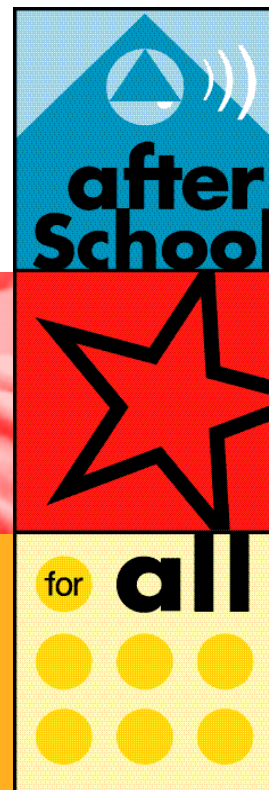


Expanding and Coordinating Cultural Education Opportunities in Out-of-School Time in Boston

Mendelsohn, Gittleman & Associates



Expand * Improve * Sustain

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Executive Summary

In this paper, we explore the role of arts and cultural programming in out-of-school time, with a focus on how the involvement of cultural organizations with after-school programs can be enhanced and better coordinated in Boston to provide more students with high-impact learning opportunities. We found that the city has a rich landscape of arts and cultural resources, and that there are many local examples of wonderful programming in the after-school hours. In order to build on existing resources and expand the reach of these opportunities, we recommend focusing on three areas: building a coherent local vision of arts and cultural education in out-of-school time through strong, visible leadership; creating an infrastructure to support the development of collaborations between arts and cultural institutions and after-school programs; and increasing support for partnership formation and curriculum development.

During the course of this research project, we conducted 29 interviews with after-school program providers, arts and cultural organization staff, and leaders and funders in the field, and held three focus groups with a combined total of over 40 people. In addition to this primary data collection, we examined websites and literature databases for relevant research to inform our analysis, to present a context for our findings, and as a source of information about model programs, both local and national. Finally, we utilized a database that has been compiled simultaneously with our own research by the City of Boston's Office of Cultural Affairs cataloging arts and cultural education opportunities in out-of-school time in Boston.

Our review of the research found a strong body of evidence linking arts and cultural education to academic achievement and positive development. Both researchers and educators observed that involvement with the arts is correlated with increased student achievement (Catterall 1997), and that schools with strong arts programs often report high test scores (Winner 2001). Importantly, the association between arts involvement and academic achievement is especially strong for economically disadvantaged students (Catterall 1997; Darby 1994). Our review also included research about best practices in the area of arts and cultural education, which both draws on broader understandings of youth development and quality programming, and highlights a number of particular characteristics: high standards and opportunities to succeed, sustained engagement, opportunities for active



and reflective learning, youth involvement, and healthy adult relationships and quality instruction. In this context, the importance of strong partnerships between arts and cultural organizations and after-school providers becomes clear, as the creation of authentic and high-impact arts and cultural learning experiences requires expertise in both arts content and youth development.

Through our interviews and focus groups, we identified several challenges to improving the coordination of cultural organizations with after-school programs in Boston. First, interviewees identified a lack of coordinated, visible leadership at high levels making arts and cultural education a priority, thereby causing the arts to be among the first funding areas hurt in tough economic times. Second, there is not an effective system for the sharing of information among providers, cultural institutions, individual artists, and the general public in the area of after-school arts and cultural programming. And, third, there is the sense in both communities that the two types of organizations operate in relatively separate worlds, with different funding streams, distinct constituencies, and divergent priorities.

With the goal of creating a system in Boston to expand high-impact arts and cultural learning opportunities for children during out-of-school time, our recommendations build on Boston's current assets in this area, are solidly rooted in models of effective practice, and address the existing challenges. First, current and potential leaders in this area should be called upon to articulate a clear vision for arts and cultural education in after-school time among Boston arts and cultural institutions, after-school programs, relevant governmental offices, and funding organizations. Such an effort would include goals in three tiers: to raise public awareness about the importance of arts and cultural education; to attract support from the wider funding and business community; and to increase the involvement of the larger and more visible cultural institutions. A second recommendation is to create a centralized brokering entity to assist programs and institutions in doing the work of providing enriching arts and cultural opportunities in partnership. The tasks of this entity would include information centralization, partnership development, training, and convening supporting constituencies. Third, we recommend expanding support for partnership development and sustained engagement by increasing joint funding opportunities, developing resource-sharing mechanisms, and supporting curriculum development and implementation.



