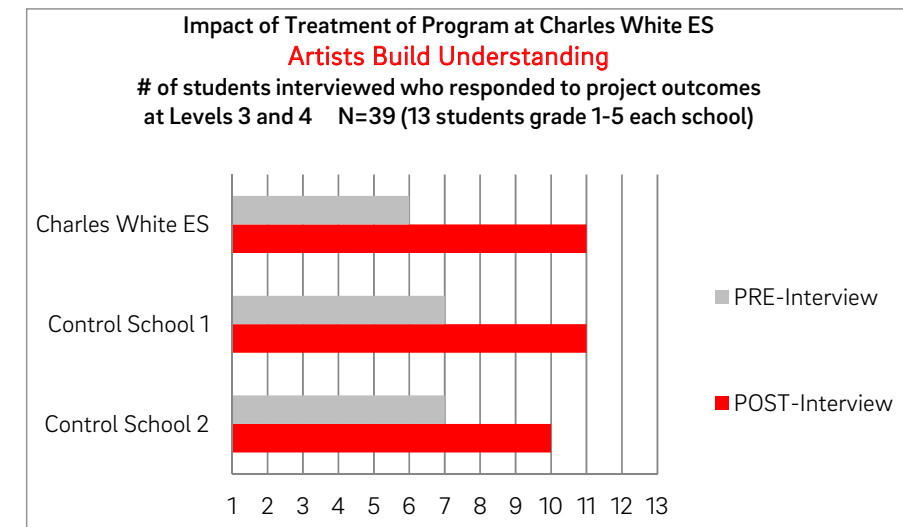


Figure 5. Artists build understanding

**Interview Question**

***What can an artist help us understand?***

Students were asked to consider what an artist might want the viewer to understand through art. A score of Level 1 indicates no response or a qualitative comment (Art is nice.) At Level 2, students gave descriptive responses about what artists might make. Level 3 scores were associated with informative responses, such as referencing people and places or how to make art. At Level 4, students spoke of art as building understanding or meaning, including messages for the audience or communicating ideas. In addition, teaching artists collected observation data during discussions and studios in the gallery. Findings for the interview questions and the teaching artist observations are reported in Table 24.

**Finding on: Artists Build Understanding**

Students in the pre-program interviews at all three schools reflected similar levels of responses. Post-program, Charles White Elementary School students and both control schools scored similarly on this concept (Figure 5).

**Table 24**

Student Growth: Artists Build Understanding

School	Minus Change in Level	0 Change in Levels	+1 Change in Levels	+2 Change in Levels	+3 Change in Levels or Sustain Level 4	2+/3+ Growth or Sustained Response at Level 4
Charles White Elementary School	1 student	0 students	3 students	2 student	6 students	8/13 students
Control School 1	2 students	1 student	2 students	2 students	5 students	7/13 students
Control School 2	2 students	4 students	0 students	2 students	5 students	7/13 students

**Finding on: Student Growth—Artists Build Understanding**  
Charles White Elementary School sample students demonstrated similar growth as control schools for general questions about knowing artists could help viewers understand ideas. When analyzing their reflections in comparison to control schools, responses from the Charles White Elementary School sample were more detailed and specific to an artwork. Table 24 charts the findings for considering what an artist might help viewers understand. Pre- and post- program response analysis gave researchers the opportunity to assess whether students sustained their abilities over time.

**Interview Question**

***What do you see in this work of art?***

**Artists Build Understanding**

**Post-program Charles White Elementary School Student Interview Responses concerning what an artist can help viewers understand:**

- They can help us understand to see things. [1st grader]
- Artists want us to know what they are doing in their paintings, or want us to try and guess. They want us to pay attention close to the details of the art. [5th grader]
- They want us to understand that he is giving out a message in his paintings—that they have a meaning to it. [5th grader]

All students from Charles White Elementary School and the two control schools viewed a reproduction of Bari Kumar's work *Persistence of Hope*. The image of this artwork, viewed by all students in pre- and post-interviews, is repeated in this report as an accessible reference for thinking about student responses.

Participants in LACMA education programs are encouraged to look closely at artworks before beginning to think about interpretations and meaning of the art. In order to place students from all three schools on an equitable plane for discovery and conversation when addressing the concept, Art Is about Ideas, all students were given the opportunity to look closely and respond to: What do you see in this work of art? This helped establish a common starting point for the interview questions that follow.

