The Arts Beyond the School Day: Extending the Power

A REPORT OF THE AFTER-SCHOOL PROTOCOL TASK FORCE

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With the publication of THE ARTS BEYOND THE SCHOOL DAY: EXTENDING THE POWER, the Kennedy Center continues to support national efforts to improve the quality of arts education.

Demand for after-school programs in the arts continues to increase. In a 1997 poll by the National Opinion Research Center, parents listed the arts as second only to technology when asked what programs they wanted most for their children in the after-school environment.

More recent developments include a new emphasis on the importance of providing quality after-school options for families as well as an increase in interest within the funding sector to support these programs. This environment presents an unparalleled opportunity for the arts education community to maximize the ways in which the arts can contribute to building quality programs.

In order to assist those who wish to develop or expand arts programs, the Kennedy Center formed a Task Force of arts and education professionals to develop recommended guidelines for quality after-school programs in the arts.

We hope this publication will be helpful to you in your efforts to incorporate the arts in after-school programs.

Derek E. Gordon, Vice President, Education, The Kennedy Center
SETTING THE STAGE

The challenge of involving students in well-organized, productive experiences beyond the “normal” school day is one of the most important challenges facing educators, parents and community groups. The demand for high quality experiences for students after school and during the summer time has dramatically increased. Simultaneously, the pivotal role that the arts play in transforming education has been researched and documented extensively during the last few years. The coalescing of these concepts was not only inevitable but also necessary if children are to be provided with excellent after-school options that extend their learning. The intersection of the arts with after-school programs is an essential option for students as they face the challenges of contemporary society.

As programs and opportunities increase for students in communities throughout the nation, the need to establish guidelines for quality offerings also increases. With the infusion of federal and foundation dollars into these programs, it becomes critical to address the indicators of quality, especially when the arts form the basis for the program.

TAKING THE LEAD

The John F. Kennedy Center for the Performing Arts continues to play a pivotal leadership role in creating quality arts offerings for students. The Center’s vision statement is as follows:

We believe that a comprehensive arts education draws upon the expertise of both arts specialists and classroom teachers, and upon the experiences and resources of professional artists and community cultural resources. We must bring parents, community leaders, and the corporate sector to the table.

To this end, Derek Gordon, Vice President for Education at the Kennedy Center, proposed to the National Governance Committee of the Kennedy Center Alliance for Arts Education Network in November 1999 that select leaders of the Network consider partnering with select leaders of the Kennedy Center’s Partners in Education program to create a written protocol for the development of quality after-school arts education programs. This idea was embraced unanimously for three reasons:

—According to the U. S. Department of Education polls of what after-school programs parents would like their children to be involved with, music and art programs ranked second among a wide variety of choices.

—Federal funding for after-school programs, based on sub-granting to the states, is very popular with Congress and has widespread bi-partisan support. Projections are for continued substantial funding with dramatic increases. Arts programs will have the opportunity to compete for these funds, which are projected in the hundreds of millions.

—As after-school programs increase, it becomes necessary to define the relationship between these programs and the arts curriculum in the schools during these days of emphasis on standards and assessments.

The development of a protocol for after-school programs in the arts that will provide direction and guidance for what constitutes an excellent after-school program, and how after-school programs can support the arts curriculum, is not only necessary but also very timely.
THE PARTNERING OF PARTNERS

To accomplish this important mission, a joint task force of the Kennedy Center Alliance for Arts Education Network and Kennedy Center Partners in Education was brought together to study the issues and develop a set of quality indicators for the inclusion of the arts in after-school programs. These two groups were uniquely situated to partner on this task based not only on their stated missions, but also on their proven track record in leadership for quality arts education opportunities for students nationwide.

The Kennedy Center Alliance for Arts Education Network (KCAAEN) includes 45 state alliance organizations, operating in partnership with the Kennedy Center to achieve the following mission:

Recognizing that the arts express the essence of civilization and nurture the highest aspirations of the human spirit, the Kennedy Center Alliance for Arts Education Network is dedicated to the support of policies, practices and partnerships that ensure the arts are woven into the very fabric of American education.

The Kennedy Center Partners in Education program is designed to assist arts organizations throughout the nation in developing and/or expanding educational partnerships with their local school systems. The purpose of the partnerships is the establishment or expansion of professional development programs in the arts for all teachers. There are currently 74 partnerships in 40 states, the District of Columbia and Mexico.

Representatives of the two groups came together in June 2000 to share their ideas and to design the quality indicators for arts-based after-school programs. This publication represents the results of that work.

A LOOK AHEAD

This guide’s main purpose is to establish the essential elements of a quality arts-based program after regular school hours in both schools and community organizations. In order to do this effectively, the report describes the landscape of both arts education and its impact on learning and the current climate with regard to after-school programs in general. This guide is by no means meant to be a definitive study of either major component. There are resources listed later in this guide that approach both of these topics individually and more comprehensively. This guide will lay a foundation that will lead to the linkages of these two ideas, promoting understanding of the context within which the Task Force designed the essential elements.

PROGRAM GUIDEPOSTS

The essential elements and the quality indicators associated with them form the core of this publication. These are the standards that have been designed to help initiate or improve programs that are arts-based and take place after school. Ideas are suggested for different constituencies as to how they can help design or move existing programs toward these standards.

AN INVITATION

Since in many places throughout the country these programs are just evolving, the Task Force invites dialogue among program designers and participants in order to enhance opportunities for students along the lines of the essential elements. One section of this publication will pose questions to consider for this dialogue and ways to connect to this conversation. Contact the Kennedy Center at http://kennedy-center.org/education. The Task Force will be seeking programs that presently exist and invite you to submit them so “best practice” programs can be identified and shared.
RESOURCES

Finally, this report provides a list of resources, including funders that presently exist for after-school and arts programs. Information on content and programs in the arts, as well as after-school programs, is also included.

WHO SHOULD USE THIS GUIDE?

This publication was created for a broad range of audiences. It is clear that successful after-school programs are created by partnerships of parents, educators and community-based organizations. This is also true for the arts. It has long been known that the most successful programs in the arts involve educators, artists, and community-based cultural organizations. It is important to consider how this publication can be used by different groups.

For educators—this information will assist in identifying the links between research on the arts and the need for after-school programs that coordinate with the school curriculum.

For after-school providers—this information will assist in making the case for inclusion of the arts in the core of any after-school program. In addition, it will outline criteria that can be used to design and evaluate arts-based opportunities for students.

For teaching artists—this information will assist in expanding opportunities for connecting young people with the creative experiences and transformational power of various art forms.

For arts institutions—this information will assist in the partnership opportunities for cultural institutions and after-school programs. There are a wealth of resources in many communities across the country that would support and enhance quality arts-based after-school programs.