We have found that a great deal of exciting work is being done by arts and cultural organizations on behalf of children in after-school programs in Boston. However, financial support and, even more importantly, leadership and commitment, are needed if our recommendations are to be implemented in such a way that arts and cultural organizations can successfully partner with out-of-school time providers to provide the types of educational opportunities needed by the city's children.

Introduction

Topic and Research Questions

In this paper, we explore the role of arts and cultural programming in out-of-school time with a focus on how the involvement of cultural organizations with after-school programs can be enhanced and better coordinated in Boston to provide more students with high-impact learning opportunities. In order to address these issues, we have sought to answer the following questions:

- From research and experience, what constitutes effective practices in cultural education programs and partnerships?
- What is the current state of cultural education opportunities for youth during out-of-school time in Boston?
- What are the major challenges for achieving effective practice and expanding quality cultural education opportunities in Boston?
- How can some of these challenges be overcome in both the short term and long term?

Methodology and Scope

The analysis presented below is based on three primary sources of data: interviews, focus groups, and a review of research and organizational literature. We completed 29 semi-structured interviews with after-school program providers, arts and cultural organization staff, and leaders and funders in the field. We also conducted three full-length focus groups with a combined total of over 40 people representing a range of stakeholders in arts and cultural education, and visited an additional meeting of arts and cultural organization leaders to present our research and ask for input. A complete list of interviewees



and focus group participants can be found in Appendix A, and Appendix B contains examples of the interview and focus group protocols. After compiling notes from each interview and focus group, we analyzed the body of data as a whole, drawing out both themes and contradictions that ultimately make up our major findings in this paper.

In addition to this primary data collection effort, we examined websites and literature databases for relevant research, both to inform our analysis and to present a context for our findings in the structure of the white paper itself. We also used the web as a source of information about model programs and organizations, local and national. Finally, we utilized a database that has been compiled simultaneously with our own research by the City of Boston's Office of Cultural Affairs (OCA) cataloging arts and cultural education opportunities in out-of-school time in Boston.

We wanted to note the choices we made regarding the emphasis and scope of this research project. First, given that the Learning Goal of Boston's After-School for All Partnership is to promote the integration of high-impact learning into after-school programs, we have focused on arts and cultural education experiences as they broadly affect learning and development. It is our supposition that arts learning is academic learning: that the skills and experiences embedded in learning through arts and culture provides students many avenues to develop skills necessary for academic success. Among some art educators, however, there is concern about framing the arts in an “instrumental” way, as a vehicle to academic achievement (Winner 2001). We recognize that learning the arts has inherent value, and that some young people will go on to be artists by vocation and/or avocation. However, the Partnership has been formed in the context of a national climate focused on student achievement, and has as an explicit goal raising the learning impact of after-school activities. Given this context and our assumptions noted above, our primary concern here is with arts and cultural programming as it affects general academic and social development.

Second, in this document the term “cultural organization” refers to a wide variety of groups, both small and large, that focus on subjects such as the performing and visual arts, history, literature, film/video, media, architecture, and the interpretive sciences. Arts and cultural education can take many forms, and the range of opportunities available is potentially quite large. The framework below attempts to capture the universe of cultural opportunities



for youth in Boston by types of programming and organizations that are the entry points for many children to access such opportunities. Our analysis and recommendations will focus on the intersection between enrolled programs (full time for elementary and middle school age children) and exposure, experiential and extended engagement activities in arts and culture, as well as resources and professional development opportunities to support cultural programming for children (see shaded area in the following chart). This distinction is not intended to minimize the value of other types of programming, but rather to acknowledge the other important purposes of after-school programming: meeting the needs of working families, providing safe environments during non-school hours, and assisting children with academic and social development. Our choice is also consistent with our focus on the impact of cultural programming on broader learning and development rather than on mastery of an artistic form. Other types of cultural programming will also be included in our research (see patterned area), but in a secondary manner. Given our charge from the Partnership, we have also focused our analysis on programming that happens during the after-school hours rather than summer programming. However, many organizations provide year-round activities and our findings and recommendations may also apply to summer activities for children.

