

## **HIS 629**

### **Museum Education**

Edith W. Brady

Work: (336) 883-3020

Home: (336) 884-8185

Cell: (336) 848-6422

[edith.brady@highpointnc.gov](mailto:edith.brady@highpointnc.gov)

#### **Course Description:**

This course surveys the principles and practices of museum education. Emphasizing facilitated experiences, it explores the kinds of learning that occur in museums and how educational programming can engage diverse audiences.

#### **Student Learning Outcomes**

The course will also teach students skills and techniques utilized by museum educators. Students will be able to:

1. Define learning theories as they apply to museum learning environments
2. Design program activities to meet learning goals and objectives
3. Devise strategies for engaging museum visitors in inquiry-based discussion and activities
4. Create a personal museum education philosophy
5. Evaluate audience needs and potential responses to them
6. Evaluate museum education programs in terms of best practices
7. Explain ideas clearly and persuasively through written and verbal communication

#### **Grading:**

15% - Homework assignments: Students will be asked to observe and gather information about three education programs at area museums and applications of technology in museum programs over the course of the semester and turn in observations. Students will also be asked to compile a fact sheet about a professional organization or resource for museum educators for class discussion.

30% - Class participation: Attendance, participation during in-class exercises, and leading class discussion of assigned readings

30% - Final Project: All students will complete an education program plan. Students will select a program type and present their proposals during the last week of class. Each plan will include a description of the program, target audience and needs addressed, program goals and objectives, potential collaborators/partners, supplies, budget, evaluation plan, program outline, publicity plan, and grant proposal. (The instructor will supply a sample grant application.)

25% - 3-5 page essay describing your personal museum education philosophy; it should be thoughtful and reflective, drawing on readings, research, and class discussions from the entire semester

**There is no final exam.**

#### **Grading scale**

A=93-100; A-=90-92; B+=87-89; B=83-86; B-: 80-82; C+=77-79; C=73-76

## Grading Rubric

<b>15</b>	Homework Assignments	
	Program Observations = 3 pts. each	9
	Technology Review = 3 pts.	3
	Professional Org. Fact Sheet = 3 pts.	3
<b>30</b>	Class Participation	
	Attendance = 1 pt./class	14
	Participation in discussion = 1 pt./class	14
	Leading class discussion = 1 pt./class	2
<b>25</b>	Personal Museum Education Philosophy	25
<b>30</b>	Final Project	30
<b>100</b>	<b>Total Possible Points</b>	<b>100</b>

### **Required Reading:**

Johnson, Anna, et. al. *The Museum Educator's Manual: Educators Share Successful Techniques*. Altamira Press, 2009.

Hein, George A. and Mary Alexander. *Museums: Places of Learning*. Education Committee, American Association of Museums, Washington D.C., 1998

Falk, John H. and Lynn D. Dierking. *Lessons Without Limit: How Free Choice Learning is Transforming Education*. Altamira Press, 2002

Brochu, Lisa and Tim Merriman. *Personal Interpretation: Connecting Your Audience to Heritage Resources*. Interp Press (for the National Association of Interpretation), 2008

Fortney, Kim and Beverly Sheppard, eds. *An Alliance of Spirit: Museum & School Partnerships*. American Association of Museums, 2010.

*Articles are available through electronic reserve*

### **Class Discussions**

Class discussions are an opportunity to share your reactions and thoughts on assigned readings and consider the insights of your classmates to develop a deeper understanding of the material. Discussions should thoroughly explore, examine and debate the ideas found in the passages. For this reason discussion leaders *are not permitted to use class activities*, as they tend to distract from the actual readings and lead to uneven or superficial review of the assigned content. However, leaders may choose to present a hypothetical scenario for classmates to discuss in order consider practical implications of ideas presented in the reading material. Additionally, leading class discussions is an opportunity to practice open-ended questioning techniques you will use in your work as a museum educator. Generally class discussions should, at a minimum:

- Define key terms or concepts
- Identify key arguments in assigned passages
- Evaluate merit of key arguments based on evidence provided and personal experiences
- Examine how assigned readings relate to each other
- Consider how material relates to readings from previous weeks
- Compare and contrast key points from different readings
- Consider benefits, challenges, and potential results of implementing key ideas

## **Academic Integrity Policy**

All students have a responsibility to uphold the standards of “*Honesty, Trust, Fairness, Respect, and Responsibility*” detailed in the Academic Integrity Policy. Instances of cheating, plagiarism, misuse of academic resources, falsification of information, and facilitating of academic dishonesty are treated with utmost seriousness by the history department and dealt with severely by the University administration. The full policy appears in the *Student Calendar/Handbook* and at [academicintegrity.uncg.edu](http://academicintegrity.uncg.edu).

Per university policy, you will be asked to sign a copy of the Academic Integrity Pledge for each major assignment in this class.

## **Attendance Policy:**

Consistent attendance is a central and fundamental expectation for participation in the seminar.