For parents—this information will assist in initiating a dialogue for the design of quality opportunities for their children. Where programs exist, it will equip parents with the necessary information to engage program leadership in a conversation regarding the assessment and enhancement of current programs.

THE CHALLENGE AHEAD

At no other time in history has the need to provide quality experiences and care for young people during after-school hours and the summer been as great. Involving students in productive, high-quality experiences not only limits the amount of unstructured time available to our young people but also expands the skills and competencies that are necessary for their future success. Since years of research have proven that the arts play a critical role in student development, they are an important component of after-school program offerings. It is necessary that quality arts-based programs meet certain standards in order to ensure that students are able to maximize their opportunities for the future. This publication is designed to assist in this endeavor.
In January 1993, under the sponsorship of the John F. Kennedy Center for the Performing Arts and the J. Paul Getty Trust, the Arts Education Partnership Working Group produced a document entitled *The Power of the Arts to Transform Education*. In their introduction, James D. Wolfensohn, then Chairman of the Kennedy Center, and Harold M. Williams, then President of the J. Paul Getty Trust, stated:

We are convinced that excellence in education is possible only with the full inclusion of the arts. An education that encompasses and respects the wonderful diversity of people and cultures in the nation is possible only when it includes the arts.

The arts define what we mean by civilization. They are part of the foundation and framework of culture. As a universal language with which we can express our common aspirations, the arts are a channel to understanding and appreciating other cultures. They are a basic and central medium of human communication and understanding. They encourage our children to dream and to create, to have beliefs, and to have a sense of identity within our rich and diverse culture.

The arts are unique ways of knowing and forms of knowledge. They are essential elements in the development of our children.¹

This was the rebirth of a time of energy and enthusiasm as the arts were recognized as integral to a student’s educational experience. School reform movements began to embrace the arts as an essential element in transforming schools into places where the individual learning modes of students were honored and student success was paramount.

On the national scene, the arts became part of the bi-partisan Goals 2000: Educate America Act of 1994. This was a significant national step. It recognized the central role that the arts must play in education and led to an expectation that all children should develop competency in the arts as a core subject. States began to develop standards for learning in the arts as part of their individual call to reform. School districts were held accountable for creating curriculum and programs to develop competencies in the arts for their students, and were often held accountable for the results. Sweeping changes were taking place and the arts found themselves in the center of this revolution. Even the Elementary and Secondary Education Act, a core piece of legislation that provided funding to schools for student success, included a new section on the arts—the first in 30 years. It stated:

The arts are forms of understanding and ways of knowing that are fundamentally important to education; The arts are important to excellent education and to effective school reform; The most significant contribution of the arts to education reform is the transformation of teaching and learning; and This transformation is best realized in the context of comprehensive, systemic education reform.²

The fact that the arts had begun to achieve the status it deserved as part of a comprehensive education was not an accident. It was the result of recognizing the changes in the economy and the resulting shift in what stu-
ents needed to know and be able to do to be successful in the workforce. In addition, the arts and their link to student success were supported by the emerging research in multiple intelligences and brain-based learning.

Collective efforts in the development of standards have helped build an understanding that the arts are rigorous and serious subjects. Over the last several years, the arts and education community has learned a great deal about how to articulate the importance of the arts in education. Throughout the nation, many began using the term, “Arts Literacy.”

Arts Literacy: The knowledge and skills students develop in learning to respond to, perform and create works of art constitute a fundamental form of literacy students must have if they are to communicate successfully and comprehend and function in today's new media and information society.

The late Dr. Ernest Boyer, President of the Carnegie Foundation for the Advancement of Teaching, spoke about the power of the arts to transform the human spirit and inspire human creativity:

There is, in my opinion, only one incontrovertible conclusion to be reached: the arts are not a frill. They are an essential part of language. For the most intimate, most profoundly moving universal experiences, we needed a more subtle, more sensitive set of symbols than the written and spoken word. And this rich language we call the arts. And so it is that men and women have used music and dance and the visual arts to transmit most effectively the heritage of a people, and to express most profoundly their deepest human joys and sorrows and intuitions, too.

The arts as a universal language help develop shared experiences among diverse people and bind them together in mutual understanding. So, too, with our children as they grow and mature in an increasingly global society.

The Arts in Schools: Making the Case

The twenty-first century has begun, and what has been predicted as the “new economy” is upon us. In 1994, Arnold Packer, author of the U.S. Department of Labor’s SCANS (Secretary’s Commission on Achieving Necessary Skills) report, stated:

Artistic knowledge, capabilities and understanding will be of equal value to the lessons learned in science and mathematics for the vast majority of workers in the twenty-first century.

With the development of the SCANS report, it became evident that the skills and competencies students would be expected to know and be able to do linked directly to the skills and competencies developed through an effective and comprehensive arts education. Such skills as the ability to communicate through a variety of means, the development of teamwork, using creative approaches to problem solving, and being able to imagine are just a few of the competencies developed through the arts.

Alan Greenspan, chairman of the Federal Reserve Board, has noted that our nation today relies to a great extent on what he calls an “economy of ideas.” Even though our nation’s physical output has not increased significantly, our overall production has increased by phenomenal proportions. Both this increase, as well as the related economic success, are being driven by “ideas”—that is mental, rather than physical output. This notion has great application to the need for arts education.

In a July 2000 speech to the National Governor’s Association, Greenspan stated the following:

The rapidity of innovation and the unpredictability of the directions it may take imply a need for considerable investment in human capital. Even the most significant advances in information and computer
technology will produce little additional economic value without human creativity and intellect.

The heyday when a high school or college education would serve a graduate for a lifetime is gone; basic credentials, by themselves, are not enough to ensure success in the workplace. Today’s recipients of diplomas expect to have many jobs and to use a wide range of skills over their working lives. Their parents and grandparents looked to a more stable future, even if in reality it often turned out otherwise. Workers must be equipped not simply with technical know-how but also with the ability to create, analyze, and transform information and to interact effectively with others. . .

Critical awareness and the abilities to hypothesize, to interpret, and to communicate are essential elements of successful innovation in a conceptual-based economy. As with many skills, such learning is most effective when it is begun at an early age. And most educators believe that exposure to a wide range of subjects—including literature, music, art and languages—plays a considerable role in fostering the development of these skills.

The recognition that the arts are significant in the development of these skills for success in the “economy of ideas” presents us with a challenge. All students need to have these necessary experiences so they can access all the opportunities the new economy promises. The arts must become pervasive throughout educational experiences for students to effectively develop these skills. Thomas Kean, former governor of New Jersey, stated:

In this competitive age, people who can communicate through the subtleties of the arts will have the skills and understanding that our twenty-first century economy will require. The thespian will move from the stage to the boardroom with the self-confidence and range of intellect so vital to both. The engineer who has studied painting will grasp the ‘utility’ of beauty in a world of increasingly sophisticated design. And the talented writer will stand astride the information age.