Finally, the context in which we conducted our study was influenced by the budgetary processes of state and local government during the period of our research. During the summer of 2002, the Massachusetts Cultural Council sustained a 62% cut, bringing their budget from \$ 19.1 million to \$ 7.3 million. These cuts significantly impacted the resources available to arts and cultural organizations across the city and most certainly contributed to interviewees' perspectives on the cultural arena in Boston and the environment for resources to support recommendations. We have worked to present data and recommendations that transcend the political and economic environment of the day, but it is important to note this context as a backdrop to our work.



		TYPE OF PROGRAMMING				
		Full time enrolled OST programs for elementary and middle school age youth with arts/cultural focus	Full time enrolled OST programs for elementary and middle school age youth with arts/cultural component	Enrolled OST programs for high school age youth with arts/cultural focus	Other elementary and middle school age OST programs (independent, fee for service, part time art/cultural programs)	Other OST arts/cultural programs for all ages (stand alone, one time, short term activities)
SCOPE OF SERVICE	Professional Development and Resources to support cultural instruction				+	+
	Single Exposure Events (field trips, performances, one time activities)				+	+
	Unit-based Activities (artist residencies, learning kits, sequential instruction for a finite period of time)				+	+
	Competency-based Ongoing Activities sequential instruction in one facet of the arts e.g. dance, instrumental music, poetry over a longer period of time				+	+
	Advanced Study Instruction intended to develop expert skill in one facet of the arts					

The Role of Arts and Cultural Programming in Promoting Learning

Before examining effective practices in this area, we will briefly review the research literature linking arts and cultural education to academic achievement and positive development. Both researchers and educators have observed that involvement with the arts is correlated with increased student achievement (Catterall 1997), and that schools with strong arts programs often report high test scores (Winner 2001). In a large national study of the impact of community based out-of-school programs, Shirley Brice Heath found that, despite being more “at-risk”, youth involved in arts-based programs showed even higher gains in their academic and personal lives than those in programs categorized as sports/academic or community involvement (Fiske 1999). Importantly, the association between arts involvement and academic achievement is especially strong for economically disadvantaged students (Catterall 1997; Darby 1994). While there is still much to be learned, researchers suggest a number of different paths through which arts/cultural programming can promote broader positive development.

Cognitive Skill Development

There are a large number of studies documenting a relationship between the practice of particular art forms and the development of widely applicable cognitive skills. These relationships range from the very specific (e.g. music’s influence on perception and mathematical understanding) to the more general (e.g. the role of imagery in the development of cognition) (Catterall 1997). A recent large-scale meta-analysis of existing research found that causal links had been clearly demonstrated between learning music and increased spatial reasoning capabilities, and performing drama and improved verbal skills (Winner 2001). In the social sciences, establishing that one phenomenon causes another is much more difficult than showing a correlative relationship, and therefore these results are particularly impressive evidence of the academic learning impact of the arts.



Access to Learning for a Range of Learners

Howard Gardner's well-known idea of "multiple intelligences" suggests that different people learn better through different mediums (Darby 1994). Arts and cultural programming can give children with learning styles not compatible with traditional classroom practices the opportunity to access learning, some perhaps for the first time (Catterall 1997; Fiske 1999).

Increased Motivation and Engagement

Students who are otherwise disengaged from school and community organizations can be encouraged to participate and motivated to stay involved through arts/cultural programming (Catterall 1997; Fiske 1999). A growing body of research supports the theory that the arts can be particularly important in promoting resiliency and school persistence among low-income and minority youth in urban settings (Darby 1994).

Self-Worth and Self-Efficacy

Some children who do not succeed in traditional classrooms are able to excel in the arts, which can then become a bridge to success in other areas (Fiske 1999: 11). Involvement in the arts can help build a positive sense of self, an indispensable foundation to healthy social development and academic achievement.

