

EVALUATION PLAN TEMPLATE

This evaluation plan template was created by the **Capturing Connected Learning in Libraries (CCLL)** team as a guide to help evaluators and scholars engaged in research+practice partnerships with libraries, museums, and informal learning organizations walk through the process of assessing and evaluating connected learning programs and spaces. The guiding questions below will help evaluators and scholars to work with partners to illuminate the goals of their programs, identify what is to be assessed, and determine what data is to be collected and how, step by step.



Note: The italicized text is reference text for the evaluator; the bullet points are questions to be asked of your partner.

An example evaluation plan is included as an appendix, as are case studies of our partners that were created using this evaluation plan.

Evaluation Plan Title

Developed for:

Developed by:

Date:

Program

*Include description of program to be evaluated. Connected learning programs are often a mix of drop-in, single-session workshops, and long term workshops. Sometimes libraries lean on drop-in programming to reach a wider audience of youth. It also can be helpful to focus on how a **space** could be reorganized to better facilitate connected learning drop-in programming—not just program activities themselves.*

- What types of youth programming does your library offer?
- How often are the programs run (e.g., drop-in versus multi-week classes)?
- What roles do youth play in your programs (e.g., teacher, learner, peer support, other)?
- What program (or set of programs) would you like to evaluate?

Program Leads

- Can you tell me about your professional background, and your role at the library?
- Who else is involved in programming and how might they play a role in your evaluation plan?

Why Evaluate the Program

Not all library programs have to respond to funders or other stakeholders to measure outcomes of their programming, but the CCLL team found in our RPPs that most library staff would like to document engagement, the perceived value of their activities, and ways they can improve what they offer. This is just as valid a reason to evaluate! Another option to consider is whether the library staff have funder requirements to speak to when evaluating their programming, such as in a final report for a grant.

- Explain why the program is being considered for evaluation now (for example, to inform the redesign of a program, to understand youth perceptions of the program, to document outcomes to share with funders, etc.).

Goals of the Program

- Describe the goals of the program and what elements of the program are to be evaluated.

Elements to be Evaluated

- What parts of your organization and programming do you feel could use some attention, reveal new insights, or improve and advance overall?
- What about your program do you want to document, capture, or otherwise share with others?

Evaluation Questions

- What questions would you like to have answered by the evaluation plan?

Key Stakeholders

- List each stakeholder and explain how evaluation serves them; include which stakeholders and participants will be involved in the evaluation and how.

Theory of Change

Presents a visual representation of the program's theory of change—that is, hypothesized links among program components, interactions among participants, and outcomes—along with a narrative description of the theory's key components and links. For more on the practice of creating a theory of change, visit the [US Aid Learning Lab website](#).

Data Sources for Evaluation

Identify sources of data for the evaluation.

- What data is available to you to answer these questions?

Existing Evaluation Tools to Use

Describe the specific existing measures or tools to be used in the evaluation.

A measure is how you are going to quantify or analyze sources of data.

- Sources of data could be:
 - ◉ Surveys: A set/scale of survey items (e.g., interest discovery items)
 - ◉ Observations: Notes on what youth are doing during a program
 - ◉ Documents: Artifacts that are created as part of participation in the program
- There are some instruments already in use that might serve your purposes: **existing surveys, interview questions, and other tools** evaluators have used to collect data in informal learning programs.

Evaluation Tools to Develop

If existing evaluation tools are not available or not suited to measuring your concepts of interest, you will need to develop new evaluation tools. The questions below will help you decide which tools can help your partner collect the necessary data.

- How do you know when your programming is going well?
- What kinds of things do you expect to see/expect youth to say/expect youth to be doing indicating that the programming is going well?
- How do you know if a program has met its goals?
 - ◉ Which factors explain why or why not?
 - ◉ How can we improve the program towards meeting these goals?

Analysis Plan for Analyzing Data

Analysis may be the most challenging part of evaluation. It requires time set aside to organize, explore, and discuss data. It's important to make sure your partner has a realistic plan for analyzing or interpreting the data collected, based on capacity. When creating a plan for evaluation, you'll want to ask the question: What will you do with your analysis when you're done? If the answer is, "We don't know," it's unlikely your partner will find the time to carry out data analysis, or benefit from any analysis they do.