The call to action now is to develop and support opportunities for all students to grow in the knowledge and skills that are part of a comprehensive education in and through the arts. Seeking expanded possibilities for students to access this education in the arts has never been as important as it is now. Time spent on quality arts education clearly becomes an investment in the future.

**THE ARTS AND LEARNING: GROUNDING EXPERIENCE IN RESEARCH**

The past ten years have given us the opportunity to research what has been evident to so many of us: the arts do make a difference in how and what our students learn. This research has led to recognition of the impact of the arts in four main areas—cognition, creativity, communication, and culture. In a December 1998 teleconference, a report of the National Assessment of Education Progress in the Arts underscored these four areas. It is important to examine each of these areas to truly understand the necessity of a comprehensive arts education for every student.

**Cognition**—The arts expand our knowledge and contribute to intellectual comprehension. Studies have shown that the arts teach children how to think critically, solve problems, analyze and synthesize information, and evaluate and make decisions.

The documentation of the cognitive impact of the study of the arts increases each year. Students seem to stay in school and become more engaged in school as they also explore the arts.

The impact of learning through the arts has also been well documented as more is learned about brain-based learning, learning styles and multiple intelligences. One of the key leaders in this area has been Dr. Howard Gardner of Harvard’s Project Zero. This impact began with the publication of his book *Frames of Mind: The Theory of Multiple Intelligences* in the 1980s and was reinforced in Gardner’s book *Multiple
Intelligences: The Theory in Practice in the 1990s. His belief that a good education system should nurture the range of intelligences, several of which are linked directly to the arts, has had significant impact throughout many schools across the country. Such things as musical intelligence, spatial intelligence, and kinesthetic intelligence, as well as interpersonal and intrapersonal intelligence, all find a basis in a comprehensive arts education and have been shown to hold a key to the way students learn. Additional research being done by Gardner and his colleague David Perkins describes the dispositions toward learning that are developed by studying the arts and how that positively impacts cognition and understanding.

Creativity—The arts teach the skills associated with imagination, invention, and innovation. Creativity learned through the arts is linked to the processes of scientific discovery, business planning, and negotiation. An education in the arts changes the type of teaching from learning focused on the “right” answer to finding many ways to solve a single problem.

Communication—The arts help us send and receive messages in a variety of media that are their own form of literacy. The arts use sights, sounds, and movement to convey meaning beyond the power of words. Arts education develops the ability to interpret and understand complex symbols in the same manner as language and mathematics.

Schools are often focused on language-based experiences. Students are expected to respond to their learning verbally or in writing. That puts many students at a deficit. Allowing students to respond to their learning through music, poetry, speaking, moving, or drawing, for example, unleashes the power of many more students and helps us recognize their levels of understanding.

Culture—The arts reflect the feelings of the people who create them. They transcend cultures and ethnicity. The arts provide students with a vehicle to express their background and heritage and to begin to understand others with whom they come in contact. The late Dr. Charles Fowler, arts education advocate and former director of National Cultural Resources, Inc., stated:

The arts are one of the main ways that humans define who they are. They often express a sense of community and ethnicity. Because the arts convey the spirit of the people who created them, they can help young people to acquire inter- and intra-cultural understanding; the arts are not just multicultural, they are transcultural; they invite cross-cultural communication. They teach openness toward those who are different than we are.

In an increasingly global society, the arts and arts education can lead the way to develop that necessary level of understanding that our students are going to need to live in the world.

Two more recent publications have taken these “4 C’s” and identified the research-based factors that support the need for a quality arts education.

In Champions of Change: The Impact of the Arts on Learning, researchers were invited to examine arts education programs that were both in school and after-school models in order to identify the key results of a quality arts education. They divided their findings into two categories:

Why the Arts Change the Learning Experience

– The arts reach students who are not otherwise being reached.
– The arts reach students in ways that they are not otherwise being reached.
– The arts connect students to themselves and to each other.
– The arts transform the environment for learning.
– The arts provide learning opportunities for the adults in the lives of young people.
– The arts provide new challenges for those students already considered successful.
– The arts connect learning experiences to the world of real work.
How the Arts Change the Learning Experience

- The arts enable young people to have direct involvement with the arts and artists.
- The arts require significant staff development.
- The arts support extended engagement in the artistic process.
- The arts encourage self-directed learning.
- The arts promote complexity in the learning experience.
- The arts allow management of risk by the learners.
- The arts engage community leaders and resources.¹⁴

These factors form an excellent basis for assessing programs in the arts. In addition, they can lead to questions that guide the development of programs.

Another 1999 study, *Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education*, was the first to take a national look at district-wide arts education programs. The study identified the following factors as critical to the success of these district-wide arts programs:

- A community actively engaged in the arts politics and instructional programs of the district—inside and outside the schools.
- A school board providing a supportive policy framework and environment for the arts.
- A superintendent regularly articulating a vision for arts education in the district.
- A cadre of principals that collectively supports the policy of arts education for all students.
- Teachers who practice their art and are encouraged by district administrators to grow in their art as well as in their teaching competence.
- District arts coordinators who facilitate program implementation and maintain an arts-supportive environment.
- Parent/public relations programs to inform the community and gain its participation and support.
- National, state, and other policies and programs employed by the district to advance arts education.
- An elementary foundation in the arts.
- Opportunities for higher levels of student achievement through specialized programs.
- Continuous improvement in arts education through reflective practices at all school levels.
- Planning with a comprehensive district-wide education vision but incremental implementation.
- Continuity in leadership in the school and in the community.¹⁵

### After-School Programs: Fulfilling a Need

In 1997, the Bureau of Labor Statistics reported that more than 28 million school-age children have parents who work outside the home.¹⁶ In an April 2000 letter from Attorney General Janet Reno and Secretary of Education Richard W. Riley, they estimate that at least 5 million “latchkey” children come home to empty houses.¹⁷

Today, millions of children return to an empty home after school. When school bells ring, the anxiety for parents often just begins. They worry about whether their children are safe and whether they are susceptible to drugs and crime. In response to this pressing concern, many communities have created after-school programs to keep children and youth out of trouble and engaged in activities that help them learn.¹⁸