## **Special Needs**

If you require accommodations for special learning needs, please do not hesitate to contact the Office of Disability Services, located within the Elliot University Center (334-5770)—and please let me know!

## **Course Schedule & Assignment Due Dates:**

### **August 18: Introduction & Course Overview**

Defining Museum Education

### **August 24: How People Learn / Education and Learning Theory**

Hein, George A. and Mary Alexander. *Museums: Places of Learning*. Education Committee, American Association of Museums, Washington D.C., 1998. pp. 29-46.

Falk, John H. and Lynn D. Dierking. *Lessons Without Limit: How Free Choice Learning is Transforming Education*. Altamira Press, 2002., pp. 9-18, 33-59.

Fortney, Kim and Beverly Sheppard, eds. *An Alliance of Spirit: Museum & School Partnerships*. American Association of Museums, 2010. Chapter 4 (pp.23-30)

Simon, Nina. “Where I’m Coming From,” *Museum*, March/April 2009, pp. 33-35.

<http://www.funderstanding.com/educators/theory-of-multiple-intelligences/>

<http://www.washingtonpost.com/blogs/answer-sheet/wp/2013/10/16/howard-gardner-multiple-intelligences-are-not-learning-styles/>

[www.funderstanding.com](http://www.funderstanding.com) (good resources for brief overviews & explanations of various learning theories)

### **September 1: Labor Day (No Class)**

### **September 8: Interpreting Artifacts**

Levy, Barbara Abramoff, et. al. *Great Tours!: Thematic Tours and Guide Training for Historic Sites*. Altamira Press, 2001, pp. 71-78.

Williams, Ray. “Honoring the Personal Response: A Strategy for Serving the Public Hunger for Connection.” *Journal of Museum Education*, Volume 35, Number 1, Spring 2010, pp. 93-101.

Wolberg, Rochelle Ibanez and Allison Goff. “Thinking Routines: Replicating Classroom Practices within Museum Settings.” *Journal of Museum Education* Vol. 37, No. 2, Spring 2012, pp. 59-68.

Yenawine, Philip. *Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines*. Harvard Education Press, 2013, pp. 15-38.

[http://www.vtshome.org/system/resources/0000/0039/VTS\\_Understanding\\_the\\_basic.pdf](http://www.vtshome.org/system/resources/0000/0039/VTS_Understanding_the_basic.pdf)

<http://www.ascd.org/publications/educational-leadership/feb08/vol65/num05/The-Object-of-Their-Attention.aspx>

*Instructor Led Class Activity with Artifacts*

### **September 15: Facilitating Tours and Other Interpretive Experiences**

Brochu, Lisa and Tim Merriman. *Personal Interpretation: Connecting Your Audience to Heritage Resources*. InterpPress, 2008, pp. 11-84 (chapters 2-7)

Wands, Scott, Erica Donniss, and Susie Wilkening. "Do Guided Tours and Technology Drive Visitors Away?" *History News*, Spring 2010, pp. 21-25.

Kelleher, Tom. "Living Things Grow and Evolve: The Evolution and Expansion of Living History." *ALHFAM Bulletin*, Fall 2009, pp. 10-15.

<http://artmuseumteaching.com/2013/12/17/power-of-conversation/?blogsub=confirming>

*Class Activity: Opening Doors DVD and accompanying group activities*

*Final Project Portfolio Deadline 1: Program Type & Application to Mission & Goals*

### **September 22: Museum Audiences: Adults & Seniors**

Falk, John H. and Dierking, Lynn D. *Lessons Without Limit: How Free-Choice Learning is Transforming Education*. Altamira Press, 2002, pp. 101-130.

Taylor, Edward W. and Amanda C. Neill. "Museum Education: A Nonformal Education Perspective: *Journal of Museum Education*, Vol. 33, No. 1, Spring 2008, pp. 23-32.

Falk, John H. "Calling All Spiritual Pilgrims: Identity in the Museum Experience." *Museum*, Jan/Feb 2008, pp. 62-67.

Trainer, Laureen, Marley Steele-Inama, and Amber Christopher. "Uncovering Visitor Identity: A Citywide Utilization of the Falk Visitor-Identity Model." *Journal of Museum Education*, Volume 37, Number 1, Spring, 2012, pp. 101-113.

Robinson, Cynthia. "Into the Future: Adult Professional Groups and the 21st Century Museum." *Journal of Museum Education*, Vol. 36, No. 1, Spring 2011, pp. 103-112.

Smith, Andrea Livi. "Neither a Toddler Nor a Stick-in-the-Mud." *Journal of Museum Education*. Vol. 36, No. 2, Summer 2011, pp. 165-170.

### **September 29: Museum Audiences: Youth & Family**

Falk, John H. and Dierking, Lynn D. *Lessons Without Limit: How Free-Choice Learning is Transforming Education*. Altamira Press, 2002, pp. 63-98.

Johnson, Anna, et. al. *The Museum Educator's Manual: Educators Share Successful Techniques*. Altamira Press, 2009, pp. 75-86.