Some possible uses of data analysis are to:

- ▶ *Decide on programs to continue or to cut.*
- ▶ *Identify who participates in particular programs, who stays, and who might be excluded.*
- ▶ *Prepare a report for a funder showing how youth are benefiting from the programs.*
- ▶ *Tell powerful stories about learning to parents and community leaders.*
- ▶ *Support staff reflection on their roles.*
- What will you do with your analysis when you're done?

SAMPLE EVALUATION PLAN

Evaluating The Studio

Developed for: Mo @ Anythink
Developed by: Mo, Katie, Josie, & Mike
Date: 12/12/16

Summary of Anythink Evaluation Plan

Anythink Library has a drop-in Studio space and plans to build additional programming over time. Currently, they are planning how to expand staff and space to meet programming goals across the libraries in the district, starting with Anythink Wright Farms. At Anythink, participating youth and adults are referred to as *customers*. Program areas include, but are not limited to, photography, music, graphic design, CAD, screenwriting, coding, textiles, cooking, and painting. From January 2017 to March 2017 the programming focus will be on 3D printing, jewelry design, and textile creation.

The goals for the youth involved in programming are to reach Level 4 (Virtuoso Experience: both *production* of art and *social interaction*, which combines Level 3A and 3B, detailed below). For the current studio space, there is a grand opening planned for fall; there is a plan to close the current recording studio space, merging it with the existing teen space, and open a maker space with artists-in-residence, as well as stations and work spaces for various programming areas.

Mo Yang, Studio Coordinator, plans to start and run the programming at Wright Farms for 12–24 weeks, evaluate the programming, and then create and send out kits to other branches in the Anythink consortium (such as a 3D printing kit) that are essentially “turn-key” for conducting and *evaluating* each program.

The current plan of action for the CCLL evaluation team includes: creating an evaluation plan for the new programming in January 2017 with pilot items and evaluation instruments; getting evaluation data to the Anythink leadership by July; and supporting a grand opening in August. The CCLL team believes we can support the Anythink leadership with evaluation instruments and/or vision boards for student feedback.

Program

Anythink offers programming in five levels of engagement tailored towards youth and teens, but open to all customers of the library (with examples of activities for customers):

- Level 1: book displays, exhibits, movie nights (passive)
- Level 2: backyard concert series, storytime, experience zones (interactive)
- Level 3a: crafternoon, “my summer kits” (creation)
- Level 3b: book clubs, minecraft tournaments (social)
- Level 4: virtuoso experiences—the Studio (mastery)

This evaluation plan focuses on experiences in the Studio at Anythink—both facilitated programs and self-directed use of the space. In August 2017, the Studio at Wright Farms will open as a design

studio space for all ages. Between January and August 2017, library staff will begin to pilot the Studio programming and self-directed use of the space. The initial phase of this evaluation will pilot measures to support evaluation of programming and space use in the Studio.

Programming: Programming will run in three month intervals with three Studio Sets per interval running in a studio space. Each Studio Set will include: key materials, facilitation guides, and to-be-developed evaluation guides. For the pilot, during the first six months of 2017, Studio Sets at Anythink Wright Farms will be 3D Printing, Jewelry Making, and Textiles. These topics were chosen based on the most popular programs as measured by attendance in previous iterations. One day each week will focus on one Studio Set and they will run for 12 weeks. Participation is drop-in and mix-and-match between sets. For example, a customer can choose to come to all 12 weeks of 3D printing or a couple days of 3D printing followed by a couple days of textiles. Over time, Studio Sets will be developed based on customer input and needs.

Self-directed use of Studio Space: In addition to the programming, the Studio Space will be open 20-25 hours per week with the materials available for use for each Studio Set topic. Studio staff will be available to support self-directed use of the materials. A customer can come in and use the space for their own project during these times. Anythink anticipates that adults will primarily be using the space in this way instead of attending scheduled programs.

Program Leads

Mo, *Studio Coordinator*, is responsible for coordinating all programming for the customers (in every subject area), supervising Studio staff, and ensuring the completion of programming goals through a thorough evaluation of the entire Studio program.