Groups are beginning to join together to meet these important needs. The Afterschool Alliance was initiated by the Charles Stewart Mott Foundation and now represents a partnership among the Foundation, the U.S. Department of Education, JC Penney, the Entertainment Industry Foundation, *People* Magazine, Creative Artists Agency Foundation, and the Advertising Council. This coalition recently released the following facts regarding the need for after-school programs:
—28% of U.S. children live with a single working parent or two working parents.
—78% of mothers with 6-13 year olds work full-time.
—35% of school-age children are left on their own after school from the time they are twelve.
—More than 15 million children are unsupervised from 3-8 pm; during these hours violent juvenile crime triples.
—Children in self-care or under the care of siblings experience greater fear of accidents and crimes.
—Children without supervision are more bored, more likely to engage in risk-taking behaviors and drug and alcohol use, and are more often the victims of accidents and abuse.¹⁹

It is evident from these facts that there is a need for quality after-school programs for students. From the perspective of the community, after-school programs keep children safe and out of trouble. According to an April 2000 study by the U.S. Department of Justice and the U.S. Department of Education:

**Adolescents are less likely to engage in risky behaviors, such as tobacco use, when they have after-school programs to go to.** Children watch less television (which has been associated with aggressive behavior and other negative consequences). Finally, injuries and victimization decline in communities previously plagued by crime.²⁰

The problem is that there have not been enough quality programs available in order to meet the needs of the many parents and students who require this support. According to a national study, demand for school-based after-school programs far exceeds the supply at a rate of about two-to-one.²¹

Studies, however, show a great deal of support for the creation of quality programs. According to the results of a nationwide survey on after-school programs completed in 1999 by the Mott Foundation/JC Penney, “record numbers of American voters believe that after-school programs are a fundamental part of youth development.” They found that:
—An overwhelming majority of voters (92%) say that there should be some type of organized activity or place for children and teens to go after school every day.
—Not only do voters think there is a need for an organized activity, they believe that after-school programs are a necessity (86%).
—Voters also say it is important to them personally to ensure access to after-school programs for all children (91%).
—Voters overwhelmingly (90%) favor providing a program which takes place during after-school hours five days a week from 3:00 p.m. to 6:00 p.m., that provides children with fun, enriching learning opportunities that extend beyond schools’ traditional academic style, that challenges them, and that gives them more individualized attention.²²

With the need apparent and the general support of the programs present, the focus then turns to the quality of the programs. Quality becomes an important factor for several reasons. First and foremost, quality ensures that the students will become engaged enough to keep coming back. In order to benefit from the programs, students must willingly participate. According to the national study, however:

**Many programs allow children to spend far too much time in passive activities such as television or video viewing. One reason for poor quality after-school activities may be inadequate facilities. Most after-school programs do not have the use of a library, computers, museum, art room, music room, or game room on a weekly basis. Too many programs do not have access to a playground or park.²³**

Beyond participation, parents want their children in positive environments that provide engaging, age-appropriate activities. In many cases, such programs allow participants to build on what they are learning during the school day, pursue areas of skills and interests that are individual to them, and develop positive social skills with adults and their peers. Researchers have identified three major functions of after-school programs: providing supervision, offering enriching experiences and positive social interaction, and improving academic achievement.²⁴
In examining existing after-school programs across the country, the U.S. Department of Education and the U.S. Department of Justice identified common elements of high quality after-school programs for school-age children. These are:

—Goal setting and strong management
—Quality staff
—Low staff/participant ratios
—Attention to safety, health and nutrition issues
—Appropriate environments with adequate space and materials
—Effective partnerships among parents and volunteers, school, community-based organizations, juvenile justice agencies, law enforcement, youth-serving agencies, business leaders, community colleges, etc.
—Strong family involvement
—Coordinating learning with the regular school day
—Links between school-day teachers and after-school staff
—Evaluation of program progress and effectiveness
—Activity choices to provide diverse educational enrichment opportunities
—Plans for sustainability

These elements should form the cornerstone for any program and can be used as a guide for those establishing programs and for those assessing programs already in existence.

**AFTER-SCHOOL PROGRAMS: EXAMINING THE TYPES**

Although the number of programs continues to increase, the demand for quality has presented a challenge. After-school programs fall into two main types: school-based programs and community-based programs. Parents and community members often look to the schools first to house and run after-school programs. This can place an additional challenge on the administrators and staff who are trying to deal with school reform measures during the regular school day. It is important to note that quality after-school experiences for students can assist them in becoming more successful in school and, more importantly, in other aspects of life.

In 1993 and then in a revision in 1999, the National Association of Elementary School Principals published *After-School Programs & The K-8 Principal: Standards for Quality School-Age Child Care*. The Association states:

We also encourage schools to view after-school programming as an essential and integral part of school reform.

School-based programs are ones that take place in local school buildings, usually under the auspices of the Board of Education of the community. Community-based programs are ones that are run by community groups such as the Boys and Girls Club of America or the YMCA. Many times these are located in school buildings or in local community centers. Variations on these are after-school programs that are sponsored and housed by religious centers within the community. Regardless of the “host” for the program, the National Association of Elementary School Principals established standards of excellence that should be indicators of quality in after-school programming.

**For School-Based Programs:**

—After-school programming reflects a commitment to promote knowledge, skills, and understanding through enriching learning opportunities that complement the school day.
—The after-school program actively seeks and promotes the involvement and support of the entire community in program planning and implementation.
—The school’s policies and procedures support high quality after-school programming for all children.
—Procedures are in place to ensure the safety and security of children.
—The program is supported with adequate financial and material resources.
—The after-school program is supported by provision of professional development opportunities for staff.
—The school supports safe transportation to and from after-school programs.
—School and after-school staff demonstrate respect for the importance of both school and after-school experiences in children’s development.

For Community-Based Programs:
—The school supports families’ choice of after-school arrangements by communicating and cooperating with community-based programs.
—The school accommodates families’ choice of community-based after-school programs through a supportive transportation policy.

These standards have assisted after-school programs in beginning to develop quality experiences for the students they reach.

21ST CENTURY COMMUNITY LEARNING CENTERS

The vehicle for Federal funding is called the 21st Century Community Learning Centers Program. Congress established this program in order to support the development of quality after-school programs in rural and inner-city public schools. Grants to these programs help them plan, implement or expand existing programs. The programs supported must be school-based. However, the requirements necessitate the collaboration of the schools with public and non-profit community-based agencies and organizations, and local businesses as well as other recreational or cultural institutions or organizations. In 1999 the grants awarded totaled approximately $100 million. This funding is projected to increase dramatically over the next few years since this initiative has bi-partisan support. During the 1999-2000 year $185 million is expected to support 2,000 new Community Learning Centers in almost 500 communities. Therefore, collaborative partners will be looking for standards as they design programs or expansions that qualify for this funding.

In addition to this Federal money, groups such as the Mott Foundation are also interested in continuing their investment in after-school programs. As more and more groups invest in these endeavors, the quality and scope of the programs will become even more important.

