The Future is Now; Distance Learning in Museums

Michelle H. Harrell, North Carolina Museum of Art
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The Future is Now; Distance Learning in Museums

- What has NCMA learned about the needs of students and teachers?
- How can distance learning address these needs?
Statewide Mission
To Serve the People of North Carolina

Murphy, NC
5 h 26 min (351 miles)
via I-40 E
5 h 17 min without traffic

Asheville, NC
4 h 17 min (286 miles)
via I-85 N and I-40 E
4 h 9 min without traffic

Cape Hatteras, NC
4 h 41 min (270 miles)
via NC-12 N and US-64 W
4 h 20 min without traffic

North Carolina Museum of Art
Grant-funded Impact for Educator PD
Rapidly Changing Education Landscape
Design Thinking Models
Our design process was adapted from the Museum of Science Boston “Engineering is Elementary” program and NCSU (North Carolina State University) Engineering Design Process.
- What trends in education have you seen in the past five years that will have lasting impact?
- What do you think will be the most powerful change in classrooms/museums in the next five years?
- What are the growing needs of educators and students?
- What is the unique role of art museums in supporting tomorrow’s learners in North Carolina and beyond?
WHAT DO YOU THINK WILL BE THE MOST POWERFUL CHANGE IN THE CLASSROOM OR MUSEUMS IN THE NEXT FIVE YEARS?

Keith Sawyer, thought partner: “Learning will no longer be confined to formal schools; the school walls will become more porous, and learning will stretch through the day and occur in both formal and informal spaces. Museums are well positioned to play an increasingly important role in this long-term development.”
WHAT ARE THE GROWING NEEDS OF EDUCATORS AND STUDENTS ACROSS THE COUNTRY?

Seema Rao, thought partner:
The greatest need is for more rounded teachers—those who can both code and craft, say, or who know biology and engineering. With the increasingly specialized learning experiences, educators will need to be able to communicate across disciplines but also teach more interdisciplinary things.

Hank Willis Thomas, thought partner:
I think educators and students are in growing need of collaboration; teaching and learning go hand in hand.

WHAT IS THE ROLE OF CULTURAL INSTITUTIONS IN ADDRESSING THESE NEEDS?

Hank Willis Thomas, thought partner:
The role of cultural institutions is to think beyond the scope of preservation and presentation and consider more fully how their activities support growth and change within the surrounding community. There should be more of an exchange.

Corey Madden, thought partner:
• provide interactive digital content/online learning
• provide more creative settings for learning
• enrich teacher training
• develop arts disposition pedagogies to transform learning
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<tr>
<th><strong>Top Educator Needs</strong></th>
<th>Time</th>
<th>Professional Development</th>
<th>Collaborators</th>
<th>Proof</th>
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<tbody>
<tr>
<td><strong>Top Student Needs</strong></td>
<td>Play/Experimentation</td>
<td>Authentic Approaches to Demonstrate Learning</td>
<td>Real-World Skill Sets</td>
<td>Engagement</td>
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PLAN: Framework for Planning Programs

WHAT? APPROACHES TO LEARNING

- Use of inquiry to build curiosity, wonder, and interest
- Participant-driven meaning making
- Making connections: Use of interdisciplinary (art integration) and personal connections to deepen understanding and learning in and through the arts
- Developing creative capacities and critical thinking
- Development of interpersonal skills such as communication and collaboration

HOW AND WHERE? RESOURCES

- Easy access to relevant resources (such as ArtNC)
- Access to a community of learners
- Online programming
- Studio spaces
- Interpretive spaces (galleries and other learning spaces)

WHO? AUDIENCE DEVELOPMENT

- Improve awareness of the NCMA and the value of the visual arts
- Increase access to art experiences and resources across the state
- Reach teachers across diverse subject areas and range of experience
NCMA’s IMLS Planning Project
Aligning Prototypes with Needs

<table>
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<tr>
<th>PROOF</th>
<th>COLLABORATORS</th>
<th>PROFESSIONAL DEVELOPMENT</th>
<th>PLAY/ EXPERIMENTATION</th>
<th>STUDENT ENGAGEMENT</th>
<th>TIME</th>
<th>REAL WORLD SKILLS</th>
<th>AUTHENTIC APPROACHES TO LEARNING</th>
<th>NCMA Prototypes</th>
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<tr>
<td>Teacher Online Course</td>
<td>Teacher Fellowship</td>
<td>Teacher Blended PD</td>
<td>PK Outreach</td>
<td>ArtNC/ online portal</td>
<td>Learning spaces</td>
<td>Blended Community College</td>
<td>Park field trip</td>
<td>Makerspace Videoconferencing</td>
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Student and Teacher Needs
Distance Learning Prototypes

Blended Learning

Virtual Field Trips and 3D Printing

Customized PD
Student Prototype: Blended Learning

Needs: Engagement, Real-world Skills, and Authentic Approaches to Learning
Student Prototype: Virtual Field Trips

Needs: Real world skills and Play/Experimentation
Educator Prototype: Customized PD

Needs: Time, Collaborators, and Professional Development

Online - Educators:
- Watched artist videos, read about works of art, and participated in discussion forums
- Developed a portfolio of art integration strategies
- Connected with educators from across the state

The illusion of a wild remote place feet away from a bustling Victorian resort.

**Sunrise: Light from the Sun reaches Earth in around 8 minutes.**

American Impressionists (such as Hassam) would have painted outside from direct observation as much as possible.

Childe Hassam visited the small island of Appledore for nearly 30 years each summer to paint.

**New England's shore is rocks unlike NC sand.**

Cornell University's Shoal Marine Lab pilots sustainable energy initiatives.
Educator Prototype: Customized PD

Needs: Time, Collaborators, and Professional Development

Onsite- Educators:
- Explored works of art in the galleries
- Videoconferenced with the artist whose work was on view
- Created their own art
- Developed a portfolio of art integration strategies
- Connected with educators from across the state
Develop and Implement 5-Year Plan for Student and Teacher Programs

- Refine prototypes
- Write grants
- Continued collaboration and conversations

GUIDING QUESTIONS FOR THIS STAGE OF THE PROCESS INCLUDE:

- Which prototypes best serve the needs of teachers and students?
- What are the best ways to adapt these prototypes so that they are scalable and sustainable; how can they be offered to a wider audience without maxing out staff, time, and funding resources?
- Which prototypes give us an opportunity to partner with other organizations?
- Which prototypes can be offered as models to museums nationwide?
Lessons Learned

- NO Tech for Tech's Sake - use the appropriate tool that addresses needs
- Flexible Responsiveness
- Involving audiences/stakeholders
4 NCMA Educators
- Michelle H. Harrell
- Emily Kotecki
- Kristin Smith
- Jill Taylor

13 NC Educators
- Elizabeth Nida
- Joan Certa-Moore
- Barry Barber
- Tonya Scott
- John Scarfpin
- Bill Gregory
- Martinette Horner
- Jennifer Buelin
- Jamie Lathan
- Kristen Thomas
- Jack Watson
- Deborah Brown
- Wendy York

10 “Thought Partners”
- Dr. Rebecca Klemm
- Corey Madden
- Kyle Jaebker
- Matthew Rascoff
- Seema Rao
- Dr. Keith Sawyer
- Robert Stein
- Kris Wetterlund
- Dr. Dennie Palmer Wolf
- Hank Willis Thomas

Jeanine Ancelet
Senior Researcher
Audience Focus

Institute of Museum and Library Services
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