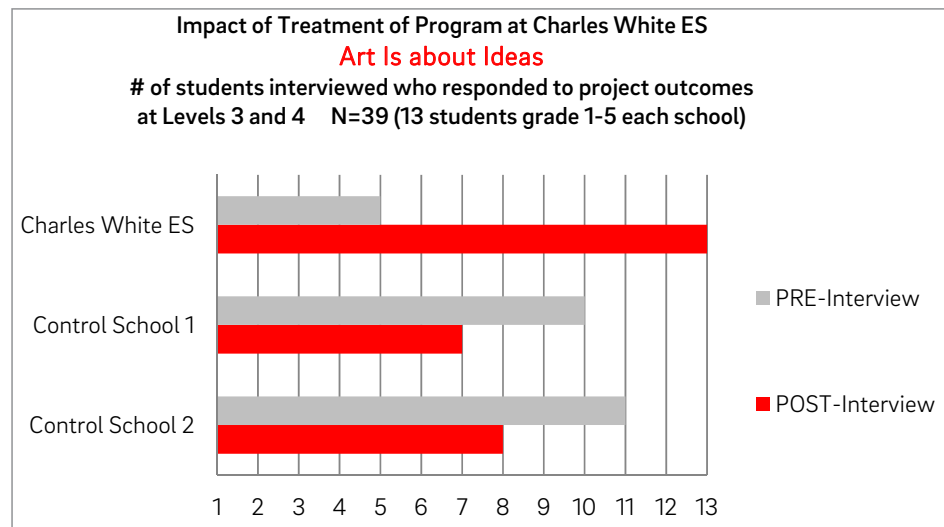


Figure 6. Art Is about Ideas

**Interview Questions**

**What is the art about? What is the artist telling us?**

Following the opportunity to look closely at the artwork, students were asked to attribute meaning to the art or to discuss the ideas inherent within the art. Scores of Level 1 indicate the student gave no response or qualitative comments (He wants us to see it). At Level 2, students gave descriptive responses about what artists might show. Level 3 scores reflect informative responses (Somebody's praying). At Level 4, students spoke of the meaning, messages or ideas understood from the art.

**Finding on: Art Is about Ideas**

Students in the pre-program interview at Charles White Elementary School scored lower than either control group in their ability to attribute meaning to an artwork. Post-program, Charles White Elementary School students across grade levels showed a notable increase in their ability to recognize that Art Is about Ideas, a way to communicate messages or artistic meaning, and exceeded the abilities of either control school

**Finding on: Student Growth—Art Is about Ideas**

Charles White Elementary School sample students exceeded the growth of students in both control schools for considering Art Is about Ideas.

**Table 25**

Student Growth: Art Is about Ideas

School	Minus Change in Level	0 Change in Level	+1 Change in Level	+2 Change in Level	+3 Change in Levels or Sustain Level	2+/3+ Growth or Sustained Response at Level 4
Charles White Elementary School	0 student	4 students	1 student	4 students	4 students	8/13 students
Control School 1	3 students	1 student	4 students	0 student	5 students	5/13 students
Control School 2	7 students	1 student	1 student	1 student	3 students	4/13 students

**Art Is about Ideas**

**Post-program Charles White Elementary School Student Interview**

**Responses concerning what art is about and what ideas are inherent in art:**

- You can think about a message, or you can think about it being symbolic. [3rd grader]
- Usually the artist tries to give out a meaning in his life, sort of a way to live. [5th grader]
- They want us to understand that he is giving out a message in his paintings. That they have a meaning to (them). [5th grader]

#### Interview Question

##### **How do you come up with your art ideas?**

Students from Charles White Elementary School and the two control schools were asked in pre- and post-program interviews how they come up with art ideas. Students from Charles White Elementary School referenced talking about and making art in the LACMA program. Control group students referred to art classes they had taken from an art teacher and, in the case of Control School 1, they recalled having a new principal who supported the arts. Students in the control school sample groups also responded to the expectations of family members and their own imaginations to supply art ideas.

#### **How Students come up with Their Own Ideas Post-program Charles White Elementary School Student Interview Responses:**

- I think about what I want to do, and I ask myself some questions. I ask myself if I want to add more detail. [1st grader]
- I come up with my ideas by using my imagination or looking at art and making it. . . Or I could do a draft. [3rd grader]
- I find ideas by looking at art and this person thought of this, and maybe I should think of something similar to that. [5th grader]
- I come up with ideas by thinking and by seeing how to make things. And then I make it on my own because that is how you learn. [5th grader]
- I think about if the person can relate to it. I look around and I get ideas. [5th grader]

#### Observation Finding: Student Gallery Responses

Co-teaching provided teaching artists an opportunity to collect student responses while working with them in the galleries. Across grade levels, Charles White Elementary School students noted specific ideas seen in art.

#### **Examples of Ideas in Art Identified by Charles White Elementary School Students in Gallery related to Bari Kumar's, *Remembering Future and Persistence of Hope*:**

- The person is backwards too. That's how he is going to look like in their future. Maybe she is looking at how the future looks. [3rd grader]
- Art is about thinking ... memories ... questions. [4th grader]
- (The artist) makes us wonder what's on the left and what he means to question. It looks like he or she is pleading. [5th grader]

#### Overall Findings: Art Is about Ideas

The results showed that 85% (11 of 13) of Charles White Elementary School students met the program expectations, recognizing that artists build understanding and 100% demonstrated their ability to relate Art Is about Ideas to their own learning.

#### **Additional Outcomes: Post-Program Charles White Elementary Students Self-Report**

Post-program interviews with students in the Charles White Elementary School sample included a final question about the overall effects of the LACMA program on their artwork. The question was delivered as a Conferencing Process, giving students the chance to discuss the artwork and their understanding while referencing their art. Responses (N=20) were separated into two groups to determine whether fifth graders with at least three years' experience in the program would show higher level responses.

- Group A—Grades 1 through 4 (10 students)
- Group B—Grade 5 (10 students)



**Interview Question**

**How did seeing and making art in the LACMA at Charles White exhibition affect the art you made?**

Students most often related more than one perceived effect from LACMA's work at the school. Response totals reflect multiple thoughts and reflections from students. Students in fifth grade were able to note: working directly with an exhibiting artist; the heightened use of art media; and the value they perceived from experiencing an art exhibition at their school.

