



Audience Focus Inc ■ www.audiencefocus.com
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MARIANNA MOORE ADAMS

EDUCATION

Doctor of Education, George Washington University, Washington, DC, 1999
Master of Arts, Art Education; University of South Florida, Tampa, Florida, 1983
Bachelor of Arts, Literature and Fine Arts; Mercer University, Macon, Georgia, 1970

PROFESSIONAL EXPERIENCE

President & Principal Researcher, Audience Focus Inc., Annapolis, MD; 2007 to present
Providing evaluation, interpretive planning, and professional development services for museums, cultural organizations, and other informal learning environments to create unique and life-enriching experiences for diverse audiences

Instructor, Department of Science & Mathematics Education, Oregon State University, Online course: Assessment & Evaluation (Free-Choice Learning Option), 2011 to present

Adjunct Professor, Museum Leadership, Bank Street College of Education, New York City, 2008 to present

Senior Research Associate, Institute for Learning Innovation, Edgewater, MD; 1995 to 2007

Adjunct Professor, School of Arts & Sciences, Museum Studies Department and Graduate School of Education and Human Development, George Washington University, 1998 to 2007

Coordinator, National Principal's Initiative, National Gallery of Art, Washington, DC; 1994 to 1995 (one-year contract)

Curator of Education, Museum of Art, Fort Lauderdale, FL; 1992 to 1994

Art Specialist and Director of Admissions, Palmer School (Palmer Trinity School after 1992), Miami, Florida 1988 to 1992

Head of Education, (1986-1988); School & Family Programs Manager, (1983-1988), The John and Mable Ringling Museum of Art, Sarasota, Florida

RECENT PUBLICATIONS

Adams, M. & Koke, J. (In Press). Stuck is where you need to pay attention: Some barriers to creating truly inclusive art museums. In J.B. Acuff, & L. Evans (Eds.), *Multiculturalism in art museums today*. Lanham, MD: AltaMira Press.

Serrell, B., Sikora, M., & Adams, M. (Spring 2013) What do Visitors Mean by "Meaning"? *Exhibitionist: Journal for the National Association for Museum Exhibition*: 32:2, 16-21.

Adams, M. (2012) Museum Evaluation: Where Have We Been? What Has Changed? and Where Do We Need to Go Next? *Journal of Museum Education*: 37: 2, 25-36.

- Family Learning in Interactive Art Galleries, IMLS-funded research collaborative with Audience Focus, Institute for Learning Innovation, Frist Center for the Visual Arts, the High Museum of Art, & the Speed Art Museum, 2011, www.familiesinartmuseums.org
- Adams, M., Luke, J., Ancelet, J. (Spring 2010) Family Learning in Art Museum Interactive Spaces: A Literature Review. *Engage: The International Journal of Visual Art and Gallery Education*: 25, 19-30.
- Koke, J. & Adams, M., eds. (Fall 2008) Institution Wide Interpretive Planning. *Journal of Museum Education*: 33, 3.
- Luke, J.J., & Adams, M. (2008). What research says about learning in art museums. In P. Villeneuve (Ed.), *From periphery to center: Art museum education in the 21st century*. Reston, VA: National Association of Art Education.
- Adams, M., Luke, J. & Moussouri, T. (April 2004) Interactivity: Moving Beyond Terminology. *Curator: The Museum Journal*, 47, 2, 155-170.
- Adams, M., Moreno, C, Polk, M, & Buck, L. (September 2003) The Dilemma of Interactive Art Museum Spaces. *Art Education: Journal of the National Art Education Association*, 56, 5, 42-52.
- Adams, M., Falk, J.H. & Dierking, L.D. (2003) Things Change: Museums, Learning, & Research. In: M. Xanthoudaki, L. Tickle & V. Sekules (Eds) *Researching Visual Arts Education in Museums and Galleries: An International Reader*. Amsterdam: Kluwer Academic Publishers.
- Owens-Renner, N. with Adams, M. (Spring 2003) Learning by Doing: Exhibit Evaluation at the San Diego Natural History Museum. *Visitor Studies Today!* VI(1).
- Adams, M. with Owens-Renner, N. (2002) Case studies: San Diego Natural History Museum. *Museum Practice. Museums Association of United Kingdom* (Issue 21. 7(3).
- Adams, M. & Moussouri, T. (17 May 2002) "What is the nature of interactive experiences? Linking research and practice" Web publication of Day 1 keynote address at the Interactive Learning in Museums of Art International Conference, Victoria & Albert Museum, London.
www.vam.ac.uk/content/articles/c/conference-proceedings-interactive-learning-in-museums-of-art/

RECENT PRESENTATIONS

American Association of Museums Annual Conference Presentations

- 2013 "Unintentional Lessons from Visitor Surveys"
"Visitors Tell Stories: Making Meaning at the Detroit Institute of Art"
- 2012 "Family Learning in Art Museum Interactive Spaces" Final report of 3-museum research project
- 2011 "Content-Heavy Exhibitions: Balancing Curatorial Scholarship with Popular Appeal"
"Twelve Little Engines That Did: The Story of a Multi-Museum Collaboration to Evaluate the Visitor Experience"
- 2010 "Optimize Volunteer Interpreters to Personalize Visitors Experiences"
- 2009 Museum Education Roundtable presentation on "Interpretive Planning"
CARE DIY Workshop: "Audience Panels as a Useful & Practical Tool for Practitioner-Led Evaluation"
- 2008 "How & What Visitors Learn"