Highlights of Research about Arts Education and Learning

High arts-involved students in the lowest socioeconomic status (SES) quartile narrow the academic achievement gap with higher SES students.

- 30.9 % of 12th grade low SES, high arts-involved students scored in the top 50% in math and language
- 23.4% of their low arts-involved peers scored in the top 50% on the same standardized test (Fiske 1999)

Drop out rates are correlated with levels of arts involvement among all students, even when controlled for socioeconomic status. High arts-involved, low SES students close the drop out gap with higher SES but low arts-involved students. (Fiske 1999)

Young people who participate in the arts for at least three hours on three days each week for at least one full year are:

- 4 times more likely to be recognized for academic achievement
- 3 times more likely to win an award for school attendance
- 4 times more likely to win an award for writing an essay or a poem (Heath 1998)

Connection to Community

Many arts activities, especially performance arts, promote a sense of community and shared purpose (Catterall 1997; Fiske 1999). By allowing young people to feel part of a group, as well as connecting them to adult role models and mentors, arts/cultural programming provides important resources for positive development and achievement.

Preparation for Work

Study in the arts can provide job skills for students wishing to pursue careers not only in arts and cultural settings but in a wide range of occupations. A recent report by the New England Council found that the “creative cluster”, which includes those organizations whose work is rooted in arts and culture, supports 245,000 jobs in the region, more than the region’s software or medical technology sectors (New England Council 2001). Arts and cultural programming also develops more broad-based job skills critical in the evolving workplace. Participants in arts programs learn how to generate ideas, bring those ideas to life, and communicate those ideas to a larger audience – all highly valued skills in today’s “idea” economy (Fiske 1999). In fact, a new brief prepared by the National Governors Association’s Center for Best Practices encourages governors to consider arts education as “a cost effective way to build the workforce of tomorrow”, citing the impact of arts-based programming on skill development and academic success (National Governors Association 2002).

The base of research showing the relationship between arts education and broad learning and development, including academic achievement, is quite voluminous. We heard these ideas about the power of the arts to promote learning and positive growth echoed in our interviews and focus groups as well. However, it is important to point out that much of this research is correlative rather than causal. The challenge of showing causality is inherent in studying complex human phenomena, and should not be taken as evidence that a relationship does not exist. It is important, though, to understand it as a limitation of the existing research.

It should be noted that there are a number of carefully compiled compendia of research on arts and learning, as well as a recent large-scale quantitative meta-analysis of relevant studies. Given that these larger summary projects combine studies that have been chosen by experts in the field to represent

high-quality, rigorous work, we have relied heavily on these sources rather than explore the thousands of studies in the field individually.

Finally, while a wide range of cultural programming is included in the scope of this white paper, we have focused this review of research particularly on arts education. The literature in this area is especially rich, and highlights the unique ways in which arts programming can impact learning. Other kinds of cultural education opportunities, such as those offered by historical sites, interpretive science institutions, and libraries, are not found in the literature as a distinct body of research, but rather fall in a more diffuse way into the categories of experiential and project-based learning. The research on learning in the arts, however, provides a very useful window into understanding the impacts of other cultural education opportunities. For example, programming in the interpretive sciences supports projects in which learning is motivated mainly by intrinsic interests, curiosity, exploration, manipulation, fantasy, task completion, and social interaction. It provides an experiential base and motivation for further engagement as well as increased knowledge about career opportunities in the related fields (www.erh.nsf.gov). These elements bear striking similarities to the opportunities available in arts education, an example of the essential relevance of the pathways to learning identified in this section in a wide range of cultural education contexts.

Effective Practices: Programming, Partnerships, and Coordination

Characteristics of Quality Arts and Cultural Programming

Research about best practices in the area of arts and cultural education both draws on broader understandings of youth development and quality programming, and highlights the unique context of arts and cultural education. Again, the literature on experiential and project-based learning provides useful insight. Steve Siedel of Harvard's Project Zero cites the six critical ingredients of project-based learning, developed by Adria Steinberg, as factors that also support effective arts learning: authenticity, academic rigor, applied learning, active exploration, adult relationship, and assessment practices (Fiske 1999). We will not attempt here an exhaustive review of effective practices in experiential learning, but rather will describe the major themes that emerge particularly from the literature on quality arts and humanities programming.