The Arts and After-School Programs: A Natural Partnership

This report makes the case that the skills and competencies developed by the arts are central to a quality education. In addition, the critical need for quality after-school programs for students has been presented. Partnering these two initiatives is not only natural but necessary.

At no time are arts-based after-school programs seen as a replacement for in-school programs. The central role that the arts must play in a comprehensive education should not be compromised by those who feel that an after-school model is a replacement. On the contrary, both must co-exist if students are to truly have the ability to maximize their opportunities in the arts. In looking at this, other core subject areas must be
considered. Often students have the opportunity to explore technology or science in after-school programs. Yet we do not hear people supporting the elimination of technology or science from the regular school day.

In examining this further, we need to look at what both in-school and after-school arts education have to offer. Comprehensive arts education during the school day:
—Allows all children to have a necessary educational experience as part of their basic curriculum.
—Allows the arts to take its rightful place as a core subject.
—Allows a more sequential approach to the rigor of a good arts education.
—Allows for linkages with the other classrooms and curriculum areas in an integrated model.

On the other hand, arts-based after-school programs:
—Allow for student self-selection based on individual interests.
—Allow more opportunities for in-depth study due to the time structure.
—Allow for an increase in self-esteem as students pursue education in the arts in an interest-based environment.
—Allow more opportunities for older students to work with younger students.
—Allow more opportunities to connect with the community and, for example, to provide mentorships with professionals.

Therefore, as this report continues to examine the research and the possibilities that the arts present for after-school education, it is clear that these programs should never replace an in-school comprehensive education in the arts. In fact, the report on exemplary after-school programs compiled by the Federal Government states:

*Good extended learning programs provide a continuity of learning experiences for students after school through coordination with the regular school day and communication with the classroom teachers and staff of the school or schools attended by children in the after-school program.*

### SUPPORT FROM RESEARCH

The arts are beginning to take a prominent place in after-school learning. This trend is based not only on parent expectation but on the research on the impact of the arts on after-school learning. Two recent major studies have helped ground our knowledge that quality arts-based after-school programs have a significant, positive impact on the students they serve.

The Youth ARTS Development Project was the first national study that demonstrated the importance of arts programs for at-risk youth. The study, initiated by the U.S. Department of Justice’s Office of Juvenile Justice and Delinquency Prevention, studied three YouthARTS programs in Portland, San Antonio and Fulton County, Georgia. The outcomes are significant and focus on three major areas. Students participating in these programs demonstrated improved attitudes toward school, self-esteem, positive peer associations and resistance to peer pressure. Secondly, fewer participants in the program had new court referrals than did the control group. Finally, the majority of the participants in the program maintained or demonstrated improvement in skills such as the ability to communicate effectively with peers, greater cooperation with others, and the ability to complete a project from start to finish, as well as a significant increase in the quality of the artwork produced. These findings speak clearly to the impact the arts can have in helping to support the development of young people.

*By giving young people alternatives to destructive behavior, the arts channel energy into positive quests for better education, stronger family life and rich community.*
As part of the *Champions of Change* report, a comprehensive ten-year study of 124 youth-based organizations was completed. Shirley Brice Heath and Milbrey McLaughlin studied these organizations, placing them into three categories. The first category was athletic academic-focused organizations where sports team participation was integrated with a strong emphasis on academics related to the sport the students were playing. The second category was community service-centered organizations where students were involved in serving their community in areas that related to ecology, religion or economics. The final category was arts-based organizations where students engaged in activities in a variety of art forms. These programs also emphasized community service. The researchers found the results surprising in many ways.

Young people in arts-based organizations gain practice in thinking and talking as adults. They play important roles in their organizations; they have control over centering themselves and working for group excellence in achievement. Their joint work with adults and peers rides on conversations that test and develop ideas, explicate processes, and build scenarios of the future.\(^{30}\)

The researchers go on to cite that participants in the arts-based programs had dramatic increases in language development, reasoning, and questioning ability. In addition, they experience a strong emphasis on communication. They summarize by saying,

**A key outcome for youth engaged with the arts is not just academic development, but also work opportunity—the chance for youth to apply skills, techniques, and habits of mind through employment in arts and/or community-related fields.**\(^{31}\)

The strong foundation of this research impels us to seek opportunities to introduce quality arts experiences within the context of after-school programs. This opportunity is beginning to be recognized. A search of the 21st Century Community Learning Centers grantee database revealed a number of communities who are offering the arts as part of their after-school programs. Out of the 468 communities listed as grantees, 97 offer the arts in grades K-5, 118 offered the arts in grades 6-8, and 56 of the communities offered the arts in their after-school programs for grades 9-12. This number may grow as the promised funding begins to increase the number of communities served and the number of programs that will impact young people.
Attention to the research and the experience of arts education has taught us that ultimately it is the quality of the program that will make the difference. This has led to the development of the essential elements for arts-based after-school programs presented in this report. Through these essential elements, standards can be developed for quality arts-based programs.

Based on research and the years of experience brought to the table, the Kennedy Center After-School Task Force has developed the following beliefs:

— The number of after-school programs must increase to meet the needs of the many children and young people who are left on their own during non-school hours.
— The increase in after-school programs must be tied to standards of quality so that young people are involved in engaging, enriching experiences.
— The arts hold a key to student success and engagement both during and after school hours.
— Arts-based, student-centered after-school programs should support, not supplant, a quality arts education during the school day.
— Standards of quality for arts-based, student-centered after-school programs will provide program developers with guidelines for enriched opportunities for young people.
— Standards of quality for arts-based, student-centered after-school programs will provide parents with a guide to assess existing programs and assist in the development of new programs.
— Standards of quality for arts-based, student-centered after-school programs will provide funders with a set of expectations for programs seeking financial support.

**ARTS-BASED, STUDENT-CENTERED AFTER-SCHOOL PROGRAMS: A GUIDE**

Including the arts in after-school programs will not automatically ensure quality programs for students. It is important to remember lessons learned in school reform during the past ten years. Ultimately, it is the quality of the content, experiences and human interaction that will result in significant gains for students and keep them engaged.

A successful arts education program engages students intellectually, emotionally, and physically with the arts as one of the essential elements of life for the individual, the community, and the nation.²²

In order to assist interested people in creating and improving these offerings, the Task Force has developed a list of “essential elements” to help ensure that the quality of the offerings is of the highest level. The report will expand on these with quality indicators later in this section.
Essential Elements

ARTS-BASED, STUDENT-CENTERED AFTER-SCHOOL PROGRAMS . . .

—Are focused on student needs.
—Offer unique opportunities for imaginative learning and creative expression.
—Employ and support quality personnel.
—Are structured to maximize student learning.
—Engage families with their children.
—Are actively supported by school leadership.
—Invite collaborations with community partners.
—Are committed to ongoing planning and evaluation.
—Leverage a wide variety of resources.