Pattinson, Scott A. and Lynn D. Dierking. "Exploring Staff Facilitation that Supports Family Learning." *Journal of Museum Education*, Volume 37, Number 3, Fall, 2012, pp. 69-80

Wilkening, Susie. "Mother Lode: Five Ultra Moms and Why You Want Them to Visit Your Museum." *Museum*, Jan/Feb (2011): 32-38.

Herman, Alicia. "Bringing New Families to the Museum One Baby at a Time." *Journal of Museum Education*, Vol. 37, No. 2, Summer 2012, pp. 79-88.

Vukelich, Ronald. "Time Language for Interpreting History Collections to Children." *Museum Studies Journal*, Fall (1984): 43-50.

Wolberg, Rochelle Ibanez and Allison Goff. "Thinking Routines: Replicating Classroom Practices within Museum Settings." *Journal of Museum Education*, Vol. 37, No. 1, Spring 2012, pp. 59-68.

Bowers, Betsy. "A Look at Early Childhood Programming in Museums." *Journal of Museum Education*, Vol. 37., No. 1, Spring 2012, pp.39-48.

<http://www.washingtonpost.com/blogs/answer-sheet/wp/2013/11/01/the-early-language-gap-is-about-more-than-words/>

Additional Resource (not required reading): [www.familylearningforum.org](http://www.familylearningforum.org)

*Program Observation One Due*

**October 6: Program Design & Evaluation**

Johnson, Anna, et. al. *The Museum Educator's Manual: Educators Share Successful Techniques*.

Altamira Press, 2009, pp. 95-108, 117-127.

Alleyne, Shirley Brown. "Making Programs Self-Sustaining at a Small Historic House Museum."

*Journal of Museum Education*, Volume 35, Number 2, Summer 2010, pp. 201-205.

Weil, Stephen. "Beyond Big & Awesome: Outcome-Based Evaluation." *Museum News*,  
Nov/Dec 2003.

Adams, Marianna. "Museum Evaluation: Where Have We Been? What Has Changed? And Where Do  
We Need to Go Next?" *Journal of Museum Education*, Vol. 37, No. 2, Summer 2012, pp. 25-36.

<http://www.inspiringlearningforall.gov.uk/toolstemplates/genericlearning/> - become familiar with the  
Generic Learning Outcomes & the Generic Social Outcomes

*Final Project Portfolio Deadline 2: Front End Evaluation/Needs Assessment, Target Audience, Audience  
Needs Addressed*

**October 13: Fall Break (No Class)**

**October 20: Strategic Program Planning & Funding**

Fortney, Kim and Beverly Sheppard. *An Alliance of Spirit: Museum & School Partnerships*. American  
Association of Museums, 2010, pp. 81-87.

Durel, John W. "No Mission, No Money: No Money, No Mission." *Journal of Museum  
Education*, Volume 35, Number 2, Summer 2010, pp. 193-200.

Bowers, Betsy and Rebecca Fulcher. "Seeing Potential, Pushing Possibilities: Thinking  
Creatively About Revenue Opportunities." *Journal of Museum Education*, Volume 35, Number 2,  
Summer 2010, pp. 173-180.

Roberts, Laura B. "Assessment and Planning Using Portfolio Analysis." *Journal of Museum  
Education*, Volume 35, Number 2, Summer 2010, pp. 181-186.

Raiguel, Faith. "Pulling Museum Education Purse Strings." *Journal of Museum Education*,  
Volume 35, Number 3, Fall 2010, pp. 247-256.

Korn, Randi. "When Less is More." *Museum*, Sept/Oct 2010, pp. 25-27.

*Program Observation Two Due*

**October 27: Community Partnerships & Collaborations**

Johnson, Anna, et. al. *The Museum Educator's Manual: Educators Share Successful Techniques*.

Altamira Press, 2009, pp. 87-94, 151-158.

Fortney, Kim and Beverly Sheppard. *An Alliance of Spirit: Museum & School Partnerships*. American  
Association of Museums, 2010, pp. 65-72.

Sheppard, Beverly. "Meaningful Collaboration." From *In Principle, In Practice: Museums as  
Learning Institutions*. Edited by John H. Falk, Lynn Dierking, Susan Foutz, Altamira Press,  
2007, pp. 181-194.

Scott, Carol. "Museums, the Public and Public Value." *Journal of Museum Education*, Volume  
35, Number 1, Spring 2010, pp. 33-42.

Long, Stephen. "Practicing Civic Engagement: Making your Museum into a Community Living

Room." *Journal of Museum Education*, Volume 38, Number 2, July 2013, pp. 141-153.

*Final Project Portfolio Deadline 3: Program Goals & Objectives, Evaluation Techniques to be Used, Community Collaborators*

### **November 3: Museum & School Partnerships**

Fortney, Kim and Beverly Sheppard, eds. *An Alliance of Spirit: Museum & School Partnerships*.

American Association of Museums, 2010, pp. 1-22, 31-50.