High Standards and Opportunities to Succeed

The programs that have the greatest impact on children and youth are those that consistently strive for excellence in performance, production, and exhibition, utilize high quality instruction, and use public standards and audiences to measure that excellence (Coming Up Taller 1996; Heath 1998). These programs are committed to providing opportunities for all of their members to succeed, and are equally committed to maintaining the authentic nature of that success. As one program director interviewed by the Coming Up Taller researchers said, "The youngsters do need positive reinforcement, but they know when it's real and when it's just part of the curriculum" (Coming Up Taller 1996). In the context of arts education, opportunities to perform, show, or sell their work to larger audiences is a critical ingredient of creating an environment of high standards that fosters full engagement, learning, and participation by young people.



Safe Havens

In order for young people to meet the challenges posed by public standards of excellence, it is critical that programs operate in an environment of both physical and emotional safety (Fiske 1999; Coming Up Taller 1996; Heath 1998). Physical safety and comfort involves the site's location, facilities, and accessibility to public transportation (Coming Up Taller 1996). Creating an atmosphere of emotional safety requires setting ground rules to allow for relationships and the free expression of ideas (Heath 1998; Coming Up Taller 1996). Heath points out that risk is a key element of the arts – and a key factor in the impact of arts on youth development – and that creating a safe space within which that risk can take place is a crucial task for an arts program (Heath 1998).

Sustained Engagement

Extended engagement with the artistic process during individual sessions as well as expanded program length both have the potential to increase learning impacts (Fiske 1999). Our focus groups and interviews particularly emphasized the importance of continuity and extended programming efforts, and we heard repeatedly that integrated partnerships with arts and cultural organizations were far more effective than one-time educational opportunities such as field trips and performances. Interestingly, when we asked people what the most effective models of arts and cultural programming are (artist residencies, learning kits, master classes, etc.), most emphasized that any of these strategies have the potential to be high-impact learning activities or relatively low-impact diversions. The determining factor is not the strategy itself, but the extent to which arts and cultural activities are integrated into thoughtful, long-term curricula.

Artists for Humanity: Authentic Sustained Engagement

In Artists for Humanity's four-year paid apprenticeship program, teens work with experienced artists in a broad range of fine and commercial arts to provide products and services to the business community.

Youth serve on a peer evaluation review board that conducts monthly evaluations of members' attendance and work. They meet with prospective business clients, target audiences, and work directly with artists and business advisers.

The vibrant, yet business like environment stresses team-oriented projects and mutual respect. The 80 young people involved in AFH create unique works of art that have generated more than one million dollars in sales since 1996.

Active and Reflective Learning

Effective programs provide young people with access to hands-on involvement with the arts, giving them opportunities to participate directly in the range of activities involved in an artistic process (Coming Up Taller 1996; Fiske 1999). In addition, it is important for children to engage in ongoing reflection and critique of their work, both individually and in public or group settings (Fiske 1999). Heath has shown that by participating in this kind of critical dialogue, young people develop important language and thinking skills that transfer to other areas of their academic and adult lives (Heath 1998). In addition, reflective processes can encourage children to become more self-directed learners, increasing their intrinsic motivation (Fiske 1999).

Youth Involvement

Allowing children and youth to accept positions of responsibility across the organization is another important factor in a successful program (Heath 1998; Coming Up Taller 1996). Heath points out that in economically strained communities, the most effective arts programs may be initiated by charismatic adults, but are rarely sustained without the ongoing input and leadership of local young people (Heath 1998). In addition, much of the learning impact of these programs comes from young people taking on responsibility and multiple roles (Heath 1998; *Coming Up Taller* 1996). The Coming Up Taller report found that those programs that are most successful with at-risk youth have voluntary participation, enhancing the perception that the program is “not-school” and encouraging an atmosphere of engagement and personal responsibility (*Coming Up Taller* 1996).

ZUMIX: Youth Involvement and Community Engagement

A key component of ZUMIX is that young people become involved in the organization as a whole, in both program and administrative efforts. This helps them develop business skills and instills in them a sense of ownership, responsibility and pride.