Studio Staff are responsible for assisting both participating youth and the artists-in-residence in programming planning, daily implementation of programs, and helping the studio coordinator gather data for the evaluation of programs offered in the space.

Artists-in-Residence are responsible for offering expertise in programming areas (e.g. coding or textile design), planning programming curriculum and pedagogy for the Studio Sets, and helping to keep records of participation levels for the studio coordinator.

Teen Guides are responsible for collaborating with the studio coordinator on every programming (Studio Sets) need within the library space.

Additional staff (to be hired later) will be responsible for curriculum design within the digital design Studio Sets, and will have a strong emphasis on serving the needs of the customers.

Why Evaluate the Program

The Studio program is being considered for evaluation now because there is a need to demonstrate that the programming and the use of the Studio space itself are meeting the needs of the customers, and that the Studio is providing opportunities for customers to level-up into Level 4 or “Virtuoso” experiences. In addition, Anythink wants to scale up the Studio programming through the libraries in the local district by providing Studio Sets complete with ready-to-use evaluation plans and instruments.

At present, the evaluation of the Anythink Studio programs has yielded data, but the data is primarily anecdotal and not sufficient to guide programming decisions. Anythink leadership wants to be more strategic about using evidence to guide programming decisions rather than having staff preferences and personalities guide decision-making.

Goals of the Program

“Studio experiences support the natural curiosity and informal learning of our community, guided by the philosophy that customers of all ages thrive when they discover and follow their passions, collaborate with others, and become creators.”

— Anythink 2016-2017 Studio Expansion Plan

Anythink’s primary goal for the Studio space is to have customers that reach Level 4: “Virtuoso Experiences.” These are experiences in which customers participate in production-centered activities to gain mastery over particular makerspace activities and experience a high level of social interaction with other youth. For example, from January to March 2017, customers will have opportunities to engage in work with 3D printers, jewelry-making, or textiles, supported by materials in Studio Sets and facilitation by Anythink’s artist-in-residence experts and Studio staff. Customers should be able to make new content and be able to support other customers in their learning of new maker-related skills. Additionally, customers should be able to take ideas from one Studio Set and apply them to another; e.g., learning how to create patterns for textiles is a concept that can be applied to jewelry design or 3D printing.

Furthermore, customers at Anythink participating in informal learning experiences should move from Level 1, 2, or 3 towards Level 4 over time (see [Appendix B](#)). In other words, customers who come to Anythink in order to hang out, or only “drop-in” to one session, should eventually change their participation to be such that they attend Studio Experiences consistently over time.

A secondary goal for Anythink staff includes the following elements: an understanding of, and shared vision for, the Studio Experience; willingness to collaborate across areas with artists-in-residence; and ability to facilitate customers’ experience when artists-in-residence are not present. That is, staff in the Studio should have the skills to support any drop-in visitors who want to work on a particular maker project. Across the Anythink consortium, library staff should be able to understand the goals and activities of each Studio Set.

A tertiary goal that will be addressed in later programming is to develop teen awareness of social justice issues. This will take the form of a collaboration with a project in ATLAS that develops 3D textiles for the visually impaired.

Elements to be Evaluated

First, Anythink wants to evaluate whether customers (people who come to the library already) know that the library is a place to access tools and resources to find or further develop their interests. This aligns with the goal of customers’ changing participation across Levels towards Virtuoso Experiences, as well as the connected learning principle of interest discovery.

Second, Anythink wants to be able to demonstrate that customers who participate in Studio Experiences

gain skills in the creation of various kinds of products. This will likely take the form of a showcase of projects created in the Studio, as well as evidence from this evaluation. In conjunction with this, Anythink is interested in understanding whether customers build networks among similarly interested individuals who participate in the Studio.

Third, Anythink hopes to understand how the Studio space is used in order to help other libraries in the consortium utilize the sets when they travel in the future. Currently, the Studio space is designed “for people first,” with tools and resources as a second priority. However, other libraries tend to have smaller spaces available for Studio Sets.

