

**I. Types of Organizations that typically engage in arts education programs and enterprises.**

Organizations that engage in arts education programs can be directed at federal, state, or local levels and rely on funds from both the public and private sectors. These organizations are made up of theaters, art centers, museums, schools, community centers, and more (NEA, 2002, p. 4).

**II. Types of education programs (what are the typical kinds of arts education programs?)**

These organizations produce programs that can range from schools, to after school programs, to residencies, to partnerships, and more, all with the goal of providing the public with the opportunity to practice art (Zakaras and Lowell, 2008, p. xvii). Some common trends in programming include intercultural projects, art camps, theater and music performances, workshops, and more (Rich, Polin, and Marcus, 2003, p. 28-36).

**III. Related to mission/education/audience development (how are education programs related to the mission and what does the field say about how arts orgs should participate in education?)**

In order to remain intact, arts education has had to diversify; for example, in "Revitalizing Arts Education", the RAND Corporation (2008) explores the decline of arts education in schools and how some communities have made an effort to teach the arts through "collaborative means" (Bodilly, Augustine, and Zakaras, 2008, p. iii). Arts organizations should be used to facilitate arts learning through collaborations with community partners, like schools, because there is a widening gap that needs to be filled (Rich, Polin, and Marcus, 2003, p. 8).

**IV. Sustainability (what constitutes sustainability, and what are the factors that contribute to it?)**

An important aspect of successful arts programming, sustainability determines how sound the programming is. Sustainability can be measured through several lenses: Community engagement is a big factor in sustainability because if arts organizations have the ability to address communities' needs, they will be more integral to the communities' structures as a whole (Wester, p. 162). Sustainability also relies on interest in a program, because if nobody participates, the programs will cease to exist, which is why it is so important to pinpoint the needs of the community. (Zakaras and Lowell, 2008, p. 95).

**V. Resources (chapter from Fundamentals discusses the importance of identifying resources in arts education program development and delivery. What are the recommendations)**

Resources are often a problem with arts organizations and arts education because they are a low priority and there is only so much money; however, arts organizations and arts education programs (within schools) handle money shortages differently. Whereas schools cut arts education in order to save money, arts organizations might produce a new program that barely relates to its mission in order to stay afloat (Wester, 162).

**VI. Partners (what does the literature and field say about partnership development?)**

Partnerships, whether national, state, or local, help many arts organizations with funding; for example, the NEA is “the sole federal support program for youth arts in this country” (Hager, 2003, p. 82). More than that, partnerships are useful because they allow children to have access to art that was cut out of the curriculum through sponsored and coordinated organizations (Augustine, Bodilly, And Zakaras, 2008, p. 23-4).

**VII. Planning and implementation process (what should you be aware of in this? What will funders look for in terms of a well-built program?)**

Before implementing an arts program, it is important to take several steps: 1. Check what the community wants and needs. 2. Understand who can best help the community get what it needs. 3. Design a program that will draw interest and be beneficial—this includes working with other community organizations, developing curriculum, defining goals, and figuring out how to evaluate outcomes (Wester, p. 161-83). If each of these questions is answered, funders will be more likely to show their support because the plan addresses key issues within the community and how the program will help alleviate them.

**VIII. Teacher supports/professional development (What are the best practices in this?)**

While residency models are rapidly increasing due to a demand for a new approach to arts in education, there is no accreditation process for teaching artists, but that they prove to be a valuable resource within the education system (Rabkin, 2011, p. 17). In order for residencies to be effective, the teachers and school administration must collaborate with the artists, and if successful, residencies can provide ample learning experiences for everyone involved (Rich, Polin, and Marcus, 2003, p. 6).

**IX. Theories of learning (impact)**

Arts education is an important component in a school’s curriculum because it teaches “a specific set of thinking skills rarely addressed elsewhere in the curriculum,” as well as prepares students to become creative and productive members of society (Winner and Hetland, p. 29). And for those who think that in order for art to be taken seriously it needs to be validated through test scores, studies have shown that students who participate heavily in the arts tend to do better on standardized tests (“Champions of Change”, p. 5).

**X. Assessment and outcomes (how will you demonstrate and provide structures for?)**

Assessment allows organizations and programs to improve themselves, so while collecting data, organizations need to be mindful of the type of information they gather. Talking with stakeholders, participants, and staff members can generate questions and further ideas about how to improve (Wester, p. 181). Assessing arts learning can be more challenging because there is no standard way of knowing how much is actually learned, but it can still be quantified through participants **describing their experiences (Wester, p. 182).**

**XI. Populations served in types of arts learning programs and organizations, and implications**

There are programs that go into schools, like the Oregon Children’s Theater, but many community arts programs are after school programs that focus on serving underprivileged youth who need somewhere to go. These community-based

organizations (CBOs), focus on providing a need within the community that is separate from simply art, and studies show that participants are more engaged in school and their community and have a greater self-worth (McLaughlin, p. 2-5).

**XII. Models: What are some model programs, provide examples.**

One model program is PARTNERS (in Hartford Connecticut), which coordinates and collaborates with schools and artists and “offers a series of classroom-based, arts infused unit outlines” that are integrated into the curriculum in order to meet national standards. Through its assessment process, it has evolved and improved through the years and continues to be awarded government grants (Rich, Polin, and Marcus, 2003, p. 34-5). Another, more technology-centered, model is the VOISE Academy, a new type of school that relies on technology as a tool for online learning, which is becoming more of a trend due to it being a more personalized learning environment (Mero, 2008).

**XIII. Research that supports (What is some of the major research that can support your plan?)**

(I’m not sure what exactly this means, but I’m approaching it from what I’m doing as a final project). As I am developing a community arts program in collaboration with local schools, I need to be very aware of what the community needs to get out of it (Galligan, 2001, p. 15). Our goals align with Winner’s and Heltand’s article, in which they argue that art teaches students a specific set of skills that they cannot pick up elsewhere, like collaboration, the ability to learn from mistakes, and visual-spatial skills (Winner and Hetland, p. 29).