

# Measuring the Impact of Youth Programs

League of American Orchestras 2014

## ***Youth Orchestra Division***

6 June 2014

*8:45 am – 10:00 am*

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# Our Time Together

- *Beginning Thoughts on Measuring Impact*
- *Impact Interview: One Example*
- *Impact Up Close and Personal: Your Examples*
- *A Conversation of Ideas and Questions*



# Measuring Impact

*What do we mean by “impact”?*

*Why measure impact?*

*What should be considered?*

*What are the essential steps?*

*Where do you begin to incorporate assessments and evaluation into your practice?*

# Why Measure Impact – Historical Background

## *A shift . . . What do we mean by impact?*

### Government Performance and Results Act 1993-1997

- *“Outcome-related goals and objectives”.*
- From ‘having’ programs ⇨ ‘difference-making’ programs

### Government Performance and Results Modernization Act 2010

- Clearly defined milestones
- Outcome accountability—WHAT will change—HOW will it be achieved
- Indicators of success—HOW will it be measured—WHAT changed
- Accuracy and reliability – self-report is not enough, surveys are not enough—show the change through work, actions, and performance!



# The Value of Measuring Impact

## Seeking Shared Purposes and Intentions

*The Countdown . . . . The Expected*

- ◆ Third: Greater Staff; Community Partners; Funders
  - Seek **funding**; achieve funding; keep funding
  - Match community need with **program choices**
  - Inform the **community** and **communicate** messages



# The Value of Measuring Impact

## Seeking Shared Purposes and Intentions

*Putting Findings to Work . . . .*

◆ Second: Education and Organization

- Refine **intentions**
- Match program **intensity** (and capacity) with impact
- Reconsider **outcomes and indicators**
- Align teaching with **training and program delivery**
- **Stewardship** of resources

*Yet, Most Importantly . . . .*



# The Value of Measuring Impact

## Seeking Shared Purposes and Intentions

*The Missing Link . . . .*

- ◆ First: Participants—Students, Teachers and Community
  - **Know** what they know and can do
  - Personal achievement—identify their own **next steps**
  - **Transfer** of knowledge, processes, skills— for the rest of their lives!



# Theory of Change—Behind the Scenes Interview

Before you begin to measure impact, a Theory of Change

*Makes clear WHAT you are doing*

*...and HOW it will make a difference.*

*... THEN evaluation tool selection.*

## *ELEMENTS—Taking an Inventory*

- *Inputs—Staff, partners, mortar and bricks, materials, supplies.*
- *External Factors—Circumstances beyond control*
- *Rationale—Why activities will produce results*
- *Assumptions—Facts or conditions you assume to be true*
- *Activities—Actions taken*
- *Outputs—Tangible products that result from activities*



# Youth Symphony Plus

## Youth Orchestra Training

Resources: Exec. Director, Music Director, conductors, sectional coaches

Rationale: High Quality Orchestral Training; Future of Classical Music

Assumptions: Access to Excellence; Rigorous training; Providing pre-professional networks

Activities: Orchestra rehearsals, Repertoire selection, Concert planning, coaching, weekly communications

Contact/Intensity: Weekly 3-hour practice

IF Student Outcomes Self-recognizes, when encountering a new work, where to improve in order to play fluently.

THEN Indicators : Applies techniques independently using learned/practiced motor memory resulting in flow between hearing and performing the music.

Assessments: Student self-assessment; Conductor report

## In-School/Community Programs

Resources: Professional Musician/Teaching artists (coaches); School Partnerships

Rationale: Community Responsibility to Equitable Access; Diversity; Future of Classical Music

Assumptions: Value of Music Education for academic and personal growth; Opportunities for mastery

Activities: Hiring and scheduling artists; identifying students, partnership agreements

Contact/Intensity: Weekly 1-hour before school; 1-hour during school ; 1-hour in evening, small group and individual coaching

IF Student Outcomes : Persists in improving a personally challenging passage of music.