For example, Music in Maverick Square, a free six-week summer outdoor concert series which celebrates blues, jazz, salsa, samba, reggae, and big band music, uses the arts as a method to build community and reaches out to multi-cultural audiences of all ages. For these activities, ZUMIX participants do much of the organizing, technical support for the performances, and raise funds for the event.

Through ZUMIX, youth involved with music make strong positive changes in their lives and their community.



Adult Relationships and Quality Instruction

As in all out-of-school programs, quality staff and the development of meaningful adult-child relationships are critically important for learning and development, and quality programming requires significant staff development (Fiske 1999; *Coming Up Taller* 1996; Heath 1998). In arts and cultural programming in particular, it is especially important that young people come into regular contact with experts, be they professional artists or scholars of a relevant field (*Coming Up Taller* 1996; Heath 1998). Providing opportunities for children to work with professionals is connected to the fostering of an atmosphere of excellence and the authenticity of the learning experience.

Engagement of the Larger Community

Effective programs are able to engage community leaders and resources to build both investors and audiences for their work (Fiske 1999). Programs may create partnerships with local cultural institutions, using facilities, staff, and professionals in their own work; or groups may partner with nearby community centers and neighborhood groups to provide entertainment to community members (Heath 1998). In addition, the impact on children is enhanced to the extent that programs can involve parents in coming to shows, visiting exhibits, etc. (*Coming Up Taller* 1996).

While these characteristics are key general principles, there are also important developmental differences that influence the implementation of arts programming at various age levels. Children ages 5-9 require consistent, thoughtfully structured, and well organized programming. Staff for this age group should be well trained in child development and curriculum development. After-school program staff told us that programs serving middle school age children (10-14 years old) need to offer more choices and selection of activities than programs that are primarily serving the youngest group. Programs for middle school age children should offer a wide range of different types of workshops and experiences, to reflect the varied interests and needs for diverse forms of expression that this age group desires. Identity formation issues and experimentation are aspects of this age group that can be supported in a safe and healthy environment by art-based after-school programs that understand the needs of this population. Effective program models for middle-schoolers should encourage healthy growth and development opportunities without being overly structured and rigid.

Our interviewees consistently told us that older youth (ages 15-18) require after-school programs that are more flexible, allow for choice and individual growth opportunities, and offer paid stipends. Heath's research emphasizes the importance of sustained and meaningful youth participation, reporting that in effective arts-based programs, teens were given the opportunity to develop ideas, bring those ideas to life, and communicate those ideas to an audience (Heath 1998). In a recent study of youth in Boston, teens articulated that their growth and learning were dependent on their ability to engage in experiential learning, and to have choices that represent skills and opportunities they are interested in. In addition, they want a greater voice in the after-school programs in which they participate (After-School Programs in Boston: What Young People Think and Want 2002). For many of these young adults, making money is an important aspect of their role in their families, and as such, it is essential that programs for this age group understand this requirement and provide stipends that can compete with the minimum wage jobs that these older youth would otherwise be seeking.

Characteristics of Strong Arts and Cultural Education Partnerships

In the context of these characteristics of high-impact programming, the importance of strong partnerships, particularly between arts and cultural organizations and after-school providers, becomes clear. Arts and cultural organizations are uniquely positioned to provide the substantive expertise, facilities, and public location necessary to create authentic arts and cultural learning experiences that involve contact with experts, public audiences and exhibitions, deep engagement by young people, and embeddedness in the larger community. After-school programs already have in place an infrastructure and access to young people and their staff has the expertise in youth development and learning that is equally critical to the development of integrated, high-quality programming that offers sustained and meaningful learning experiences. The resources that each of these types of organizations brings to the table makes partnering in this effort logical, efficient, and effective.

Developing and maintaining partnerships of any kind is never easy work in itself, however, and there are a number of obstacles that arise particularly in the context of thinking about arts and cultural institutions and youth organizations. Siedel has pointed out that art education partnerships in schools often suffer from a kind of “double marginality”: education is marginal to many arts organizations, and the arts are seen as peripheral in many educational settings (Siedel 2001). While this is less of an issue for some cultural and historical organizations that think of themselves as also having an educational mission, it certainly applies to arts-based organizations and out-of-school programs. As part of understanding effective practices in this area, one must begin to think about what makes effective partnerships, so we would now like to briefly address what some of those characteristics are.