Evaluation Questions

Questions to be answered by the evaluation plan:

1. How do customers use Anythink programs and spaces to discover new interests and develop existing interests?
 - a. How do customers find out about, and come to participate in, Anythink programs and the Studio?
 - b. How do customers move from participating in Level 1 to Level 4 in Studio Experiences? (Start with customers inside studio)
 - c. How do long-term customers (people who come to programs 3+ times) differ from drop-in participants who come only once/twice?
 - d. Do all customers expect to change their participation from level to level (or is this an institutional expectation?)
 - e. Is there institutional recognition of movement across Levels?
2. What skills do customers develop through participating in Anythink Studio Sets and using Anythink’s Studio space?
 - a. Do customers move towards being able to create a finished project on their own?
 - b. Do Studio Sets foster peer support?
3. What are different ways customers use the studio space?
4. What types of studio uses tend to go together?
5. How do Studio Sets and their associated supports (artists-in-residence and evaluation tools) scale to provide opportunities to customers at libraries across the district?

Key Stakeholders

Each of the key stakeholders may use aspects of this evaluation to inform how Anythink Studios support interest-related pursuits in the Rangeview community.

Customers: evaluation will strengthen existing Studio Sets, provide feedback on the progression from one level to another, and give customers a voice in the design and implementation of future Studio Sets.

Studio Coordinator: evaluation will provide data and interpretation to support Coordinator’s ability to continue designing and implementing programs for the Studio space; provide feedback for how to assist other Anythink branches in implementing Studio Sets.

Studio Staff: evaluation will provide data and interpretation to support or inform the ways in which

studio staff support programs, get youth and customers involved in the programs, and how staff support the use of the Studio space.

Artists-in-Residence: the evaluation can improve the implementation of existing Studio Sets and programs, and the evaluation will provide areas of strengths and weaknesses for the design of future Studio Sets.

Anythink Leadership: evaluation will provide data and findings to inform the investment of resources in the Wright Farms Studio Space and scale-up of Studio Sets to libraries across the district.

The community served by the Anythink Library District: evaluation will provide ways for Anythink to engage more of the community to pursue their interests at the Studio, and demonstrate why the community should continue to support the libraries financially.

Theory of Change

Presents a visual representation of the program's theory of change—that is, hypothesized links among program components, interactions among participants, and outcomes—along with a narrative description of the theory's key components and links.

THEORY OF CHANGE

Context

Studio experiences support the natural curiosity and informal learning of our community, guided by the philosophy that customers of all ages thrive when they discover and follow their passions, collaborate with others, and become creators. Anythink is a network of libraries that acts as a community resource and space to create these studio experiences.

Individual Characteristics

Customers: Youth ages 10-22 and Adults

Anythink Staff: Youth library staff with training in creating Virtuoso experiences for youth and adults

Artists-in-Residence: in-depth knowledge and experience working in the field, expertise facilitating youth in doing authentic work

Program Design Elements

Studio Sets designed to facilitate learning in the studio space; They include: technology, materials, and guides for the Artist-in-Residence

Studio space is set up to run three Studio Set sessions

Staff and Artist-in-Residence co-facilitate use of studio

Customers come to designated session or drop-in

Sessions build on each other and connect to the other kits being offered at the time

Sessions and kits offered change over time based on customer interests, evaluation data, and Artist-in-Resident expertise

Youth use technology, tools, and materials in Studio Sets to create new, finished, high quality products.

Youth use technology, tools, and materials from multiple Studio Sets in their work.

Youth use the space to collaborate and get feedback from peers, staff, and Artist-in-Residence.

Staff and Artist-in-Residence interact with customers and facilitate sessions that present a challenge or question to create the activity and introduce them to new experiences.

Artist-in-Residence ask probing questions, encourage teamwork and reality checks, frame possible outcomes of learning.

Staff connect customers to appropriate tools, materials, resources including experts/Artist-in-Residence.

Customers create new content and lead projects with peers.

Staff identify customer needs and interests and broker resources and relationships to meet those needs.

Experts and library staff build relationships with participants to understand interests to create and structure future sessions.