Unsolicited, three fifth grade students recalled activities or materials/media used in previous years during the LACMA at Charles White Elementary School program. Example fifth grade comments include:

"Once when people came from LACMA we did art project things and had a dumpster and three walls and they were all painted on. And before that we had an apron and painted on the wall. On the other side there was a bike and tray of paint

**Table 26**

Charles White Students: LACMA Exhibition Influences on Own Art

	Grades 1-4	Grade 5
Heightened Thinking about Art/Ideas (e.g. "It made me think about art.")	3	2
Heightened Art-Making Skills (e.g. "It changed the way I make art.")	3	3
Heightened Looking (e.g. "I noticed more things.")	2	1
Knowing What It Means to Be an Artist (e.g. "We could learn how to be an artist.")	3	3
Working Directly with the Exhibiting Artist (e.g. "He showed us his pictures and we drew our own pictures right in the art gallery where he paints and writes.")	1	4
Heightened Awareness of Audience for Art (e.g. "It made me think about what somebody will think when I make art.")	1	0
Heightened Use of Art Media (e.g. "I can use markers and crayons and pencil.")	1	5
Encouragement to Ask Questions about Art (e.g. "I got to ask questions about art.")	1	0
Heightened Opportunity in the Arts (e.g. "An opportunity to have free art classes and to have art but others in other schools might not have a gallery.")	0	7

and umbrella and it worked like this (describes the action of the bike and paint)."

"I think it is good to have an art gallery for all students because we learn more about art from the artist who comes in. Most of the artists inspire me to do more with my drawing and my creativity."

**Overall Student Impact**

The LACMA at Charles White Elementary School program was centered on three critical artistic processes: Asking Questions about Art, Making Artistic Decisions, and Art Is about Ideas. These three processes provided a clear charge to teaching artists for instruction in the galleries, transferring into the art-making workshops, and positioning students for the best learning potential. They also guided the researchers in examining the data. As a result, the specified outcomes for students in looking at art, thinking about art, and making art were held in common. Through this impact study, researchers investigated and reported student findings in talking about art and making art. This study goes beyond the usual research in visual analysis and by examining the inquiry process, artistic decision-making, and a conceptual approach to understanding art.

First, this study looks closely at the ability of students to form and ask questions about art—art they view and art they make. Relative to non-program participants, the data show Charles White Elementary School students asked questions about the kinds of messages they were communicating, about places where they might seek new ideas—including museums and galleries—and about their own intentions for making art.

Second, the study investigated students' recognition of the decisions artists make, as well the intentions behind the choices the students make as artists themselves. Charles White Elementary School students related the decisions artists made to the effects those choices might have on the meaning of their art and audience reception of their own work.

Finally, students completed their study in this program by considering the deeper meanings, beyond pure description, of what is seen and communicated to the viewer. As students develop, the meaning they create in their own art expands and this program emphasizes intention in their art making.

This investigation showed that Charles White Elementary School students met the outcomes set by the program. In all but one element of this investigation, performance and growth of Charles White Elementary School students exceeded that of the two control schools. The Charles White Elementary School students showed greater strength relative to the control groups in most concept areas, including: questions asked by artists when making art, asking questions using an art image as a primary resource, making artistic decisions, making intentional decisions about their own art, and Art Is about Ideas.

What has changed? Beyond intuition or anecdote, the program's value to the school and the museum's investment in the program is acknowledged by this impact study. Charles White Elementary School students linked art to ideas, identified decisions made by artists, and asked questions about art in meaningful ways—a direct reflection of the intent and implementation of the program at Charles White Elementary School and hinged reliably to the original art exhibited in the school campus gallery.

# Reflections on Teaching Artist Instruction

**Table 27**  
LACMA Teaching Artist Outcomes and Indicators

What teaching strategies best support program outcomes?	
Teaching Artist Outcome	Teaching Artist Indicator
Includes learning outcomes and impact.	Aligns instruction/facilitation with program outcomes: conceptualization; artistic process; materials/media; collects and submits assessments.
Fosters an inquiry process.	Prompts participants (students/community) through questions, conceptualization of ideas.
Makes connections to participants' personal lives and previous experiences.	Prompts participants to link art and exhibition to own life and to reference own ideas and experiences in conversation and art.
Adopts standards and educational strategies that reinforce institutional values.	Uses multiple visual analysis strategies. Uses multiple art making strategies. Assesses and documents learning/change.

## Teaching Artist Outcomes and Indicators

Teaching artist training was designed to review learning outcomes and indicators selected for the program. Overall, teaching artists were asked to:

- Foster an inquiry process, especially conceptualization of ideas and an artistic practice including consideration of art media choices.
- Make connections to students' and community members' personal lives and previous experiences.
- Align their instruction to program outcomes and indicators.
- Exemplify the LACMA pedagogy practice in all work, tailoring their work to their audience by using multiple strategies for looking at, talking about, and making art.
- Assess and document student learning.

In addition to the overall learning outcomes, teaching artist training focused on three main learning concepts: Asking Questions about Art, Making Artistic Decisions, and Art Is about Ideas, as reported in student outcomes. Teaching artists brainstormed and collaborated during the training to design lessons and art-making workshops to complement the chosen concepts. Teaching artists discussed different

approaches they might use to lead students and community members in conversation in the galleries. Each teaching artist was encouraged to create prompts natural to their teaching style and appropriate to their audience to lead visual analysis. Together, teaching artists selected two subset concepts for gallery conversations and art making to complement specific artwork from the exhibition. The first concept, Parts Not Whole, introduced participants to the practice of using an open composition for emphasis, as seen in artwork by Bari Kumar; and Words and Images, combining text and images to expand meaning. For the purposes of this impact study, to document program learning, teaching artists co-taught in partnership and were asked to record instructional prompts and student responses as evidence of student learning.