Johnson, Anna, et. al. *The Museum Educator's Manual: Educators Share Successful Techniques*.

Altamira Press, 2009, pp. 61-74.

Richter, Katrina. "Homeschoolers Are Always Late: What Every Museum Needs to Know About Alternative Learners." *Museum News*, March/April 2007, pp. 47-51.

Sheppard, Beverly. "Insistent Questions in Our Learning Age." *Journal of Museum Education*, Volume 35, Number 3, Fall 2010, pp. 217-228.

Ritchart, Ron. "Cultivating a Culture of Thinking in Museums." *Journal of Museum Education*, Volume 32, Number 2, Summer 2007, pp. 137-154.

<http://edglossary.org/21st-century-skills/> (Just this page - 21st Century Learning Skills defined)

<http://www.corestandards.org/about-the-standards/myths-vs-facts/> (watch video & read myths vs. facts)

<http://www.edweek.org/ew/articles/2014/07/09/36powell.h33.html?cmp=ENL-CM-NEWS2>

<http://www.edweek.org/ew/articles/2014/06/23/36stateboards.h33.html?cmp=ENL-CM-NEWS1>

*Final Project Portfolio Deadline 4: Speaker/Presenter, Hospitality Arrangements, Contractual Services, Supplies, Volunteers, Program Details, Publicity, Equipment Checklist, Program Outline, and Program Budget*

### **November 10: Use of Technology in Museum Education**

Johnson, Anna, et. al. *The Museum Educator's Manual: Educators Share Successful Techniques*.

Altamira Press, 2009, pp. 109-116.

Davidoff, John. "Social Butterfly." *Museum*, March-April 2012, pp. 31-33, 65, 67.

Clough, Dixie Leigh. "On the YouTube Bandwagon." *Museum*, July-August 2012, pp. 23-25.

Grove, Tim. "Reflections on the Past Decade." *History News*, Summer 2013, pp. 5-6.

Visser, Jasper. "Perspectives on Digital Engagement with Culture and Heritage." *History News*, Summer 2013, pp. 7-13.

Spero, Susan. "It's How You Play the Game." *Journal of Museum Education*, Vol. 36, No. 3, Fall 2011, pp. 297-304.

Dowden, Robin and Scott Sayre. "The Whole World in Their Hands: The Promise and Peril of Visitor-Provided Mobile Devices." *The Digital Museum: A Think Guide*. Edited by Herminia Din and Phyllis Hecht, American Association of Museums, Washington, DC, 2007, pp. 35-44.

*Technology Review Due.*

### **November 17: Role of the Museum Educator / Planning for a Career in Museum Education**

Johnson, Anna, et. al. *The Museum Educator's Manual: Educators Share Successful Techniques*.

Altamira Press, 2009, pp. 7-14.

Bailey, Elsa B. "Researching Museum Educators' Perceptions of their Roles, Identity, and Practice." *Journal of Museum Education*, Vol. 31, No. 3, Fall 2006, pp. 175-198.

Aukerman, Greg. "So You Want to Work in a Museum?: Confessions of an Art History Major."

*Museum News*, March/April 2007, pp.

Simon, Nina. "Doing Time on the Front Line." *Museum*, July/August 2010, pp. 33, 67.

Franco, Barbara. "Advocacy for Education in Museums." *Journal of Museum Education*, Vol. 35, No. 3, Fall 2010, pp. 229-236.

Garcia, Ben. "What We Do Best: Making the Case for Museum Learning in its Own Right." *Journal of Museum Education*, Volume 37, Number 2, Summer 2012, pp. 47-56.

Kai-Kee, Elliott. "Professional Organizations and the Professionalizing of Practice: The Role of MER, EdCom, and the NAEA Museum Education Division, 1969-2002." *Journal of Museum Education*, Vol. 37, No. 2, Summer 2012, pp. 13-23.

*Final Project Portfolio Deadline 5: Grant Application*

*Professional Organization Fact Sheet Due – Remember to bring a copy for each of your classmates*

**November 24: Ethics and Best Practices in Museum Education**

"Excellence in Practice: Museum Education Standards and Principles." Education Committee of the American Association of Museums, 2002.

"Code of Ethics for Museums," Committee on Ethics, American Association of Museums, 2000.

"AASLH Statement of Professional Standards and Ethics" download PDF here:

<http://resource.aaslh.org/view/aaslh-statement-of-professional-standards-and-ethics/>

Friedman, Maxine. "Shall We Go for a Ride?: A Conversation about the Role of the Staten Island Historical Society's Model T." *Journal of Museum Education*. Vol. 36, No. 2, Summer 2011, pp. 147-154.

