

Best Practices Mid Term

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I: Types of organizations that typically engage in arts education programs and enterprises

The data in *The Role of State Art Agencies* shows that “much of the SAAs’ education-oriented grant-making goes to artists and arts organizations that view a large part of what they do, ... as educational.” The NEA was an early leader in efforts to stimulate longitudinal research on the impact of arts in the curriculum, and has supported arts education programs since the 1960s (NEA, 2002, p. 12). After school programs as well as community-based organizations.

Lowell, J. (2004). *State Arts Agencies: Whose Interests to Serve*. RAND: Santa, Monica, CA: pps 1--29.

National Endowment for the Arts. (2002). *Learning through the arts*. Available in PDF at www.nea.gov/pub/ArtLearning.pdf

II: Types of education programs, what are the typical kinds of arts education programs – what is the typology of the field?

Moving into the 21st century, *The Best of Both Worlds: Online Curriculum in a Classroom Setting* mentions the importance of having a balance classroom with “discussions, and group projects, providing the latest and most advanced blueprint for the blended learning -- or hybrid -- model.” The *Red Badge of Courage* by Stephan Crane blends this thinking of arts integration through his play, encouraging students to engage with a theatre production, while simultaneously learning about history, syntax, and other “non-arts” related subjects.

Crane, S. (2007). *The red badge of courage*. Portland, OR: Oregon Children's Theatre. Retrieved February 23, 2014

Mero, T. (2008, October 27). The best of both worlds: online curriculum in a classroom setting. In *Center for Digital Education*. Retrieved February 20, 2014

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?

Audience development should ideally start early and be integrated into educational programs as *Arts Education in America* says that arts participation requires capabilities for understanding and appreciating the modes of expression, symbol systems, aesthetics, and the cultural context in which the arts are embedded (p. 20).

Rabkin, N & Hedberg, E. (2011). *Arts education in america: what the decline means for arts participation*. National Endowment for the Arts: Washington DC, Chapter 1.

IV: Sustainability, what constitutes sustainability, and what are the factors that contribute to it?

Factors that constitute sustainability are “largely horizontal relationships among community institutions and their youth,” and “effective community organizations also must depend on vertical relationships to support their goals—that is, relationships between activities at the neighborhood level and those at the city level” (McLaughlin, p. 27). We also need educators who are “complex, reflective thinkers and practitioners, knowledgeable about the young people they teach and the cultures that define them,” and who are able to “balance teaching both in and across their disciplines, which implies the ability to be collaborative and aware of possibilities for learning beyond their own specializations” (p. 45).

Burton, J.R. Horowitz, and H. Abeles (nd). “Learning in and through the arts: curriculum implications.” *Champions of Change: The Impact of the Arts on Learning*. DC: Arts Education Partnerships, 35-46.

McLaughlin, M. *How Youth Organizations Matter for Youth Development*. Washington DC: Public Education Network.

V: Resources, importance of identifying resources in arts education program development and delivery. What are the recommendations?

In *Acts of Achievements*, the Dana Foundation sponsored a symposium for art educators, speaking about major concerns in the art educational system, and potential remedies; it spoke to the idea that a gathering of professionals should be utilized as a resource and sharing ideas as a necessity to moving forward. I think we can learn from the article *How and Why young People Create* because it addresses a participatory culture that is underutilized as a resource for learning, where “there are relatively low barriers to artistic expression and civic engagement, where there is strong support for creating and sharing what one create with others, and where there is some kind of informal mentorship whereby what is known by the most experienced is passed along to novice” (Jenkins et al, 2008, p. 148).

Dana Foundation. (2003). *Acts of achievements: the role of performing arts centers in education*. Dana Press: NY. (pp 1-26).

Jenkins, H. and V. Bertozzi. (2008). Artistic Expression in the Age of Participatory Culture: . In Steven Tepper and Bill Ivey, (Eds). *Engaging Art: The Next Great Transformation of America’s Cultural Life*. pp 171-198.

VI: Partners, what does the lit and field say about partnership development?

Partnerships and networks are needed for a number of reasons that directly effect the commitment and engagement of a multiplicity of stakeholders, including federal, state, and local levels, and also address education and arts education policy and programs (Galligan, 2001, p. 9). A successful partnership between institutions utilizes each of the others strengths to bridge what the other is missing. Many established models for arts partnerships with schools are service partnerships, but this continues to change so that offerings are more integrated with existing school curriculum (Zakaras et al, 2008, p. 20), meaning that through partner relationships, schools are learning how to integrate partner offerings so they are more tailored to the education curricula.

Galligan, A. (2001). *Creativity, culture, education and the workforce*. DC: Center for Arts and Culture.

Zakaras, L. & J. Lowell. (2008). *Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts*, (pp 1- -68).

VII: Planning and implementation process, what should you be aware of in this? What will finders look for in terms of a well-built model?

“For time and money to be made available for arts education, state residents and their political leaders must be convinced that arts education should be a basic part of K-12 education” (p. 99); so while it is obvious why arts education is vital to students, a well supported document explaining the arts educational needs is a necessity to have in order for curriculum installation because it is important to really understand the audience or recipients of the educational resources that an institution offers; planning for the intended audience can make all the difference in what constitutes an effective educational model that funders look for. Looking to the future, a study conducted by TARP looked at cities where funding was available to support exploration of the local conditions and dynamics in arts education and how teaching artists contribute, which will be a large factor when implementing new programs into a new or existing educational model (Rabkin et al, 2011).