In-school and after-school classes comprised gallery conversations and art making in the studio, a designated space at the back of the gallery. Each class in grades 1 through 5 met for five sessions throughout the duration of the exhibition: one hour each session for a total of five hours of workshop classes for each student.

## Instructional Prompts for Learning

The following box represents the range of prompts teaching artists used and recorded to elicit responses related to program learning outcomes.

### Examples of Instructional Prompts for Learning

#### Asking Questions about Art

- Why do we ask questions about art? What do you wonder about this artwork?
- Art can be asking questions. Let's find three questions about this artwork.
- What questions do you think the artist thought about while he made this art?
- What questions do you have about this artwork?

#### Making Artistic Decisions

- What kinds of choices did the artist make about this artwork?
- Why did the artist choose to exhibit the art in this way?
- Why do you think the artist might have decided to spell 'future' backwards?
- How does the style of the text affect the painting?
- What meaning does the gesture show? What is another example of a gesture that has meaning?

#### Media

- Tell about the differences you see in the materials.
- How does using cloth to make the art affect how you think about the art?
- What art material would say something about your culture?

#### Art Is about Ideas

- Why does the artist use two panels? Where do you focus your eyes?

#### Words and Images

- How does using words in art tell us more?
- Why is the title not the same as the text in the artwork? How does the title add to the meaning?
- Why did the artist choose to use symbols rather than the title in his painting?
- If you could add one word to this painting what might you add?
- What ideas are you beginning to think about for your own art?

## Teaching Artist Reflections

All five teaching artists were interviewed individually at the end of 2015 instruction. The interviews used a protocol focused on:

- Delivery of project concepts to students
- Instructional strategies
- Program insights

### Building Student Understanding for: Art Is about Ideas

Teaching artists reported facilitating students' conversations to define the ideas found in art was best supported by asking questions to start ideas flowing. Hannah Cassell, LACMA Teaching Artist, noted, "There was so much questioning out there. Often the question [a student asks] leads to an idea that they've got. And the ideas come immediately through the question."

LACMA teaching artists write and use a 'flight plan,' a projection of the prompts they plan to use to inspire participant thinking and responses. Teaching artists noted they checked in with their students during the art-making process to be certain students were working with intention to develop ideas. Brooke Sauer noted, "It is about asking them questions about how they are coming up with ideas, and maybe sometimes, the philosophy behind what we are looking at in their artwork. [I asked], What was the inspiration for your art? I talked to the students about their process as they were working so I know that they are working with intention."

LACMA at Charles White Elementary School historically combines contemporary art with art from the permanent collection. One artist emphasized the value to students of seeing the ideas by looking at art from different periods and cultures for comparison. Elonda Norris noted, "Having the work by Bari, as well as the ancient works from the collection, helped us to do a lot of comparisons and to see how different art had different ideas. We hoped that [those ideas] translated to [students] with their ideas in their own artwork. Students made lots of [artistic] components over time and then on the last day put them together."

Amanda Yates Garcia noted that looking at art reinforced program content as students began to make art and helped them to further define and refine their ideas: "Having the artwork there to look at and taking the time to talk about it in depth was very helpful for the students in connecting that they are having ideas by looking at the art and going straight from there, physically and in terms of time, to making their own work. It is really effective in helping them to understand that Art Is about Ideas.... We made an effort to reinforce it during their process."



High school students engaging with the exhibition.

**Building Student Understanding for:  
Asking Questions about Art**

Teaching artists reported witnessing a change in students' approaches to asking questions over the course of several workshops. Elonda Norris notes, "We figured out a way to ease them in [to asking questions about art]. By the end, one student, rather than commenting, said 'Can I ask a question?' " Hannah Cassell reinforces student question development over the course of time: "Recently we had first graders and they didn't know how to ask a question, but by the fourth week, we had been doing it so much that suddenly it opened up to them. [Students thought] 'If I can ask about that, then maybe I can ask about mine (artwork).'" She noted that students realized that someone might ask them a question about their own artwork. What would it mean? What would someone think about it? Rosanne Kleinerman pointed out, "As an art teacher, you are asking people to step back from their work and articulate what they did. I think it brought another layer of analysis to their work." Teaching artist Brooke Sauer observed that: "[Students] are very engaged and ask a lot of questions. They come up with ideas sometimes and it's an organic process—an easy conversation about the art and what they are observing and how it was made."

**Building Student Understanding for:  
Making Decisions about Art**

During instruction emphasis was on the effect of decisions that artists make in creating art and in students' creating their art. Teaching artists emphasized intentionally selecting art materials that best support students' ideas. Teaching artists felt that giving students opportunities to use a variety of materials within the workshops—not one set of materials for a set project—increased artistic

understanding. Brooke Sauer noted, "There are a variety of media in this show. The assignments have a backbone structure to them that affords a lot of expression. Decision-making is built into the process work. I don't have expectations about the project because it's up to them, and the different decisions they can make to change it. I get to talk to each student and they get to talk to one another. I witness them sharing ideas with one another and talk through their process with them while they are working."

Teaching artists took different approaches to helping students make decisions in their own art. Elonda Norris commented, "With questioning, students aren't asked to ask questions often, and not often given the choice of materials. Even to just think about why an artist would choose materials was a big leap for them." Rosanne Kleinerman offered, "I gave them lots of choices and they made decisions about their own work. They knew if it was too hard to make a detail with a paintbrush, they could pick up a pastel."