*Instructor Led Class Activity: Applying Best Practices*

*Program Observation Three Due*

*3-5 page personal museum education philosophy due*

**December 2: Present Final Projects**

Discussion Participation				
Criteria	Ratings			Pts
Participation in class discussion	actively participates 1 pts	participates somewhat 0.5 pts	no participation 0 pts	1 pts
Total Points: 1				

Discussion Leader				
Criteria	Ratings			Pts
Discussion Leader	fully prepared and effective 1 pts	somewhat prepared and effective 0.5 pts	unprepared and/or ineffective 0 pts	1 pts
Total Points: 1				

## **Program Observations:**

Students will observe three *different* kinds of programs (e.g. guided tour, family day, lecture, children's program, etc.) You will receive **no** points if you have observed the same kind of program before. If you are unsure if the program you would like to observe would be considered the same kind of program, please check with the instructor.

These programs will be facilitated by volunteers, staff, or guest performers/lecturers rather than self-guided experiences. Please thoroughly address the following seven points in your assignment. You may format your assignment as an outline with paragraph responses below each of the seven headings. It is not necessary to prepare the assignment in an essay format. Please remember to include your name on your paper. The completed assignment should be about 2-3 pages in length. Please be prepared to share your observations with your fellow students during the first part of class.

### **Outline for Education Program Observations**

**I. Program Summary** (brief description, title, time, date, location, facilitators)

**II. Target Audience** (Who is this program intended for? What steps were taken to accommodate needs specific to this audience?)

**III. Program Goals or Intended Outcomes** (What do you think the program was designed to accomplish?

What was the theme or big idea? How did you come to this conclusion?--printed program description, objectives stated by facilitator, focus of time or activities, interview with facilitator, etc. How did the facilitator use objects, activities or other techniques to explore key ideas or themes? Do you feel the objective(s) were clear to participants? Why or why not?)

**IV. Facilitators** (Paid staff? Volunteers? Guest speaker/presenter?)

**V. Facilitator Technique** (Describe the approach or technique the facilitator(s) used to engage the audience. Note specific behaviors, tone, or attitude employed by the facilitator that may have influenced audience interaction and/or participation levels.)

**VI. Audience Reaction** (What specific visitor behaviors did you observe? What do you think these behaviors tell you about the quality or outcomes of their experience? What do they tell you about the effectiveness of the facilitator(s) in engaging the audience?)

**VII. Evaluation** (Do you think the program was successful in meeting its objectives? Why or why not? Were there any challenges they had to overcome? What worked well? What do you think could have been done differently to change the outcome or make the program more effective? How does what you observed relate to what we have been studying about learning theories and audience needs and characteristics? What can you take away from this observation to help you plan effective programs in your museum education career?)

<b>Criteria</b>	<b>Ratings</b>			<b>Pts</b>
Content	All seven points of the outline are thoroughly addressed 2 pts	All seven points are partially addressed 1 pts	Assignment is incomplete and/or program is the same type as previously observed 0 pts	2 pts
Timeliness	Assignment is turned in on time 1 pts	Assignment is late or is the same as previously observed 0 pts		1 pts
Total Points: 3				

## **Technology Review:**

Students will review an example of technology used by a museum to deliver educational content. (e.g. podcasts, YouTube videos, website activities/lessons, cell phone tours, smart phone apps, Skype, etc.)

You may format your assignment as an outline with paragraph responses below each of the seven headings. It is not necessary to completed the assignment in an essay format. Please remember to include your name on your paper. The completed assignment should be about 2-3 pages in length. Please be prepared to share your review with your fellow students during the first part of class.

### **Outline for Technology Review**

**I. Program Summary** (name of museum, type of technology used, brief description of content, cost to user, etc.)

**II. Target Audience** (Who is this program intended for? What steps were taken to accommodate needs specific to this audience?)

**III. Program Goals or Intended Outcomes** (What do you think the program was designed to accomplish? What was the theme or big idea? How was technology used to explore key ideas and themes or otherwise achieve goals and objectives? Were the objective(s) clear to you as the user?)

**IV. Ease of Use** (Are the instructions clear? Intuitive? Is prior technology experience or knowledge necessary? Does the user or the museum provide the hardware? Is it easy to find/get help if necessary?, etc.)

**V. Interactions** (Are there opportunities for museum staff/volunteers to interact with users? Are there opportunities for users to interact with each other? Describe these interactions - content, frequency, etc. Does the museum control or manage the dialogue in anyway?)

**VI. Audience Reaction** (Are there opportunities for users to provide feedback? If so, what does the feedback tell you about the quality or outcomes of their experience(s)? Do you think the program was successful? Why or why not? How does or how might the museum assess how well the technology program met its objectives?)

**VII. Evaluation** (Do you think this application of technology was successful? Why or why not? What were the advantages to using this technology over a more traditional approach? Do you think the program was successful in meeting its objectives? Why or why not? Were there any challenges they had to overcome? What worked well? How could technology be used differently to change the outcome or make the program more effective? How does this use of technology apply or relate to ideas we have been studying and discussing in class? What can you take away from this review to help you plan effective use of technology in your museum education career?)