National Art Education Association Annual Conference Presentations

- 2013 "What's Happening in Detroit? A Meaning-Making Study at the Detroit Institute of Arts"
"Planning to Shake Things Up: Making the Visitor the Focus of Interpretation"
- 2012 "Are Art Museums Really Different from Science & History Museums" Balboa Park Learning Institute study results
- 2011 "Family Learning in Interactive Galleries: Final Research Results"
"Teach With O'Keeffe: Four Schools, Three Museums, and One Exhibition"
- 2010 "Personalize Visitors' Experience Using Volunteers and Docents"
"Optimize Volunteer Interpreters to Personalize Visitor Experience"
- 2009 "Breaking New Ground: Traveling the Rocky Road of Innovation, UMMA DialogTable"
"Generation Y & Museum Education"
"Intergenerational Learning in Art Museums – Year 1 Progress Report"
- 2008 "Museums Connecting to Communities" Evaluation of After School Program at the Museum of Fine Arts, Boston
"Learning from Learning: How Do Research Studies Inform Practice?" Issues Forum

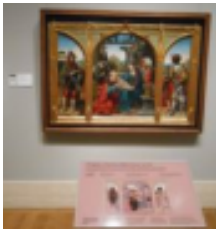


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Audience Focus Inc Capacity & Experience

Exhibition & Interpretation

Audience Focus Inc has a wealth of experience in conducting front-end, formative, and summative evaluation for museum exhibitions. The following list provides a brief description of some of our more recent exhibition evaluation projects.



Detroit Institute of Art, Detroit, MI

2010-2012

Summative evaluation of interpretive strategies for the permanent collection. Included analysis of tracking & timing, interviews, written responses, and a photo-essay by visitors on personal meaning in the galleries



Center for Innovation at the Museum of History & Industry, Seattle, WA 2012

Front-end evaluation for new Center for Innovation at the Museum of History & Industry. Methodology included online survey, face-to-face interviews, response areas, and group discussions and activities with middle school students.



Peabody Essex Museum, Salem, MA

2011

Front-end evaluation for proposed exhibition, Midnight to Boom: Modern Painting in India (working title). Intercept interviews and card-sort activity with visitors during one weekend.



Peabody Essex Museum, Salem, MA

2012

Exploratory evaluation for Chinese collection in preparation for a reinstallation, by conducting Personal Meaning Map (PMM) interviews with visitors; included staff training on how to conduct PMM interviews.



Cleveland Museum of Art, Cleveland, OH 2006 to 2011

Front-end and formative evaluation for proposed interactive learning gallery for all age visitors, involving multiple audience segments in focused observations, card-sort interviews, surveys, and proto-type testing.



Museum of Fine Arts, Houston, TX 2009-2011

Front-end evaluation of exhibition of 18th c. history painters, card-sort interviews and surveys collected from visitors at MFAH and in London at Victoria & Albert Museum and Tate Britain, one of venues for traveling exhibition, study included professional development training of staff to collect and enter data.



San Diego Natural History Museum, San Diego, CA 1999-2007

Front-end, formative, and summative evaluation of Fossil Mysteries installation of permanent collection, involved multiple rounds of audience panels, focus groups, card-sort interviews, surveys, focused observation, timing and tracking, and exit interviews.



San Diego Natural History Museum, San Diego, CA 2011-2012

Front-end evaluation for proposed permanent exhibition on Habitats, involved card-sort interviews, surveys, and focus groups.



White House Visitor Center, Washington, DC 2010

Front-end rapid-response evaluation of new interactive installation designs for White House Visitor Center, designers created visuals of interactive areas, evaluators created "sticky-note" response areas augmented by interviews.



College Football Hall of Fame, Atlanta, GA 2010

Front-end rapid-response evaluation of initial designs for new College Football Hall of Fame interactive experience, preference interviews conducted outside World of Coca-Cola, focus group with football aficionados.



Skirball Cultural Center, Los Angeles, CA 2003-2006

Front-end, formative, and staff training in visitor research for Noah's Ark, family interactive gallery, involving developing outcomes and interactive experience rubric worksheet as planning guide, interviews and observations, training staff to conduct proto-type testing.

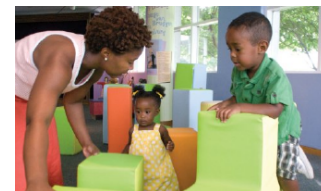


Walters Art Museum, Baltimore, MD 2009 to 2010

Front-end evaluation study of exhibition involving visitor interviews and focus groups of exhibition themes, images, and interpretive strategies: Face to Face: African Presence in Renaissance Europe, 18-month project, WAM staff collected much of the data, National Endowment for the Arts planning grant project; completed exhibition scheduled for 2013.