**Transfer of Understanding**

Teaching artists believed there was transfer of student learning across the course of the five one-hour workshops. According to Elonda Norris, "Each part did translate, especially through the whole thing. They had a little more trouble getting to their own ideas. Having more time and individual conversations, they'd be able to get to their own ideas faster. As they got more experience with different materials, they got more understanding of how different artists would use different materials." Hannah Cassell reinforced the value of the student outcomes for the program: "I think a lot of them haven't done this kind of thing before. They have never used colored pencils and

they were in fourth grade. A lot of them hadn't used these art materials, and didn't even know they were available to use. They didn't know how to ask questions. They could make observations, but they learned to change that into questions. It helped them verbally to think in a different way, and think outside the box in their decision-making process. They usually are told what they have to do. This was a chance to decide for themselves what to do in this project."

Amber Edwards, Program Coordinator noted, "The teaching artists thought about how they would build week-to-week. They used different teaching strategies: equal voicing, getting students to communicate about the artwork—to allow students to see the transparency of how they were teaching. Teaching artists began with what it was like 'to wonder,' and then funneled into asking questions about art. It helped students connect to ideas and the world around them."

**Overall Teaching Artist Impact**

Teaching artists worked collaboratively to align their instruction with program goals. They created a mutual understanding of common goals and documented the prompts of their teaching artist colleagues and students' responses (noted in the student learning section of this study). Students spoke of many of their own ideas in conversation and art making. Teaching artists noted in their individual interviews that they relied upon multiple and personal visual analysis strategies and art-making and teaching strategies. Researchers received comprehensive notes from the teaching artists documenting their own work and that of their colleagues, as well as capturing student verbal responses in the gallery. All five teaching artists met program expectations.

# Classroom Teacher Context

Researchers also collected data from teachers at the three schools from which student samples were drawn. These data expand understanding of the context in which student learning occurred at the three schools.

## Classroom Teacher Outcomes and Indicators

Prior to program implementation, all Charles White Elementary School teachers and a sample of teachers from each control school participated in on-site interviews. These interviews investigated the three program indicators for teachers, presented in Table 28. Similar data were gathered via an online survey after completion of the program. In addition, eight Charles White Elementary School teachers volunteered to participate in post-program phone interviews, which focused on teachers' experiences with the program. This study includes this pre- and post-program data collection from teachers at all three schools, but does not include a numerical analysis of pre/post changes because of differences in instrumentation (pre-interview, post-survey). Instead, the results are presented qualitatively and provide a snapshot of teacher understanding of the key concepts in the program.

Table 29 presents the numbers of teacher participants by grade level for interviews and surveys. As noted above, data were collected from all teachers at Charles White Elementary School, whereas only a sample of teachers was obtained for each control school.

**Table 28**  
Teacher Outcomes and Indicators

	Teacher Outcome	Teacher Indicator
T1	Values art in K-5 education.	Defines contribution of art (CW-LACMA art exhibition) to own teaching (student learning).
T2	Defines role of art in K-5 education.	Gives specific ways art adds to grades 1-5 education in own classroom (e.g. reaches more students; expands ways students can respond; connects students to ideas; transfers learning).
T3	Uses art as a classroom resource.	Uses external art exhibition/images as classroom link to learning independently.

**Table 29**  
Teacher Participants for Interviews and Surveys

Teacher Grade Levels	Charles White ES			Control School 1		Control School 2	
	Pre Interview	Post Survey	Post Interview	Pre Interview	Post Survey	Pre Interview	Post Survey
Kindergarten	0	0	0	0	0	1	1
First Grade	4	4	3	2	1	2	2
Second Grade	2	2	1	2	2	1	1
Third Grade	3	3	2	2	2	3	1
Fourth Grade	2	2	2	1	1	1	1
Fifth Grade	2	2	0	2	1	0	0
Multiple Grades	2	1	0	0	1	2	2
Music Class	0	0	0	0	0	1	1
Total Teachers	15	14	8	9	8	11	9

## Classroom Teacher Perspectives

In pre-program interviews, all Charles White Elementary School teachers referenced using art in teaching students. Many described projects integrating the arts with other content areas and valued art for its ability to provide different learning modalities, opportunities for students to explore concepts visually, and to “illustrate abstract thoughts.” They believed art helps students express and retain ideas, think more abstractly, and “see things in a different perspective.” Teachers reported accessing: art supplies, internet resources for images, books in the classroom and library, and their own images collected over time. Some have also taken their students to museums or participated in LAUSD’s Arts Prototype, a program that assists with teacher development in classroom arts instruction. Factors affecting the extent to which teachers use art and art resources included: time, competing academic priorities, and level of knowledge and experience in teaching art. The LACMA at Charles White Elementary School program provided teachers with specific LACMA collection images available online for classroom use and as a complement to gallery study.

At the control schools, a number of teachers described using art to integrate curricula and for students to “show [the teacher] what they understand.” However, a few teachers acknowledged that art is: “seen as rainy day/busy work,” not something they use in their classroom, and crowded out by other priorities. Those who reported using art believed it is a way for students to express themselves. A number believed

art is valuable for helping students communicate, observe, and understand the world around them. When asked about art resources they use in the classroom, teachers in control schools placed a greater emphasis on accessing art supplies. However, a number of teachers also noted using online images, field trips, and LAUSD’s Arts Prototype. At control schools, factors affecting the extent to which teachers use art and art resources were similar to those mentioned at Charles White, particularly time and competing academic priorities. However, at one school, teachers also referenced a lack of art teachers and “being told I am spending too much time on art.”