Criteria	Ratings			Pts
Content	All seven points of the outline are thoroughly addressed 2 pts	All seven points of the outline are partially addressed 1 pts	Assignment is incomplete 0 pts	2 pts
Timeliness	Assignment is turned in on time 1 pts		Assignment is late 0 pts	1 pts
Total Points: 3				

## **Professional Organization Fact Sheet:**

Professional organizations are important resources for museum professionals. Students will research one professional organization from the list below and complete a fact sheet. Please remember to include your name on your paper. The completed assignment should be about one page in length.

Please be prepared to share your research with your fellow students during the first part of class. ***Students will bring a copy of their fact sheet for each of their classmates on the day the assignment is due.***

Please thoroughly answer these four questions:

1. Organization Name & Contact information (address, phone, email, website, etc.)
2. Organization purpose and/or mission statement
3. Cost of membership (include different levels and individual and institutional rates, if applicable)
4. Benefits and services offered to members (conferences, workshops, publications, listservs, technical assistance, discounts, etc.)

### Professional Organizations

American Alliance of Museums (AAM)	National Association for Interpretation (NAI)
EDCOM (Education Committee of AAM)	American Association for Museum Volunteers (AAMV)
Museum Education Roundtable (MER)	National Docent Symposium Council
Museum-Ed (listserv & website)	Visitor Studies Association (VSA)
Association for Living History, Farm and Agricultural Museums (ALHFAM)	Emerging Museum Professionals (through AAM)
American Association of State and Local History (AASLH)	Committee on Audience Research and Evaluation (CARE)
Southeastern Museums Conference (SEMC)	Small Museums Association
North Carolina Museums Council (NCMC)	

Criteria	Ratings			Pts
Content	All four questions are answered completely & accurately; copies are made for classmates 2 pts	All four questions are answered completely & accurately; no copies made for classmates 1 pts	Assignment is incomplete or inaccurate 0 pts	2 pts
Timeliness	Assignment is turned in on time 1 pts		Assignment is late 0 pts	1 pts
Total Points: 3				

## **Personal Museum Education Philosophy:**

Your personal museum education philosophy should define what museum education means to you. It should identify three to five guiding principles you feel are essential to creating quality museum education experiences. It should address your understanding of the role of museum education within the larger context of the museum and its value to the public. Your essay should be thoughtful and reflective, drawing on readings, research, and class discussions from the entire semester. Your philosophy should assimilate personal experiences and ideas with your coursework.

This assignment should be submitted in an an essay format. You should have a clear thesis with supporting evidence and examples from readings and class discussions. The assignment should be 3-5 pages in length. Please refer to the grading rubric for more detail on writing expectations.

Criteria	Ratings					Pts
Thesis	The thesis statement names the topic of the essay and outlines the main points to be discussed 4 pts	The thesis statement names the topic of the essay 3 pts	The thesis statement outlines some or all of the main points to be discussed but does not name the topic 2 pts	The thesis statement does not name the topic AND does not preview what will be discussed 1 pts	No Marks 0 pts	4 pts
Evidence and Examples	All of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position 4 pts	Most of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position 3 pts	At least one of the pieces of evidence and examples is relevant and has an explanation that shows how that piece of evidence supports the author's position 2 pts	Evidence and examples are NOT relevant AND/OR are not explained 1 pts	No Marks 0 pts	4 pts
Reflection and Assimilation of Ideas	Essay is thoughtful and reflective and assimilates readings, research, program observations, and/or class discussions with the author's personal thoughts and opinions 4 pts	Essay is thoughtful and reflective and references readings, research, program observations, and/or class discussions but does not clearly assimilate them with the author's personal thoughts and opinions 3 pts	Essay is thoughtful and reflective but makes few, if any, references to readings, research, program observations, and/or class discussions 2 pts	Essay is not thoughtful or reflective and does not relate to readings, research, program observations, and/or class discussions 1 pts	No Marks 0 pts	4 pts
Sources	All sources are accurately documented in the desired format 4 pts	All sources are accurately document, but a few are not in the desired format 3 pts	All sources are documented, but many are not in the desired format 2 pts	Some sources are not accurately documented 1 pts	No Marks 0 pts	4 pts
Sequencing	Arguments and support are provided in a logical order that makes it easy and interesting to follow the author's train of thought 4 pts	Arguments and support are provided in a fairly logical order that makes it reasonably easy to follow the author's train of thought 3 pts	A few of the support details or arguments are not in an expected or logical order, distracting the reader and making the essay seem a little confusing 2 pts	Many of the support details or arguments are not in an expected or logical order, distracting the reader and making the essay seem very confusing 1 pts	No Marks 0 pts	4 pts
Closing	The conclusion is strong and leaves the reader solidly understanding the writer's position. Effective restatement of the position statement begins the closing paragraph 4 pts	The conclusion is recognizable. The author's position is restated within the first two sentences of the closing paragraph 3 pts	The author's position is restated within the closing paragraph, but not near the beginning 2 pts	There is no conclusion. The paper just ends 1 pts	No Marks 0 pts	4 pts
Timeliness	Assignment is turned in on time 1 pts			Assignment is late 0 pts		1 pts
Total Points: 25						

## **Museum Education Program Plan (Final Project)**

Your final project is a program plan for a museum of your choice. The museum must be a real, functioning museum. Your program must make sense for the museum you have selected, and you will need to be in contact with a staff member of the museum to gather all the information needed to complete the project. Your program plan must include the components listed below. You should format your project in an outline-like format. List the heading for each section and include the appropriate information underneath each heading.