THEN Indicators : Continues to practice, with ongoing coach's guidance, to identify a particular musical passage technique or skill level (e.g. fingering).

Assessments: Student and teacher checklist.



# Your Program: \_\_\_\_\_

Resources:

Resources:

Rationale:

Rationale:

Assumptions:

Assumptions:

Activities:

Activities:

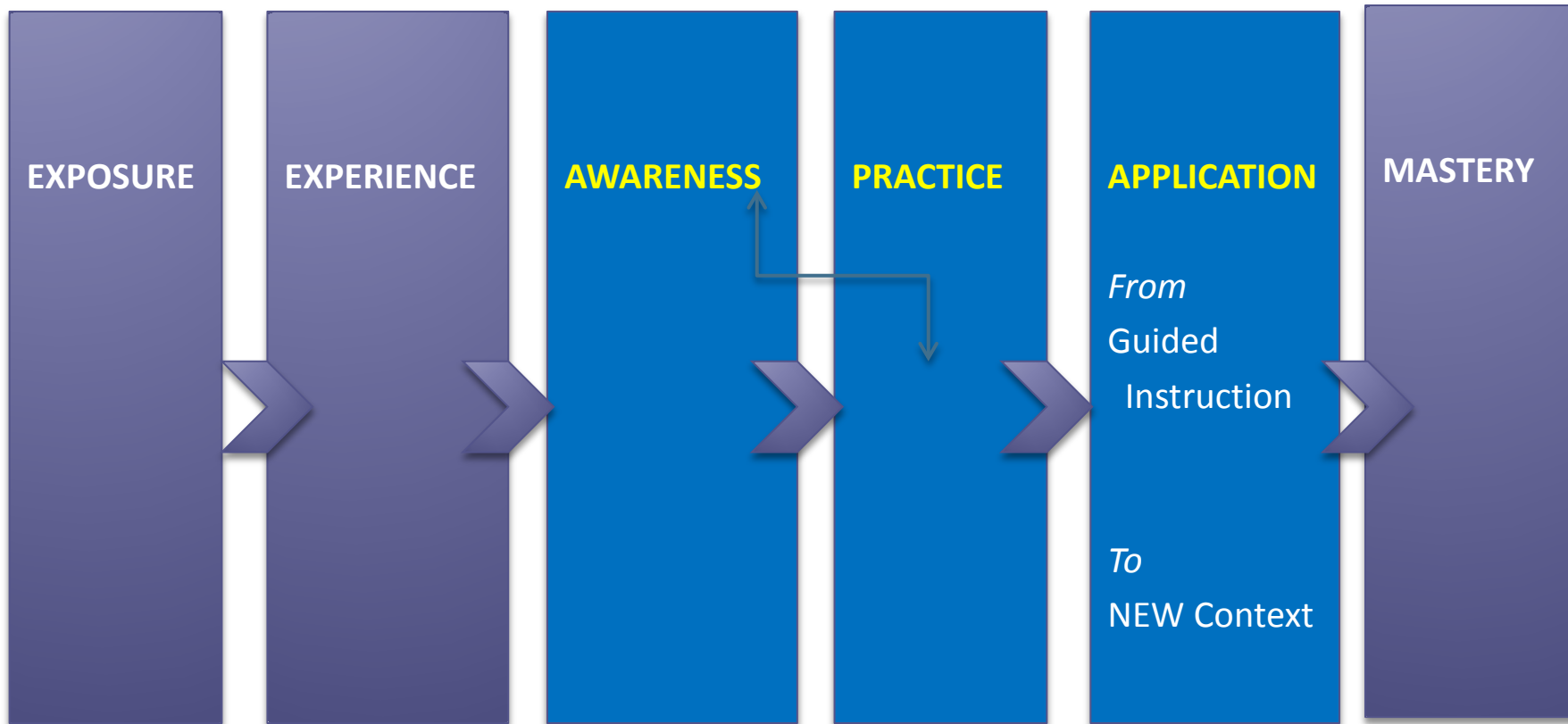
External Factors:

External Factors:

Inputs/Outputs:

Inputs/Outputs:

# LEVELS OF IMPACT



In-school/After-school Program

Youth Orchestra Training Program

# Outcome-based Evaluation & Assessment

## ***KNOW***

**Critical Content**  
**Key Concepts**  
**Knowledge**

*Cognitive*  
Musically  
Scientific/Mathematical  
Historical/Social  
Artistically

## ***DO***

**Skills and Processes**

*Affective/Motor*  
Expressive  
Intellectual  
Perceptual  
Reflective  
Technical

## ***BE***

**Attitudes**  
**Habits of Mind**  
**Dispositions**

*Application*  
Interest  
Locus of control  
Motivation  
Related values  
Self-concept

# Program Evaluation vs. Learning Assessments

## Program Evaluation can.....

- Answer: How well does the program meet its intended achievements? For all?
- Identify and Align: Clear measurable outcomes aligned with program activities.
- Determine: Program's benefits compared to costs.
- Use: To make decisions about a program's overall value, changes, continuance, future funding.

## Learning Assessments can ....

- Clarify: What you want students to know and be able to do.
- Identify: Observable indicators that show you what students know and can do.
- Determine: Collection of student evidence.
- Use: To inform:
  1. Students what they know and can do: formative/summative
  2. Changes and strengths in instruction for teachers/artists
  3. Administration, community funders



# Characteristics of Quality Outcomes

- Relate directly to the learning outcomes
- One or more traits or dimensions
  
- Teachable
- Observable
- Clear to students, teacher, rater, parents, administrators, and the general public
  
- Transparent and valued
- Meaningful – life application
  
- Current understanding of excellence
- Generalizable to a different context
  
- Reviewed for bias



# Selecting an Assessments Focus



## KNOWLEDGE

- \_\_\_\_\_ (e.g. content knowledge; musicality; classical vs. modern)
- \_\_\_\_\_



## SKILLS

- \_\_\_\_\_ (e.g. fingering; inquiry process; reflection process)
- \_\_\_\_\_



## YOUTH DEVELOPMENT

- \_\_\_\_\_ (e.g. self-confidence; self-motivated practice)
- \_\_\_\_\_



## ORCHESTRA/COMMUNITY DEVELOPMENT

- \_\_\_\_\_ (e.g. Retention; instruction; pedagogy; relationships)
- \_\_\_\_\_

# Selecting an Evaluation Focus SYSO Example

## RECRUITMENT (*Knowledge of Instrumental Music*)

- **Outcome:** The number of students who engage in instrumental music lessons increases.
- **Indicator:** Student enrollment in instrumental music reaches capacity OR enlarges by xx%.

## RETENTION (*Attitude to persevere in the study of music*)

- **Outcome:** Retention rates of youth orchestras exceed district average /school cohort.
- **Indicator:** xx% youth orchestra students persist in playing an instrument from year-to-year.

## ADVANCEMENT (*Skills and Attitude to take on more challenging repertoire*) Out

- **Outcome:** Students are accepted into SYSO audition-based programs.
- **Indicator:** xx% of SYSO students earn entrance into Youth Symphony Training program.

## BEYOND THE MUSIC /YOUTH DEVELOPMENT (*Attitude, Disposition*)

- **Outcome:** Students develop a growth mindset transferred to other areas of study.
- **Indicators:** Non-music teachers report increased self-confidence and self-reflection in academic classes related and consistent with youth orchestra study.





# The Take-aways

*If you only remember 3 things about this presentation, here is what we hope they will be.....*

1. Less Is More!
2. Know Your Intentions!
3. Naturalize Evaluation as Part of the Fiber of Students!

# Thank you!

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