

AAM 2010 ANNUAL MEETING

EVALUATING MUSEUM EDUCATION AS COMMUNITY OUTREACH AND ENGAGEMENT

Sunday, May 23, 2010, 1:15–2:30 p.m.

GUIDING PRINCIPLES OF COMMUNITY EVALUATION

- Evaluations should be formative and summative and involve community partners from planning to implementation and through to the conclusion.
- Evaluations should define the partnership, including each individual's role and responsibility.
- Define clear, shared outcomes using language that is concrete and specific and understood in the same way by everyone involved.
- Program evaluation should be sustained over time and shared beyond the boundaries of the project.
- Lessons learned from the evaluation should be applied to other programs.
- Shared evaluation processes and outcomes build trust by developing reliance, confidence, and shared values.

PROJECT DESCRIPTIONS

LACMA

Art Programs with the Community: LACMA On-Site is a comprehensive partnership with schools, libraries, and community organizations to bring arts-related programming to children and families in the schools and neighborhoods of Los Angeles Unified School's local (LAUSD) District 4. Programs include looking and talking about works of art from LACMA's collection, artmaking, and developing connections between art objects and participants' lives.

A THRIVING PARTNERSHIP

Every child deserves the chance – and resources – to succeed. *Thriving Minds* is a network of community partners working together to ensure that every Dallas child has access to the tools necessary to: think creatively, excel academically, make healthy choices, and contribute to our community. Managed by Big Thought, *Thriving Minds* brings together resources from the City of Dallas, Dallas Independent School District and more than 100 arts, cultural, educational, youth development and social service organizations. With these partners, *Thriving Minds* delivers close to 1 million hours of programming and serves more than 300,000 students, teachers, parents, caregivers and mentors annually.

CONTACT INFORMATION

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THEORY OF CHANGE

What is a Theory of Change Process?

Theory of Change makes clear *what* you are doing and *how* you plan for it to make a difference. It creates a clear strategy that informs your process and serves as the basis for how you evaluate your work.

Staff and constituents build consensus as they identify their vision, the rationale and assumptions behind their programs, and how those programs optimally work.

First and foremost—Theory of change is designed to guide ways of informing the participant/visitor about the institution through its exhibitions, programs, and communications/written materials.

Second—Theory of Change is positioned to inform the staff about both the focus and the effect of the work.

Third—Theory of Change positions the institution to design new work together, seek funding, communicate agency messages, and ultimately report out to the greater staff, community partners, and funders.

Theory of Change creates an opportunity to:

- Refine rationale.
- Review collection, archival, exhibition and program **assumptions**.
- Inventory institution and community **resources**.
- Consider the **external factors** that influence the abilities to meet goals.
- Write program **learning, social, and organizational outcomes**.
- **Align** exhibition planning and programming, define education content and approaches, staff/volunteer training, and **outputs** (e.g. marketing and exhibition plans, curricula, gallery guides, internal and community communication documents, etc.) to maximize the success of reaching **short-term, intermediate, and long-term outcomes**.

Susy Watts, Independent Consultant, AAM Presentation: *Evaluating Museum Education as Community Outreach and Engagement*, 23 May 2010

TEACHING AND LEARNING DIMENSIONS OF QUALITY

SUPPORTS FOR LEARNING		RESOURCES FOR CREATIVITY AND INNOVATIONS			
Climate that Supports Learning	Engagement and Investment in Learning	Classroom Dialogue and Sharing	Skills, Techniques and Knowledge of the Discipline	Creative Choices	Expectations, Assessment and Recognition
<p>Classroom climate in which educator supports learning through</p> <ul style="list-style-type: none"> Managing the classroom in a way that is consistent with focused and productive work in the discipline Using physical space conducive to learning in the discipline Using clear rituals and routines matched to the discipline (e.g., warm-ups, focusing exercises, strategies for taking care of tools) Creating a climate of mutual respect between the instructor and the students 	<p>Educator and students build a community of learners by</p> <ul style="list-style-type: none"> Sharing and responding to clear expectations Presenting and engaging in tasks/projects that are relevant to students and adapted to different learning styles Providing students with clear entry points to demanding assignments Helping students to synthesize complex processes; work on sustained projects Motivating work to reach high standards <p>Inspiring:</p> <ul style="list-style-type: none"> Hard work Trying new things Risk-taking 	<p>Educator and students work together to</p> <ul style="list-style-type: none"> Ensure that students' contributions and discussions form an integral part of the class Clarify and develop powerful ideas and big questions in the discipline Learn key vocabulary and concepts in order to better understand how to communicate about and through the discipline Construct explanations based on evidence and examples Share, critique, and discuss ideas, works and performances with the goal of improving and extending work <p>Note: All evidence in this dimension must be verbalized.</p>	<p>Educator and students develop skills, techniques and knowledge by</p> <ul style="list-style-type: none"> Modeling or demonstrating skills and techniques to build mastery and expressive power for making meaning Focusing on powerful ideas and concepts in the discipline Applying and extending familiar practices and approaches in ways that solve problems and generate original possibilities Actively exploring historical and contemporary as well as cross-cultural works in a discipline to broaden or deepen the choices students can make 	<p>Educator and students collaborate on</p> <ul style="list-style-type: none"> Using their imaginations and expressing themselves and their unique interests and experiences Making creative choices that are warranted and that inform the product or performance Anchoring choices in focused inquiry and exploration of the materials, the genre, and the discipline Creating distinct and original works or generating new interpretations that develop or extend existing works 	<p>Educator works with students to think about issues of quality by</p> <ul style="list-style-type: none"> Offering useful and timely feedback Using rubrics that students contribute to and understand for discussing and assessing student work Teaching students to assess their own work and activity and/or providing students with opportunities to self-assess Facilitating respectful response and reflection among students that opens up new approaches or ideas for next steps or new works Providing students with opportunities to revise or revisit work in light of evaluations Supporting students in settings where their work will be evaluated using high, external standards

Note. Bullets in each column illustrate examples of "evidence" for that dimension that one might observe. Bullets are not meant as a checklist; it is doubtful that so many types of evidence would be seen in one 45-minute session. Nor should one imply that a variety of evidence is better than one illustration that is explored in a deep, rich way.