What does this look like when it is being done well within an after-school program? In order to help actualize each of these essential elements, the chart that follows lists a set of quality indicators for each that will help describe the element in operation.
ARTS-BASED, STUDENT-CENTERED AFTER-SCHOOL PROGRAMS...

Are Focused on Student Needs

- The programs and activities are designed to meet the developmental level of the students involved.
- There is recognition of individual learning styles and intelligence profiles, and these help inform program development.
- Students are given the opportunity to choose from among many alternative activities. The adults involved honor their choices.
- Students work in an environment that encourages risk-taking and are allowed to fail without the consequence of feeling like a failure.
- The arts are used as a lens through which all learning takes place.
- There are ample opportunities for and encouragement of self-reflection throughout the program.
- Activities and opportunities are provided that encourage creative expression and imaginative learning.
- Both peers and adults value the work done by students. Emphasis is on both process and product.
- Students are involved in inclusive groups where persons of a variety of ages, cultures, abilities and disabilities are encouraged to participate.
- All students are given the opportunity for leadership that is developmentally appropriate for them.
- Students are given the opportunity for goal-setting.
- There is special attention given to recruiting and meeting the needs of "at-risk" students. Activities are available that help them overcome obstacles and achieve success in other areas.
- Attention is given to the basic needs of students. This includes their need for snacks, rest, conversation and fun.

Offer Unique Opportunities for Imaginative Learning and Creative Expression

- Programs connect the arts with all other curriculum areas, enhancing learning across a variety of subjects and disciplines.
- Students are supported in their schoolwork through homework help and tutoring. These efforts may call upon the arts to help students see their work in new and different ways.
- Opportunities for arts-centered experiences are well planned and allow students to express their understanding in different ways.
- Programs are based in imaginative learning, providing a challenging and exciting environment that supports critical thinking, problem solving and collaboration.
- Students are exposed to and given the opportunity to choose from among a variety of disciplines including visual arts, music, theater, dance and creative writing.
- Students have the opportunity to experience a wide variety of cultural arts-based experiences with the focus on appreciation of diversity.
- The offerings are connected, whenever possible, with arts experiences within the regular school day. Opportunities are sought to link after-school experiences with the school curriculum.
- Enrichment activities help to enhance and stimulate the excellence offered to students. These might include, but would not be limited to, field trips to local cultural institutions and performances, artists-in-residence and opportunities to share with other after-school programs.
- Activities should be multi-dimensional and multi-layered, allowing students to become involved in one or more parts based on individual interests.
- Opportunities should stretch students to examine new and different experiences and to see common experiences in new and different ways.
- Programs should include opportunities for students to pursue experiences in artistic areas over time. The context of an after-school program allows time-intensive experiences to be available.
- Students are encouraged to use the arts as a vehicle for expanding their interpersonal and social skills.
- Technology is used as a tool to expand the horizon of the arts.
- All activities and opportunities are based on the premise that students need to be actively engaged in “hands-on, minds-on” activities in order to grow.
- Programs should respect the individual learning styles of students and provide opportunities that both meet and expand their learning styles.
- A child’s work is often play. Therefore, programs should seek to mingle and balance a sense of work and play that matches the student’s developmental level.

Employ and Support Quality Personnel

- Programs should actively recruit and maintain staff of diverse backgrounds, encouraging people representing a broad base of ages, genders, cultures and backgrounds to join in the collaboration.
- Since the relationship between the staff and students is a critical factor in the success of programs, staff should be well trained in dealing effectively with students.
- Allowance should be made for planning time for staff. This must include time for staff to collaborate on issues such as curriculum connections, links to the regular school program, and the inclusion of the arts throughout the program.
- Personnel should include qualified, trained artists as well as arts educators as part of the core staff.
- An ongoing staff development program must be implemented to help staff meet the needs of the changing student population, understand the role of the arts in the program, and find ways to integrate the arts into the core of the program.
- Opportunities should exist for students to work with and be mentored by community-based professional artists at a level appropriate to the developmental stages of the students.
- These community-based professional artists should be involved, whenever possible, in the planning of opportunities for the students.
ARTS-BASED, STUDENT-CENTERED AFTER-SCHOOL PROGRAMS...

Are Structured to Maximize Student Learning

- Programs should be structured to enhance student choice and creativity within a set of developmentally appropriate limits.
- Students should have the opportunity to work within an environment that encourages pleasurable experiences. Fun and entertaining opportunities create an atmosphere that fosters creativity.
- Activities and opportunities need careful planning in order to ensure multi-dimensional, integrated learning for students.
- Opportunities and experiences reflect a needed balance between active and quiet activities, responding to the individual needs of participants.
- There is a demonstrated continuum between the process of art and the final product. Both are honored within the setting, but the process is rich in the opportunities it provides.
- Activities offered to students are focused and purposeful. They lead to exciting, engaging outcomes for students.
- Program planning allows for a flexibility of design that stays true to the core mission of the program but also allows the ability to respond to emerging opportunities.
- Opportunities are present for students to work in a variety of groupings, with options for individual work also available.
- Activities planned encourage multi-age, multi-ability opportunities for students to collaborate.
- Students are presented with ongoing activities that they can pursue in-depth over time.
- A low staff-student ratio is present in order to facilitate the meeting of student needs and interests.
- Student-centered collaborative planning occurs on a regular basis among staff. When appropriate, students are also involved in the planning.

Engage Families with their Children

- Programs encourage parents to share information about student interests.
- Information regarding student experiences is shared with families on a regular basis.
- Artistic products are shared with parents and are accompanied by an explanation of the artistic process children explored in making them.
- Parents are encouraged to participate with their children in arts experiences planned specifically for parent-child interaction.
- Parents are invited to share their own experiences in the arts with the students.

Are Actively Supported by School Leadership

- Program administrators are knowledgeable about the power of the arts.
- Administrators are supportive of the arts and arts integration methods.
- Volunteers with an affinity towards the arts are actively recruited and work with students. Volunteers include people of diverse backgrounds and cultures.
- The facilitators and supervisors of the program have teaching experience or training.
- Programs have an on-site person who is the contact and connection with the regular school administration.
- Programs have oversight of their operation. They are accountable to a board or a representative community group for finances, personnel and programs.
- Programs have the support of the regular school. The principal and teachers are aware of the after-school programs and communicate regularly with after-school personnel.
ARTS-BASED, STUDENT-CENTERED AFTER-SCHOOL PROGRAMS...