Overall, the pre-program interviews indicated that there are teachers at all three schools who value the use of art and art resources in their classroom instruction. At each school, teachers are committed to incorporating art into curricula and to expanding avenues and modalities for student learning and communication. However, there appeared to be more variation in the use of art and art resources among the teachers at the control schools. This difference may be secondary to the ongoing presence of LACMA programming at Charles White Elementary School.

In completing post-program surveys, teachers at all three schools provided considerably less information than during the pre-program interviews. Because of this, it is difficult to determine whether any changes occurred in teacher perceptions over the course of the year. Overall, teachers’ survey responses reflected a subset of their responses during the interviews.

### Findings on: Charles White Elementary School Teachers’ Experiences with the LACMA Program—Teacher Interviews

Eight Charles White Elementary School teachers participated in post-program phone interviews. These interviews investigated program implementation through teachers’ roles in the program, as well as their use of post-studio prompts and activities in their classroom. They also investigated teachers’ perceptions of student learning in the three student outcome areas and the overall value of the LACMA program to learning. Teachers volunteering to participate in these interviews taught grades 1 through 4. Their years of experience teaching at Charles White Elementary School varied. Three were in their first year, while the remaining five have taught at the school between five and eleven years.

### Implementation –Teacher Roles and Use of Prompts

When asked about their role in the program before, during, and after the studio sessions, all eight teachers emphasized their activities during the teaching artists’ studio lessons. Their involvement during the studio lessons ranged from modeling learning by participating with the students, to assisting the teaching artists in managing student behavior or assisting students with the activities, to simply observing. Two teachers also referenced professional development provided by teaching artists in advance of the program and one referenced the school-wide assembly to introduce the program. Only one of the eight teachers used post-workshop prompts/activities provided by the teaching artists. Five indicated they were unaware of these prompts/activities and the remaining two said there was not enough classroom time to use them.

### Classroom Teacher Reflections on Evidence of Student Learning—Art Is about Ideas, Asking Questions, and Making Decisions

Each of the eight teachers reported growth in students’ abilities to ask questions, with seven reporting that questioning was, by far, the most significant area of growth among the three targeted student outcomes. They described the learning as progressive: students learned to ask questions in general, learned to ask questions about art, and learned to ask questions when making their own art. Four of the teachers also reported students transferring these questioning skills to the regular classroom in discussions of art and/or other content. Some teachers believed that students’ discussion skills—specifically listening and responding to others—have improved through the discussions and questioning that occurs during the studio sessions.

Interviewees reported growth, but to a lesser degree, in students’ understanding that Art Is about Ideas and involves Making Artistic Decisions. Some teachers cited examples of students intentionally exercising decision-making power while making art. Generally, the interviewees believed that these concepts are important for student learning and are challenging, and they anticipated growth as students participate in the program over multiple years. Finally, by working with all three target outcomes, students’ understanding of art has expanded. One teacher commented, “They got to see that being an artist is more than just making an art piece.”



Student working with Bari Kumar.

### **Value of LACMA at Charles White Elementary School Program**

Interviewees believed the program has direct value for student learning. They cited the importance of students "seeing different kinds of art" and having exposure to art of different cultures. One teacher observed, "Letting them see and experience a different type of art helps them expand their own creativity." They also find value in students' being able to express themselves visually and verbally in open-ended activities. One interviewee said, "It's important [for students] to see that art and ideas can be represented and to talk to artists and discuss their ideas."

In addition to the three target student outcomes, the teachers believed students have become better at observing and responding, seeing different viewpoints, and making interpretations. One teacher reported, "They notice more things now ... and they notice parts of certain pictures, not just the whole image." According to another, "It allows kids to show reactivity, and sometimes they need to just express themselves. It helps with behavior and self-esteem." Reflecting on the aggregated impact on student learning, one teacher commented: "To me, that is higher order thinking that is trans-disciplinary in quality. Especially working with primary grade students, I have found it is valuable for them to look at things from another perspective and create meaning from abstraction."

Several interviews also noted the direct value of the gallery for the community in making art and artists accessible. Several commented that there are few opportunities to view art or to interact with artists in the community, so the impact of the gallery and its programs are magnified.

### **Teacher Suggestions for Enhancing the LACMA at Charles White Elementary School Program**

Across interviewees, suggestions reflected a desire to deepen and enhance the program. One said, "It would be better if we were doing it more, if we were more involved." Two main areas for enhancement emerged. There is interest among the teachers in developing their own skills, and several suggested increased professional development during regularly scheduled staff training time. One teacher said, "I would love to get coached in how to work on certain aspects of art with my students." They also suggested extending opportunities for students and the community by adding after-school workshops, extending the hours the gallery is open for classes and the community, and finding ways to build community awareness of and engagement with the gallery and its programs. The interviewees also repeatedly expressed gratitude for the gallery and the program. One said, for example, "We are very lucky that we have this partnership with LACMA. Not many schools have something like this."