Rabkin, N., M. Reynolds, E. Hedberg, & J. Shelby. (2011). *Teaching artists and the future of education*. NORC: University of Chicago.

Zakaras, L. & J. Lowell. (2008). *Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts*

VIII: Teacher supports/professional development, what are the best practices in this?

The Rand Corporation and its document *Revitalizing Arts Education Through Community-Wide Collaboration* talked about building educational platforms with leadership, extending the view that community based providers of art education have

been expanding their functions to include a number of professional development programs, including “professional development of artists on standards and pedagogy, professional development of teachers in arts concepts for their subjects, internships for students, artist residencies for schools, etc.” (pg. 19). There have also been new advancements through understanding the reaches of teaching artists and their potential to revitalize arts education through their experiences (Rabkin et al, 2011).

Bodilly, S., Augustine, C., Zakaras, L. (2009). *Revitalizing arts education through community-wide collaboration*. RAND: Santa Monica, CA.

Rabkin, N., M. Reynolds, E. Hedberg, & J. Shelby. (2011). *Teaching artists and the future of education*. NORC: University of Chicago.

IX: Theories of learning, impact

Zataras and Lowell in *Cultivating Demand for the Arts* emphasize that having a decline in both the supply and demand for the arts across education will result in a lack of adequate knowledge of the “rich cultural life” that is so important in the understanding of the world; the authors mark learning about culture as one of civilizations greatest achievements; this arts learning will impact the student for life. Rabkin & Hedberg, in their chapter 6 of *Arts Education in America: What the Declines Mean for Arts Participation*, articulate the arts as “the universal bridge standing to developing a mutual understanding and collaboration among diverse cultures and ethnicities.”

Rabkin, N & Hedberg, E. (2011). *Arts education in america: what the decline means for arts participation*. National Endowment for the Arts: Washington DC, Chapter 1.

Zakaras, L. & J. Lowell. (2008). *Cultivating demand for the arts: arts learning, arts engagement, and states arts*, (pp. 1-68).

X: Assessment and outcomes, how will you demonstrate and provide structures for?

Art for Arts Sake moves the shift from thinking about art purely for better cumulative test scores to a more robust idea that art creates a “specific set of thinking skills rarely addressed in the curriculum,” (pg. 31), which offers a perspective in the arts and are much more able to utilize innovative thinking, therefore an outcome of innovation is change and different avenues of thought with new perspectives. Better gathering of data may possibly offer more accurate outcomes from OTS programs, as “meaningful measures typically are not captured in grant applications and evaluations,” even if organization qualities and actual offerings enable positive outcomes for youth (McLaughlin, p. 24).

McLaughlin, M. *How Youth Organizations Matter for Youth Development*. Washington DC: Public Education Network.

Winner E. & Hetland, L. (2008). *Art for arts sake: school arts classes matter more than ever- but not for the reasons you think*. Arts Education Policy Review, Vol. 109, No. 5, May/June: p. 29-31.

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

In 2008, a report by the RAND Corporation advanced a theory of arts participation grounded in a fundamental understanding of the importance of arts education to arts participation, specifically talking about adult participation in the arts and when they find value in the experience (Rabkin et al, 2011, p. 20). While adult arts participation is decidedly agreeable, the predominant population served in arts learning programs are the youth, further, the impact of arts learning can be broad yet more customizable, and is an experience one can draw on for life: “Creating an artwork is a personal experience. The student draws upon his or her personal resources to generate the result. By engaging his or her whole person, the student feels invested in ways that are deeper than “knowing the answer” (p. IX).

Rabkin, N & Hedberg, E. (2011). *Arts education in america: what the decline means for arts participation*. National Endowment for the Arts: Washington DC, Chapter 1.

Fiske, E. B. Executive summary. *Champions of Change: The Impact of the Arts on Learning*. DC: Arts Education Partnerships, IX.

XII: Models: what are some model programs and provide examples

A newer model for the future of schools to look at is Austin High School, as they have implemented a new program to fit the need of the 21st century and maintains the slogan “‘the best of both worlds,’ combining the greatest elements of online and face-to-face learning” (Mero, 2008). In the CAPE model, researchers find that arts learning can have a defined impact on the academic performance; if well-constructed partnerships between school and arts organizations can increase student achievement, then such partnerships must be nurtured and replicated (p. XI).

Fiske, E. B. Executive summary. *Champions of Change: The Impact of the Arts on Learning*. DC: Arts Education Partnerships, XI.

Mero, T. (2008, October 27). The best of both worlds: online curriculum in a classroom setting. In *Center for Digital Education*. Retrieved February 20, 2014

XIII: Research that supports: what is some of the major research- with citations- that can support your project plan?

Revitalizing Arts Education Through Community-Wide Collaboration investigated patterns through six case studies of how community leaders approached issues of arts education, noting some of the main patterns as improving access to in-school and OST arts

learning programs (Bodilly et al, 2009). “Despite the challenges they face at school, in their neighborhoods, and often at home, teens who participate in the CBOs (community-based organizations) we studied generally achieve more in school than typical American youth” (McLaughlin, p. 4) which goes to show that adequate after-school opportunities may be just as important as school itself in both long term and short term benefits.

Bodilly, S., Augustine, C., Zakaras, L. (2009). *Revitalizing arts education through community-wide collaboration*. RAND: Santa Monica, CA.

McLaughlin, M. *How Youth Organizations Matter for Youth Development*. Washington DC: Public Education Network.