Interactions

Short-term Outcomes

- Customers discover new interests.
- Customers deepen existing interests.
- Customers build networks of people and know about resources for pursuing their interests.
- Customers create new products.
- Customers collaborate and ask experts for guidance.

Long-term Outcomes

- Customers facilitate the learning of peers in something they developed and/or are interested in.
- Customers gain skills required to market themselves for target industry.
- Customers have access to expert knowledge in field of interest.

Data Sources for Evaluation

Identify sources of data for the evaluation:

- Customer surveys: 3 minute practical measures surveys after each offering of the program (up to 36 opportunities to complete surveys each quarter)
- Customer Talkback/Sticky Dot Board: 3 minute practical measures survey after use of Studio space outside of a program
- Staff surveys: 3 minutes practical measures survey for staff weekly
- Photos

Evaluation Tools to Use

Describes the specific measures or tools to be used in the evaluation.

A measure is how you are going to quantify or analyze sources of data.

- **Customer Program practical measures survey** (for those who participated in a program)
 - Open-ended: What did you want to do today?
 - Today, the studio was my place to: _____
 - What other stuff did you do today (this week, this month) in the library?
 - Why did you come to the program today? (select all options)
 - Because someone suggested that I come here.
 - To hangout with friends.
 - To use equipment to work on my own project.
 - To get help on a project.
 - To work with others on a group project.
 - The tools/materials I used today (select all options) are:
 - 3D printer
 - Computer
 - Embroidery machine
 - Sewing machine
 - Jewelry making kit
 - I know there's something else I could use for my interest that isn't here at the Studio.
 - [Open-ended response so customers can add their own options.]
 - Next time, I want to:
 - Do this exact same thing again, keep working on my project.
 - Something else with this kit but new.
 - Something completely different.
 - I'm not planning on coming back.
 - Why did you come today? (Pick the top 2 reasons)
 - An adult made me come.
 - To hangout with friends.
 - To participate in a program or workshop.
 - To use equipment or resources to work on my own project.
 - To work with other people on a group project (on our own).

- **Customer Talkback/Sticky-dot Board** (for those who used the space in a self-directed way)
 - Why I came today (open-ended)
 - Map of space: where I worked today, where I hung out today
 - Put out different colored dots for different times of day to track usage of space throughout day
 - Tools I used today (open-ended)
- **Staff surveys**
 - What did you hear from people that they might be interested in?
 - Open ended: What went well today (or this week)? What did youth say or do to convince you that it went well?
 - Paraphrase a quote that a young person said today that convinced you something went well.
 - Question about customers' expressed interest in things not currently being supported (this is formative for future Studio Sets):
 - How are customers' new/other interests able to be supported for the larger customer pool?
 - What did you see customers using in the Studio space today?
- **Pre/post Artist-in-Residence interviews**
 - Post interview
 - Probe for skills customers developed, things they made, and any issues they think are worth attending to. Ask them to provide a good example of a product made, a mediocre example, a bad example, and extrapolate qualities from that.
 - Exit interviews with AiRs
 - Ask them to describe what Anythink is lacking, what needs Anythink couldn't meet for them as a professional, what resources weren't provided, etc.