### **Overall Classroom Teacher Impact**

Classroom teachers acknowledged the contribution of LACMA at Charles White Elementary School to their own teaching. Teachers particularly noted the change in students' abilities to ask questions about art and to transfer the inquiry process to the classroom. There was no notable difference in performance on student outcomes for teachers who have taught at Charles White Elementary School since the beginning of the LACMA program. In order to make certain there is expanded use of LACMA-provided arts resources, classroom teachers may need more reinforcement through formalized professional development in direct support of the program.

# Community Partners and Families



Community members engaging with Kumar's work.

LACMA at Charles White Elementary School community activities mirror the museum's guidelines for in-school activities at the gallery. They are designed to:

- Foster an inquiry process, especially conceptualization of ideas and an artistic practice which includes consideration of art media choices.
- Make connections to visitors' personal lives and previous experiences.
- Include learning outcomes and an anticipated impact.
- Reflect the needs and learning styles of the community.
- Reflect the broadest sectors of the community through outreach during the entire run of the exhibition.
- Consist of after-school and weekend programming to complement the in-school programs.
- Exemplify the LACMA pedagogy facilitated by Education and Public Programs Department staff and trained teaching artists.

## Community Outcomes and Indicators

Table 30 references community outcomes and indicators for the program.

**Table 30**

Community Outcomes and Indicators

	Community Outcome	Community Indicator
C1	Aware of art exhibition in community.	References art exhibition ideas: connections, meaning, symbols.
C2	Values art and LACMA art exhibition.	States benefits of attending art exhibition in community (art <i>and</i> activities).
C3	Values art in K-8 education.	Notes art as added value to student learning.

### Community Partners and Families

Researchers conducted interviews with three key community stakeholders. Karen Mack, Founder and Executive Director of LA Commons, a project of community partners working in neighborhoods throughout Los Angeles, including the MacArthur Park neighborhood where the LACMA program is located. The goal of LA Commons is to "build community by validating the importance of local narratives, enhancing the sense of belonging felt by a broad range of stakeholders, and encouraging stronger ties between the people and places of Los Angeles." Nara Hernandez, Visual Arts Director for Heart of Los Angeles (HOLA) gave a program partner's perspective in her interview. HOLA students participated in after-school workshops at LACMA at Charles White Elementary School. HOLA provides underserved youth with free programs in academics, arts, and athletics with the intent to provide a nurturing environment and empower youth to develop

their potential, pursue their education and strengthen their communities. Also interviewed was Sandy Romero, community activist in collaboration with Urban Initiatives, formerly the Institute for Urban Research and Development, a nonprofit, nonpartisan organization that consists of several community-based and faith-based institutions that respond to the economic, housing, and social needs of community members.

Near the end of the program cycle, interviews were conducted with eleven family members of students attending Charles White Elementary School. Ten of the eleven family members were native Spanish speakers, and their responses were interpreted at the time of the interview. Children of family members interviewed represented all grades (first through fifth). Interviews with family members were brief and held just previous to the end of the school day.



### **Awareness of Art Exhibition in Community**

Community Stakeholders: All three community members who were interviewed referenced and had attended previous exhibitions at the LACMA at Charles White Elementary School gallery.

Family Members: Of the eleven family members interviewed, eight parents had visited current or past exhibitions. Three of the family members elaborated on their experience by naming the materials they worked with when making art at LACMA family workshops. Ten of the eleven family members' children had spoken to them about their experiences in the gallery exhibitions over the course of time.

### **Value of Art and LACMA Art Exhibition**

Community Stakeholders: All stakeholders underlined the importance of art in the community. Karen Mack said, "I love the fact that LACMA is trying to serve an audience in a community. Think about LACMA's resources and then choosing to reach MacArthur Park—the bottom 99%. That is the core of LACMA's challenge, serving a neighborhood that is pretty crime-ridden."

Interviewees underlined the importance of visibility for LACMA community exhibitions. Nara Hernandez, HOLA, noted, "Visibility is important. Where we have the most crime happen is in areas that aren't as visible. [HOLA] likes to be visible because we want to show the positive marks the kids are making. Having that street perspective goes a long way." She went on to say, "I'm really grateful to have [LACMA] in the neighborhood to expand the breadth and depth of what we do with [the community]. We're coordinating with an existing partner."

Family Members: One of the family members said, "My children are seeing things they have never seen before and they ask questions." Family members were able to reference specific LACMA activities that were benefits of attending the LACMA exhibitions. A family member noted that her children commented on "working with textiles and many colors." One family member's daughter had shared with her that, during a previous exhibition, she had painted by riding a bicycle; she had used everyday objects as art materials. Another family member noted the value established when her daughter met an exhibition artist. A family member

remembered drawing on the floor and said, "It was a beautiful experience." Only one of eleven family members interviewed was not able to share a specific benefit.

### **Value of Art in K-8 Education**

Community Stakeholders: Community stakeholders emphasized the value of arts in education. Nara Hernandez, HOLA, said, "I wish every public school had an art gallery because the arts have been cut and youth are not being exposed to arts. Not only have teaching artists been cut from schools, but also field trips. Transportation to LACMA is prohibitive, so it's great that there is a gallery that we can walk to. Anybody who works with kids knows they benefit from an experience to do a hands-on project. We [HOLA] can't serve all the Charles White Elementary kids."

Family Members: All eleven family members said they valued art in their students' education. One mother noted that her children were more involved in their studies and "even their drawings became better." Another family member commented on the value of what art represents to children and the "meaning behind it."