You will work on your project in a portfolio-like manner throughout the semester. Sections will be due in a progression, and you will resubmit previous sections each time with your changes so that your assignment grows as the semester continues. On the last day of class you will submit your final version of the entire project.

*You will also make an approximately 10 minute oral presentation of your project for your classmates on the final day of class.*

### **Final Project Components**

#### Program Type

- Brief Description - approximately one to two paragraphs
- What kind of program is it?
- What is the topic and/or theme?
- By the final draft you will need a title.

#### Application to Mission & Goals

- How does this program support the museum's mission, strategic initiatives, or specific education goals?
- Discuss any larger larger community need addressed by this program.
- Describe any lasting impact on the museum's ability to achieve its goals.

#### Front End Evaluation/Needs Assessment

- Why is this program needed by the community/audience?
- How was that need determined?
- What steps are being taken to determine specific needs and wants of the intended audience?
- How has input from the target audience been acquired?

#### Target Audience

- Who is the program designed to serve? Be as descriptive as possible (age, background, motivation, interests/needs, etc.)
- How many people will be served?

#### Audience Needs Addressed

- What specific needs or considerations for your target audience will you need to address in your program design? (age appropriateness, safety/security issues, liability concerns, comprehension levels, special considerations for disabled visitors, special interests, etc.)
- What learning theories or techniques will be used to address these needs?
- How will the program format or selection of activities relate to the needs of the target audience?

#### Program Goals & Objectives

- What will the program accomplish?
- Goals and objectives may include "non-learning" goals.
- Objectives must be measurable.

#### Evaluation Techniques to be Used

- Describe formative (process) evaluation techniques to be used.

- Describe (summative) evaluation techniques to be used.
- How will you get the information you need to design your program for success? Describe quantitative and/or qualitative data to be gathered. For the final draft you will need to include surveys, interview questions, etc. used to gather data.
- How will you analyze and interpret this data to determine whether or not your program achieved its intended goals & objectives?

#### Community Collaborators, Partners & Sponsors

- What other community members or organizations will be involved with your project?
- What will be their role(s)?
- Why did you select them?
- List name, contact information, services to be performed, and compensation or sponsorship agreement (if applicable)
- Attach any partnership agreement, memorandum of understanding, etc. outlining responsibilities of respective partners or collaborators.
- Speaker/Presenter
- List name & profession or special training/qualifications
- Contact information
- Services to be performed
- Amount of fee or honorarium (for a real program you also record date of confirmation & contracts or correspondence)

#### Hospitality Arrangements

- List details of any hotel, food or travel arrangements for speakers/presenters

#### Contractual Services

- List name & contact information
- Description of services to be performed
- Fees (for a real program you would also record date of confirmation and file contracts or correspondence)

#### Supplies Needed

- List supplies & quantity needed
- Where will you obtain them? (on hand, purchase, in-kind donation)
- For purchases, list source & price

#### Volunteers

- How many are needed?
- List assigned tasks or duties
- List shift times, if applicable
- How will you recruit and schedule them?
- What kind of training will you provide? When?

#### Program Details

- Date
- Time
- Location, when/who is responsible for confirming space?
- Fee charged, if any
- Registration deadline, if any
- Process for registration, if applicable

#### Publicity Plan

- How will you promote the program? (press releases, flyers, invitations, social media, eblasts, newsletters, etc.)
- Where will you send information?
- When will you distribute publicity?
- Include copy of one publicity piece, your choice (press release, invitation, flyer, etc.)

#### Equipment Checklist

- List all equipment needs.
- Audio-visual equipment?
- How many chairs, tables do you need?
- Tents?
- Trash cans?
- Stage/risers?
- Podium?
- Microphone?
- Signage?
- Does any of the equipment require special arrangements for moving or set up?
- Include any equipment rental agreements under Contractual Services section
- Describe layout/set up of the program space (may include a sketch if that is easier)

#### Program Outline

- Include timeline of events
- Include copies of materials, hand-outs, lesson plans, etc.

#### Program Budget

- Projected Sources of Income
- Projected Expenses
- Net Balance - if profit is projected, how will the funds be used?

#### Sample Grant Application

- Greensboro Community Foundation, High Point Community Foundation, NC Humanities Council, or other of your choice. Grant applications can be found online.