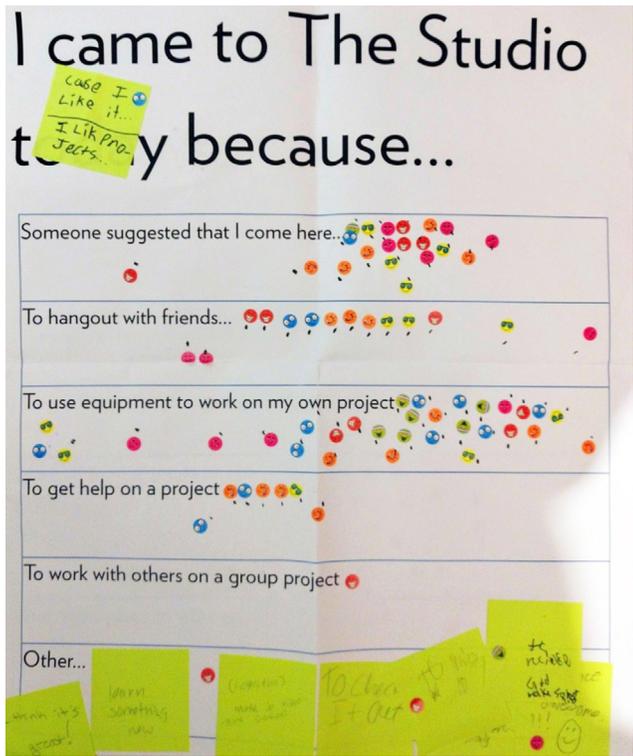
Analysis Plan for Evaluation Questions

Below you will find an example analysis plan from Anythink's talkback boards, and some potential findings from that analysis.

Remember Anythink's desired outcomes:

- Interest Discovery and Development—Customers are aware of The Studio as a place to access tools and resources to discover new interests. Customers have the chance to further develop existing interests through Studio activities.
- Skill Development—Customers participating in The Studio gain skills and deepen participation across more challenging tools and design processes. Here are two talkback boards that Anythink used with prompts that would help them answer questions about their desired outcomes (see below). Both talkback boards use the same prompts and are from two consecutive weeks of programming.

One reason talkback boards are helpful is that you can often get useful information from them even if you don't have time to do a thorough analysis. At a glance, what can you see from participants' responses to the prompts? You might notice that across both of these talkback boards, participants reported coming to use specific equipment to work on their own projects more than they reported coming to get help on a project or work collaboratively.



For the next step in analyzing this data, Anythink chose to enter it into a spreadsheet.

Prompt	Date 5/16/17-6/16/17		Date 6/16/17-7/16/17	
I came to the Studio today because...	Count	Open-Ended Response	Count	Open-Ended Response
Someone suggested that I come here	28		20	
To hang out with friends	30		14	
To use equipment to work on my own project	31		31	
To get help on a project	13		7	
To work with others on a group project	8		1	
Other	4	to make a bookmark; to see what's going on; this is the only place I was aloud[sic] to go; Suggestion: try making a video-game creating section/activity	9	learn something new; to check it out; to visit it; to see what's going on and what they're making; 'cause I like it; I lik[sic] projects; this place is awesome; I think it's great; Suggestion: maybe do video-game creation?

Look at the numbers in the spreadsheet. Is there anything we could interpret differently about the data? What stands out? What are the “headlines” or big takeaways you notice, if any? You can also look at percentages with the spreadsheet data. While this won’t be that helpful with just two weeks of data, it may help you spot trends over longer periods of time. It’s also important to remember that there are different ways to interpret data, and that data you collect won’t reflect a singular truth about the program. It can simply point you toward what might be going on.

In this case, out of 183 responses over the two week period (not including open-ended responses), 34% said they were there to use equipment to work on a project, 26% because someone suggested they go, 24% to hang out with friends, 11% to get help on a project, and 5% to work on a group project. This might suggest that while many youth are finding the program through social connections, fewer are motivated to attend the program to seek out social contact (hanging out with friends or working collaboratively). However, another way to interpret the data would be that there are more youth who are seeking social contact and collaboration combined than those attending the program to work solo. While 34% of youth were working solo, when you look at the prompts that suggest social motivation and collaborative activity (To get help on a project; To work with others on a group project; To hang out with friends), 40% of youth attended the program to engage in social activity. There’s also a third way to look at the data. This compares how often students named project work as their primary motivation for attendance. About 50% of youth reported attending to work on a project (either solo or collaboratively), while the others reported attending because it was suggested to them or they wanted to hang out with friends.

For open-ended responses, you can use “codes” to identify relevant patterns and themes. One way to code open-ended response data like this is to use comments in a spreadsheet or text editor. Some themes we noticed from the open-ended responses in the table include:

- Enjoyment (‘cause I like it; I lik[sic] projects; this place is awesome; I think it’s great),
- Exploring what’s going on (learn something new; to check it out; to visit it; to see what’s going on and what they’re making),
- References to specific projects (to make a bookmark; Suggestion: try making a video-game creating section/activity).

Once you create codes to identify themes, you can look at the number of times a certain theme emerges, just like with the other prompt responses.