### **Findings On: Community Partners and Families**

In interviews, community stakeholders valued LACMA and were able to give specific examples of the contributions the gallery and exhibitions made to the community and to community organizations. Family members, in brief interviews, were able to recall previous exhibitions and activities in which their children had participated, noting specific activities their children had shared with them from in-school workshops. Community stakeholders and family members reported value for arts in K-8 education.

## Education Staff Community Work

Table 31 references Education Staff outcomes and indicators for after-school workshops and Family Days.

**Table 31**

LACMA Education Staff Outcomes and Indicators

What staffing strategies best support program outcomes?		
06	Family Program Staff Lead: Plans an inclusive approach to multi-age and multicultural community audiences.	Implements community and family days that reach varied audiences across the exhibition cycle (after-school, weekends).

### After-School Workshops and Family Days

After-school workshops and Family Days reflected the same program guidelines as the in-school LACMA at Charles White Elementary School program workshops. After-school art workshops, two hours in length, reflected a similar curriculum to the in-school curriculum, but were designed with art lessons that could be completed within one workshop to best serve HOLA students with intermittent attendance. Drop-in Family Days were held once monthly on Saturdays from 12:00 pm to 4:30 pm and included guided tours of the exhibition space, as well as art-making workshops. Featured artist Bari Kumar attended all five of the Family Days.

**Table 32**

After-School Workshop Attendance

After-school Workshops	Workshop Level	Students in Attendance
March 6, 2015	K-8	12
March 20, 2015	K-8	12
April 17, 2015	K-8	11
May 1, 2015	K-8	12
May 13, 2015	Teen	10
May 15, 2015	K-8	10
May 20, 2015	Teen	7
May 27, 2015	Teen	6
May 29, 2015	K-8	11
Total students in program		91 attending students 182 total contact hrs

**Table 33**

Family Day Attendance

Family Days	Family Members in Attendance
February 14, 2015	63
March 15, 2015	57
April 11, 2015	47
May 9, 2015	81
June 14, 2015	46
Total attendance	294 family attendees



LACMA at Charles White Elementary School.

### Overall Impact of After-School Workshops and Family Days

After-school Workshops: LACMA met its goal for establishing an on-going partnership with HOLA. HOLA built the student audience for after-school programming and provided an accompanying staff member; LACMA provided trained instructors to lead students in art-making workshops after school with a vetted curriculum and art materials. The after-school workshops met all program goals.

Family Days: LACMA met its goal to reach varied audiences, extending the audience age range beyond school-age students in 2015. Families actively made art in workshops and talked about art with LACMA staff in gallery conversations during Family Days. In addition, family members had an opportunity to meet the exhibiting artist and engage in conversation with him.

# Exhibition History

Charles White Elementary School opened in 2004 on the former campus of Otis College of Art and Design and is named for artist Charles White (1918–1979), who taught at Otis.

## January 24, 2014–June 7, 2014

Kaz Oshiro: *Chasing Ghosts*

Known for creating high fidelity sculptures with everyday objects—microwaves, dumpsters, file cabinets—the artist used the materials of painting (paint, canvas, stretcher bars) to fabricate sculpture.

## February 9, 2013–July 19, 2013

Shinique Smith: *Firsthand*

Experiencing a gritty Baltimore upbringing and exposure to the sophisticated world of fashion design, Smith worked directly with students to uncover sources of inspiration in their own lives. The exhibition juxtaposed objects Smith selected from the museum's Costume and Textiles collection with new work based on her experience within the school, the community, and student art.

## December 2, 2011–March 29, 2012

*A Is for Zebra*

Alongside a selection of works from the museum's collection, new works were commissioned from Michele Dizon, Camilo Ontiveros, Kirsten Mosher, and Stephanie Taylor. The content of the exhibition related to the context of the elementary school in that it focused on language, presenting art as a kind of language, perhaps one that is more accessible to the high percentage of English Language Learners at the school.

## October 15, 2010–March 31, 2011

*L.A. Icons: Urban Light and Watts Towers*

This exhibition featured historic photographs of Watts Towers from the late 1970s by Seymour Rosen and a selection of community-made photographs of *Urban Light*, Chris Burden's iconic sculpture on LACMA's campus. Students talked about monuments and how to capture and express ideas through photography.

## December 12, 2008–February 26, 2010

*Journeys: Recorridos*

London-based artist Marysa Dowling worked with students to explore their neighborhoods by creating portraits of important people in their lives and community. The resulting photographs became the basis for the exhibition in addition to portraits Dowling made of the students.

## November 7, 2007–June 8, 2008

*SWAP*

Artists Mark Bradford and Ruben Ochoa created an installation inspired by swap meets located near the school. By selecting artwork from LACMA's collection to be exhibited within the context of a swap meet, the artists sought to demystify art and relate art to aspects of urban life familiar to the children.

## Endnotes

- 1 Kuhlthau, Carol C. "Developing a Model of the Library Search Process: Cognitive and Affective Aspects," RQ 28, no. 2 (Winter 1988): 232–242; Pitts, J. and Stripling, B. (1988). Comparison of Information Skills Process Models: Information Seeking, Information Problem-Solving. New South Wales.
- 2 Ontario Library Association. Information Studies: Kindergarten to Grade 12, 1998.
- 3 National Core Art Standards, 2014 State Education Agency Directors of Arts Education (SEADAE) on behalf of NCCAS, p. 1.
- 4 Erickson, H. Lynn (2014). Transitioning to concept-based curriculum and instruction: How to bring content and process together. Thousand Oaks, CA: Corwin Press, Inc.