Family Learning in Interactive Galleries (FLING)

This innovative research project examined families' value and use of interactive galleries in art museums and their motivations for visiting the spaces. The project studied three southeast art museums with interactive art spaces and their visitors: Frist Center for the Visual Arts (Nashville), High Museum of Art (Atlanta), and Speed Art Museum (Louisville). The research was directed by Audience Focus Inc., and the Institute of Learning Innovation. The process, research, and results conducted from 2007-2011 are shared on this site. This research project was funded by a three-year grant from the Institute of Museum and Library Services National Leadership in Research and Demonstration program. <http://www.familiesinartmuseums.org/>



School Partnerships & Collaboration

Audience Focus Inc has a wealth of experience in conducting formative and summative evaluation for school-museum partnerships. The following list provides a brief description of some of our more recent exhibition evaluation projects.

J. Paul Getty Museum, *Art Together* Formative Evaluation



The J. Paul Getty Museum's Education Department initiated an innovative school/museum multiple-visit program in the winter/spring of 2010 as a pilot program. This study focused on how the program helped students "learn to learn" in a museum as well as how to learn about, learn from, and be inspired by art?

The Children's Museum at La Habra, *Young at Art* School/Museum Collaboration, La Habra, CA



Children's Museum at La Habra (CMLH) and the La Habra City School District collaborated to implement a comprehensive arts education program for K-2 students and teachers to enhance learning in reading and math. The ongoing evaluation provides formative feedback on factors that influence project implementation and the degree to which participation in the project enhances student learning and teacher facilitation of that learning through the arts.

ArtWorXLA (previously: The HeArt Project), Los Angeles, CA



The HeArt Project combats the epidemic high school dropout crisis with a long-term, sequential arts program offering students a pursuable life path that inspires them to stay in school, evolve as unique individuals, and flourish as creative adults. The evaluation study was a coaching model, focusing on developing an evaluation of student outcomes that can be continued by the project staff.

Brooks Museum, Memphis, *ABC* Multiple Visit Program



Art and the Basic Curriculum (ABC) is a long-running museum-school collaboration at the Brooks Museum that involves students in five sessions, three in the school classroom and two at the Brooks Museum. Audience Focus implemented a collaborative evaluation, training museum staff to collect embedded portfolio-style data and working with staff to conduct activities with treatment and comparison groups.

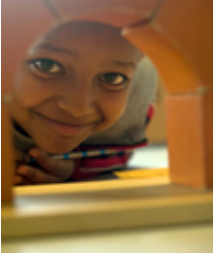
Teach with O'Keeffe, A Museum/School Collaboration



In conjunction with *Georgia O'Keeffe: Abstraction* exhibition, The Phillips Collection directed a national arts education project "Teach with O'Keeffe" in collaboration with The Whitney Museum of American Art and the Georgia O'Keeffe Museum, as well as classroom educators at selected schools in Washington, DC, New York City, and Santa Fe, NM. The evaluation focused on the degree to which participation increased knowledge and understanding of the artist, her art, and ways to integrate that knowledge into general education, and knowledge of the culture of museums and schools; the degree to which

participation affected best practice in integrating the arts in teaching and learning; the degree to which the project stimulated exchange of ideas and strategies across museums and schools; and the degree to which participation promoted and encouraged advocacy of school/museum collaborations and arts-integrated curricula.

National Building Museum, School Programs, Washington, DC



The National Building Museum Education Department sought to assess the degree of student learning and general classroom implementation strategies for the new Bridge Basics Kit for upper elementary and middle school classrooms and the Patterns tour, a hands-on guided experience for K-2 students, that was slated to be the next classroom kit theme. Classroom observations, student interviews, teacher focus groups, and student performance assessment were the primary methodologies for this study.

Museum of Fine Arts, Community Arts Initiative, Boston, MA



Museum of Fine Arts, Boston expanded its joint MFA/School of the Museum of Fine Arts (SMFA) community arts program to continue transforming the lives of young people through the power of the arts. The project partnered with eight clubhouses and community centers in culturally diverse neighborhoods, where children worked with practicing artists and explored the museum. The focus of the evaluation project sought to establish and assess clear, meaningful outcomes that express the ways in which program participants benefitted from the community partnership initiative; to explore ways the staff and partners could efficiently collect meaningful data about the effect of the initiative on participating children; and to better understand the nature of the community/museum partnership in order to identify areas of strength and areas that need further work.

National Gallery of Canada, Education Programs Assessment & Evaluation, Ottawa, Canada



The education department at the National Gallery of Canada sought to create an environment of evaluative thinking across all programs. The project began with an internal audit of school and adult programs that gathered a wide range of information about each program in a systematic manner, such as average attendance at each program, type of audience, outcomes for the program, staff time and monetary cost. Then a series of evaluation studies were conducted for selected programs. Educators also learned how to design and implement studies that were practical for busy practitioners and yielded useful data. This enabled staff to make informed decisions about future education programs.