*Final Project Portfolio Deadline 1: Program Type & Application to Mission & Goals*

*Final Project Portfolio Deadline 2: Front End Evaluation/Needs Assessment, Target Audience, Audience Needs Addressed*

*Final Project Portfolio Deadline 3: Program Goals & Objectives, Evaluation Techniques to be Used, Community Collaborators*

*Final Project Portfolio Deadline 4: Speaker/Presenter, Hospitality Arrangements, Contractual Services, Supplies, Volunteers, Program Details, Publicity, Equipment Checklist, Program Outline, and Program Budget*

*Final Project Portfolio Deadline 5: Grant Application*

Criteria	Ratings					Pts
Required Elements	Project contains all the necessary required elements 4 pts	Project contains most of the required elements 3 pts	Project contains only a few of the required elements 2 pts	Project does not contain any of the required elements 1 pts	No Marks 0 pts	4 pts
Program Relevance to Museum	Program is closely tied to the museum's mission and strategic plan; offers lasting impact on museum's ability to achieve its goals (residual benefits) and/or addresses a larger community need 4 pts	Program is closely tied to the museum's mission and strategic or operational plan 3 pts	Program is somewhat related to the museum's mission and strategic or operational plan 2 pts	Program is somewhat related to the museum's mission 1 pts	No Marks 0 pts	4 pts
Audience	Program has identified a target audience, seeks input from that audience and thoroughly responds to audience needs and wants in its design 4 pts	Program has identified a target audience and gives some consideration to audience needs and wants in its design 3 pts	Program has identified a target audience but its needs are not clearly addressed in program design 2 pts	Program has defined an audience but has not identified its needs or characteristics 1 pts	No Marks 0 pts	4 pts
Design	Program activities are designed to accomplish clear goals and objectives; roles of staff, volunteers and partners are clearly defined; plan allows for review and adjustment to program activities 4 pts	Program activities align with clear goals and objectives; roles of staff, volunteers and partners are clearly defined 3 pts	Program has clear goals or objectives, but activities do not clearly support them 2 pts	Program does not have clear or reasonable goals and objectives 1 pts	No Marks 0 pts	4 pts
Supplies/Budget	Supplies and budget for program are adequate and justified by appropriate documentation; all budget elements (revenue, expense, net) are present 4 pts	Supplies and budget for program are adequate 3 pts	Supply list and budget are inadequate or unreasonable for this program 2 pts	Supply list and budget are incomplete 1 pts	No Marks 0 pts	4 pts
Evaluation	Evaluation plan includes front end, formative and summative evaluation; assessment tools are designed to measure program's effectiveness at meeting its stated goals 4 pts	Evaluation plan includes one or two types of evaluation. Assessment tools partially align with the program's stated goals. 3 pts	Evaluation plan includes only one type of evaluation, and/or assessment tools do not align with the program's stated goals 2 pts	Program has no plan for evaluation or has not defined assessment tools 1 pts	No Marks 0 pts	4 pts
Originality/Creativity	Program shows a large amount of original thought. Ideas are creative and inventive. 4 pts	Program shows some original thought. Work shows new ideas and insights. 3 pts	Program uses standard ideas, but there is little evidence of original thinking. 2 pts	Program is very generic with no evidence of original thinking or tailoring to specific museum 1 pts	No Marks 0 pts	4 pts
Timeliness	Assignment is turned in on or before the due date 2 pts		Assignment is late 1 pts	No Marks 0 pts	2 pts	
Total Points: 30						

### Further Reading:

Levy, Barbara Abramoff, Sandra MacKenzie Lloyd and Susan Porter Schreiber. *Great Tours! Thematic Tours and Guide Training for Historic Sites*. Altamira Press and The National Trust for Historic Preservation, 2001.

Bridal, Tessa. *Exploring Museum Theatre*. AltaMira Press, 2004.

Weisberg, Shelley Kruger. *Museum Movement Techniques: How to Craft a Moving Museum Experience*. AltaMira Press, 2006.

Weaver, Stephanie. *Creating Great Visitor Experiences: A Guide for Museums, Parks, Zoos, Gardens, & Libraries*. Left Coast Press, 2007.

Jones, Dale. "Theater 101 for Historical Interpretation."  
<http://www.makinghistoryconnections.com/resources.html>

Hirzy, Ellen. *Transforming Museum Volunteering: A Practical Guide for Engaging 21<sup>st</sup> Century Volunteers*, American Association for Museum Volunteers, 2007.

Falk, John. *Identity and the Museum Visitor Experience*, Left Coast Press, 2009.

Cunningham, Mary Kay. *The Interpreters Training Manual for Museums*. American Association of Museums, 2004.

Stevens, Greg and Wendy Luke. *A Life in Museums: Managing Your Museum Career*, American Association of Museums, 2012.

Hooper-Greenhill, Eilean. *Museums and Education: Purpose, Pedagogy, Performance*. Routledge, 2007.

Hein, George E. *Progressive Museum Practice: John Dewey and Democracy*, Left Coast Press, 2012.

Schatello-Sawyer, Bonnie, et.al. *Adult Museum Programs: Designing Meaningful Experiences*. Altamira Press, 2002.