LEVELING UP EXPERIENCES AT ANYTHINK LIBRARIES

	Anythink Experiences	Summary	Knowledge/Skills	Scope of Customer Participation	Driver/Operator
LEVEL 4	Virtuoso Experiences	Active, participatory experiences centered around <i>production</i> and <i>social interaction</i> , where customers determine the scope and content of their own experiences and staff act as host, mentor, and/or resource broker	<ul style="list-style-type: none"> Customers learn soft skills (i.e. critical thinking, problem solving, etc.) and hard skills (i.e. proficiency in skill sets that can be quantified) that are relevant to their lives Mastery or expert knowledge is built over time through multiple encounters Structured trajectory of information and knowledge learned Opportunity to gain a new skill Customers can learn from and share knowledge with an expert and/or each other 	<ul style="list-style-type: none"> Customers create new content based on their interests Customers interact with tools, experts and activities that provide resources for participant-driven learning Participant can become leader 	<ul style="list-style-type: none"> Highly customer-driven — customers define the experience for themselves Staff create conditions for interest-driven learning Staff identify customer needs and broker resources (tools, experts & activities) to meet those needs
LEVEL 3A	Many mySummer kits, Crafternoon	Participatory experiences led by staff and centered around <i>production</i>	<ul style="list-style-type: none"> Information shared between facilitator and participants Opportunities to learn collaboration, communication and other soft skills 	<ul style="list-style-type: none"> Customers create a pre-determined product individually or collaboratively 	<ul style="list-style-type: none"> Staff act as facilitators Customers drive experience within staff-defined boundaries
LEVEL 3B	Book clubs, Minecraft tournaments, Teen Advisory Board, Horror Club at York Street	Participatory experiences facilitated by staff and centered around <i>social interaction</i>	<ul style="list-style-type: none"> Limited Responding to ideas Some experiences demonstrate simple hard skills (i.e. tie a tie, tie a scarf, etc.) 	<ul style="list-style-type: none"> Customers consume content together based on shared interests Customers interact with content, facilitator and each other 	<ul style="list-style-type: none"> Highly staff-driven Customers sometimes respond in surprising ways
LEVEL 2	Many experience zones, Backyard Concert Series, story time	Participatory experiences designed by staff with <i>specific customer interactivity</i> in mind	<ul style="list-style-type: none"> Reinforce existing knowledge Present new ideas Spark a new interest 	<ul style="list-style-type: none"> Customers consume content Customers interact with one another 	<ul style="list-style-type: none"> Entirely staff-driven
LEVEL 1	Book displays, exhibits, movie night	Passive experiences designed by staff with minimal customer interaction expected		<ul style="list-style-type: none"> Customers consume content 	



ADDITIONAL RESOURCES

Case Studies on CL programming in libraries

Interested in reading more about how our CCLL research team partnered with libraries to develop and use tools for formative evaluation? Check out the full case studies here:

- [The Studio at Anythink Libraries](#)
- [Rockwood Makerspace at Multnomah County Library](#)
- [YOUmedia at Harold Washington Library](#)
- [Full STEAM Ahead at Los Angeles Public Library](#)
- [Partnering with Future Ready with the Library](#)

Capturing Connected Learning in Libraries Video Series

<https://connectedlearning.uci.edu/research-tools/tools/capturing-connected-learning-in-libraries-project-evaluation-video-series/>

Josie Chang-Order and Tim Podkul, research team members from the Capturing Connected Learning in Libraries (CCLL) project, explore best practices for evaluating connected learning programs and spaces in libraries and informal learning spaces in a short, online video series.

Evaluating Library Programming Toolkit

<https://clalliance.org/publications/evaluating-library-programming-a-practical-guide-to-collecting-and-analyzing-data-to-improve-or-evaluate-connected-learning-programs-for-youth-in-libraries/>

This guide is designed to get you started with effective, easy to use, and accessible tools and strategies to approach program design, reflection, and evaluation from a connected learning perspective. There are also workbook prompts throughout, to support the development of an evaluation plan for your program, and to help you decide which tools are best to answer your questions. If you'd like to take a deeper dive, the guide also offers some additional resources to explore.