Invite Collaborations with Community Partners
- Programs actively seek community partners supportive of the arts. Community partners help shape opportunities for students.
- Program facilitators work closely with community partners to establish mentorships that provide authentic arts experiences for students. These are designed to support the development of school-to-career skills.
- Program facilitators vigorously pursue links to cultural institutions within the community to extend opportunities for students.
- Opportunities for connections to cultural institutions/ agencies are developed that include the possibility of field experiences for students.
- School-community partnerships are developed that encourage students to use the arts to learn more about their own communities.
- Partnerships are developed with institutions of higher learning whenever possible. Such partnerships should facilitate the sharing of resources for teacher and after-school personnel training in the arts.
- Community partnerships should help develop a positive public perception of the power of the arts to transform after-school programs.

Are Committed to Ongoing Planning and Evaluation
- Program leaders are dedicated to creating programs that support the research findings in arts education.
- Ongoing evaluation of program offerings takes place on a regular basis. Data gained from evaluation helps inform program improvement.
- Time is set aside and utilized for staff planning. There is evidence of an ongoing planning process that enhances program offerings and is focused on the needs of individual students.
- Program development is guided by a long-range plan that contains a basic set of goals and objectives. Yearly action plans and strategies are developed that assist in achieving quality indicators.
- Consistency to mission is evident in the continuing development of programs. This mission is clearly articulated, with the arts playing a prominent role.

Leverage a Wide Variety of Resources
- Programs provide extensive arts resources (i.e., materials, books, technology) on-site to support programs as well as students' individual creativity.
- Transportation is provided, if needed. This allows students to not only access the program from their local school or home, but also allows for transportation to cultural centers and performances.
- The environment provided for arts activities contains supplies and facilities that support quality arts experiences, including but not limited to access to running water, ventilation, and tables to promote collaborative work.
- Technology is present and used as a tool to enhance programs and provide possibilities for arts exploration.
- Funding is sought from a variety of resources in order to provide for the sustainability of the program.
- A broad range of funders is pursued, including business, federal, state and local funds as well as foundation support.
- Funds are leveraged with expected partners as well as more unusual partners. Program designers think creatively regarding linkages that will enhance opportunities for students.
Making These Programs a Reality: Considering the Challenges and Possibilities

The danger of any standards-setting is that those attempting to design or implement a program may become disheartened in the process. Often the realities of individual situations cause people to abandon their goals, rather than approaching the standards one step at a time. The essential elements that have been suggested for arts-based after-school programs are grounded in the realities of practice. Below, each of the essential elements will be examined in light of the challenges that may be faced as they are attempted. These will be coupled with some of the possibilities that are seen for overcoming these obstacles. This section is designed to assist in assessing existing programs and in setting a plan for improvement. It will also help new personnel become more proactive as they approach the important task of designing and implementing programs.

ARTS-BASED, STUDENT-CENTERED AFTER-SCHOOL PROGRAMS ARE FOCUSED ON STUDENT NEEDS.

Challenges
Students come to us with a variety of strengths and needs. Those coming to after-school programs are often more diverse than you might find in the regular classroom, mixing ages and developmental levels with their abilities and interests. In addition, some of these students may be transient as family circumstances change.

Possibilities
There are several keys to opening up the possibilities in these areas. First of all, ongoing training of staff is a critical factor. Staff should understand the differences among students as well as a variety of ways to approach them. Knowledge of learning styles would be helpful.

Capitalizing on the interests of students will be helpful. For example, setting up centers with a variety of arts media available and giving students a choice of activity may give staff some insight into the interests of the students. It is important to remember that many students may not have a great deal of experience in the various art forms when they come to a program. Staff should help them see the possibilities so they may understand the many choices that are available to them.

Finally, staff must communicate regularly with both school personnel and parents. Both will provide valuable information about each student.

Providing student mentors or peer grouping arrangements can also help students develop and maintain interests in arts-based programs.
ARTS-BASED, STUDENT-CENTERED AFTER-SCHOOL PROGRAMS OFFER UNIQUE OPPORTUNITIES FOR IMAGINATIVE LEARNING AND CREATIVE EXPRESSION.

Challenges
Often facilities are limited and it is difficult to imagine that quality arts programs can take place. Supplies are needed to release the creativity of students. Staff knowledge in the arts and other curriculum areas is sometimes limited. Knowledge of what goes on in arts programs during the school day is limited.

Possibilities
Staff needs training in order to create opportunities for students. They should be given the opportunity to explore the arts in order to identify their own areas of strength. In addition, staff needs to capitalize on the strengths of parents and community members, many of whom will have gifts in the arts. Employing community artists will enhance the program’s creativity and will also link the students with important, positive role models.

Facilities often pose a major obstacle. This is where the creativity of staff must come into play. With this obstacle, there is a need to maximize existing space. Staff should investigate additional spaces available in the community. Sometimes local businesses can provide performance space with advance notice. Scheduling of activities with a balanced weekly plan in mind may also help staff use facilities more efficiently.

Communicating with local schools can be challenging but is necessary. Staff should contact the principal to ask for a regular contact person within the school. In addition, staff should ask for copies of the local arts curriculum and curriculum in other subject areas. This will help staff link their creative ideas with the regular school program.

Ultimately, staff training will be the key to maximizing the creative opportunities. Staff needs to be given support to work together and share ideas with each other. Their creativity will ultimately lead to creative opportunities for the students.

ARTS-BASED, STUDENT-CENTERED AFTER-SCHOOL PROGRAMS EMPLOY AND SUPPORT QUALITY PERSONNEL.

Challenges
Quality staff is often difficult to find. Consistency of staff is also a challenge. A combination of salary, benefits and working conditions can impact the ability to recruit quality staff. Often, time is not available for planning or training.

Possibilities
Community-based artists can often assist in leading classes when staff turnover is a problem. Artists can facilitate in-depth, ongoing projects with the students, in collaboration with other staff.

Staff training is an essential part of the success of a program, no matter how big or small, or how many years it has been in existence. This training should be focused on special topics. Having these sessions on videotape, complete with handouts for reference, might assist staff who need to review the training or who join the program after the presentation.

Although salary and benefits are hard to control, working conditions can often be altered. One of the easiest ways to begin this process is to honor and celebrate the achievements of the staff. Recognizing creative ideas, consistent attendance, and positive relations with students costs little and will go a long way toward creating a caring, creative environment.
ARTS-BASED, STUDENT-CENTERED AFTER-SCHOOL PROGRAMS ENGAGE FAMILIES WITH THEIR CHILDREN.

Challenges
Communication with parents is often challenging. Parents do not always pick up their children from after-school programs. Time availability also becomes a challenge as parents return from work.

Possibilities
Every opportunity should be taken to communicate with parents. If parents are not the ones who pick up their children at the end of the day, regular phone calls can assist in the communication process. Communication notebooks can be used to share information between home and the after-school program. Describing the events of the day or the week and encouraging the parent to comment help link home and the program.

Flexible timing should be arranged for student performances. Staff should be aware of the pressure of parents’ work schedules and arrange performances at the end of the program time. Parents should be surveyed to see what best fits into their schedules.

ARTS-BASED, STUDENT-CENTERED AFTER-SCHOOL PROGRAMS ARE ACTIVELY SUPPORTED BY SCHOOL LEADERSHIP.

Challenges
Finding program administrators with a background in the arts may be difficult. Keeping true to the mission of an arts-based program may be a challenge as time goes by.

Possibilities
Although it is ideal to have a program administrator with a background in the arts, finding a director with an understanding of the power of the arts to transform learning will help keep the program on track. Periodic evaluations of the program against the essential elements will keep the program progressing along the accepted mission.

ARTS-BASED, STUDENT-CENTERED AFTER-SCHOOL PROGRAMS INVITE COLLABORATION WITH COMMUNITY PARTNERS.

Challenges
Community partners are not always easily identifiable to administrators of after-school programs. Linkages with community cultural organizations and institutions take a great deal of time. Partnerships sometimes do not work well, based on the relationship of the partners.

Possibilities
Program administrators are encouraged to work slowly and develop one partnership at a time. Seeking the key decision-maker in the organization who can put ideas into action will help a partnership move ahead efficiently. Clarifying expectations for each partner at the beginning of a relationship will help avoid difficulties as the partnership proceeds.
ARTS-BASED, STUDENT-CENTERED AFTER-SCHOOL PROGRAMS ARE COMMITTED TO ONGOING PLANNING AND EVALUATION.

Challenges
Evaluation is often given a low priority. Even when it is done, the data gained from the process is not always used for program improvement.

Possibilities
Effective evaluation is best done in an ongoing way. This makes the task more manageable. One way to conduct ongoing evaluation is to use the elements in this report. Choosing one element to evaluate periodically will allow you to gather data and to make program adjustments.

ARTS-BASED, STUDENT-CENTERED AFTER-SCHOOL PROGRAMS LEVERAGE A WIDE VARIETY OF RESOURCES.

Challenges
Programs often look to traditional funders for money. Grant possibilities are sometimes missed due to lack of information or poorly written applications.

Possibilities
Program administrators should invest in a grant-writing course; it is money well spent. Keeping aware of grant possibilities within the community as well as those available through state and federal sources will help maximize the resources available to programs. Partnerships developed with community agencies and cultural institutions may help open the door to additional funding possibilities.
An Invitation to Share Ideas and Best Practices

Up to this point, this report has outlined the need for quality after-school programs in the arts; the current national climate and research; a list of essential elements and indicators that describe quality programs; and the challenges and possibilities for implementing after-school programs that incorporate the arts. The next effort of the task force is to accumulate examples of “Best Practice” in the area of arts-based, student-centered after-school programs that can be shared with the field. To that end, you are invited to submit information about your program, responding to the following:

Cover Page: Please provide the following information in a cover page and attach it to your narrative:
Name and Title of Contact Person
Address
City State Zip Code
Phone Number Fax E-mail

Name of Program
Name of Lead Agency, School, or School District Responsible for the Program
Names of Partnering Agencies, Schools, or School District(s)

Check off all of the items listed which apply to this program:
☐ After-School ☐ Weekend ☐ Summer ☐ School-Based ☐ Community-Based

Check off all arts forms included in this program:
☐ Music ☐ Visual Arts ☐ Theater ☐ Media Arts ☐ Literary Arts ☐ Dance

Summary Data
Indicate Ages of Students Participating in the Program _______________
Indicate Total Number of Students Participating in the Program Each Year _______________
Indicate Total Number of Artists Involved with the Program Each Year _______________
Indicate Total Number of Administrators and Volunteers Involved with the Program Each Year _______________

Narrative Description (3-5 pages)
Provide a summary of the program, including an overview of its structure, content, and communities served.
How long has the program been in place?
Describe how your program responds to the essential elements outline in this report. Give specific examples.
Describe how artists and arts organizations are involved in planning and implementing the program. How are artists selected and trained to participate?
Describe how the program supports or enhances the arts in the curriculum?
What partnerships are in place to assist the program?
What challenges have you faced and how have you overcome them?
What has your experience taught you about running successful arts-based, student-centered after-school programs?
What are your principal sources of funding for the program?

You may submit this information directly to the Kennedy Center. Mailed submissions should be sent to:
Kennedy Center Education Department, After-School Program Submissions, The John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566-0001. If you have questions or comments to share about this report or after-school programs, visit our web-site at http://kennedy-center.org/education
The following are a sample of the resources available to you as you consider arts-based, student-centered after-school programs.

**FUNDING RESOURCES**

—Twenty-first Century Community Learning Centers, U.S. Department of Education
  www.ed.gov.21stcccl or 1-800-USA-LEARN

—Afterschool.gov, U.S. Department of Education
  www.afterschool.gov (over 100 sources of federal funding)

—The Charles Stewart Mott Foundation
  www.mott.org

—North Central Regional Educational Laboratory
  www.ncrel.org

**ARTS RESOURCES**


—Arts Education Partnership and The President’s Committee on the Arts and Humanities. *Gaining the Arts Advantage,* Washington, DC: 1999.
  www.pcah.gov/gaa or www.aep-arts.org

  www.aep-arts.org


**AFTER-SCHOOL RESOURCES**

—Arts Programs for At-Risk Youth: How U.S. Communities are Using the Arts to Rescue Their Youth and Deter Crime. Washington, DC: Americans for the Arts, 1998. 1-800-321-4510


  www.wellesley.edu

ARTS EDUCATION IN PRACTICE
—Gallas, K. The Languages of Learning: How Children Talk, Write, Dance, Draw, and Sing Their Understanding of
—National Endowment for the Arts and the Center for Substance Abuse Prevention. Art Works: Prevention

LOCAL RESOURCES
(From the “Afterschool Action Kit,” U.S. Department of Education)
—YMCA: 1-888-333-YMCA,
  www.ymca.net
—Boys & Girls Clubs of America: 1-800-854-CLUB,
  www.bgca.org
—Girls Inc.: (212) 509-2000,
  www.girlsinc.org
—Camp Fire Boys & Girls,
  www.campfire.org
—4-H Council,
  www.fourhcouncil.edu
—Parks & Recreation Department
—Churches, synagogues and mosques
—Police Athletic Leagues
Endnotes


3. Dr. Ernest Boyer, President, Carnegie Foundation for the Advancement of Teaching, 1988 presentation to the Getty Center for Education in the Arts National Conference, Los Angeles, CA.


6. Ibid.


19. The Afterschool Alliance, *An Afterschool Factsheet*


31. Ibid.

32. Ibid.