In a study of school-based art education partnerships, Siedel et. al. identifies the following characteristics of partnerships that “survive”:

- clarity about the primacy of the goal of student learning to their mission;
- deep personal commitments to the educational power of the arts;
- regular attention to the “lug nuts of sustainability”: relationships, goals/values, leadership, funding, advocacy, educational quality, and documentation/evaluation;
- broad base of ownership and investment throughout the organizations (not just the leaders/initiators); and
- willingness to change, listen, and learn (Siedel 2001).

KidsArts! and BLO: A Committed Partnership

KidsArts! hosts a Boston Lyric Opera artist-in-residence program, now in its third year. The program for third through fifth graders consists of visits from two cast members and a pianist to demonstrate opera singing and give a preview of the show, the education department to talk about the nature of opera and the costume manager to do a costuming project.

As part of this program, KidsArts! families have the opportunity to attend a special kid-friendly production of Donizetti's opera, Daughter of the Regiment.

This successful partnership is largely the result of the commitment of program director Susan Mack and the generous support of Kiera Wilhelm, the BLO's Director of Education, who has kept this program going since its inception

When partnerships between out-of-school programs and arts/cultural organizations incorporate these types of characteristics, the resulting effects can have a positive impact on children's learning.

Our interviews and focus groups yielded some important insights into the characteristics of quality partnerships that build effective programming for children. Both arts and cultural institution staff and after-school providers tended to frame relationships as the key component of partnering. They emphasized the importance of staff from both organizations developing personal, face-to-face relationships with each other, getting to know each other and each other's organizations, and building trust and understanding. Providers especially emphasized the importance of these relationships being between equals, with both organizations participating in the conceptualization, design, and implementation of programming. Many people noted that partnerships are inherently dependent on the competency and capacity of the management within each organization, and that well-organized, committed, skilled, and open-minded managers on both sides make for better partnerships than less experienced, overwhelmed staff.

One of the major strengths of partnerships between arts and cultural organizations and after-school programs is the variety of skills, resources, and experience each brings to the table. However, precisely because these two groups do have different orientations and knowledge, cross-training is an essential element of effective

Hawthorne Youth and Community Center: Relationships that Work

The list of partnerships that Hawthorne Youth and Community Center engages in reads like a who's who of arts, cultural, and civic organizations across the city. The New England Aquarium, First Night, and Massachusetts Cultural Council all mention director Sam Sadd as a key example of effective partnership.

What makes it work from the partners' end?: Sam is there for the kids, is committed to extended engagements and activities, is aggressive at getting additional opportunities, and does the best with what she has.

Sam does face challenges when building partnerships, particularly the operational issues related to schedules and arrival of children to the program and how that interfaces with the cultural institution and transportation among them.

What makes it easy to partner from her perspective are the relationships and flexibility on the part of the cultural institution in making things happen for children.

joint programming. In our interviews and focus groups, providers emphasized that to create high-impact learning experiences, artists and cultural organization staff needs to have an understanding of child development and how to work with kids no matter what their substantive area of expertise.

In addition, providers said that even those cultural institutions and artists that have experience in the education field need to be oriented to the unique strengths, limitations, and culture of the after-school setting in contrast to traditional school environments. From those at cultural organizations we heard that after-school providers need to be educated about the positive impact of arts and cultural programs and what quality looks like in this context. In addition, all expressed a need for training at multiple levels of the organization about what the role of each organization and various staff should be in order to set clear expectations in the partnership.

It is important to note here that these are general characteristics of effective partnerships, and that there are a wide range of models for actually structuring an effective programmatic relationship. As we have seen in the data as well as in the profiles so far, there are a number of very successful and quite different models in Boston. For example, the Kits for All program is a partnership between the Children’s Museum and Boston Community Centers (BCC) which involved staff at 30 BCC after-school programs in a year-long training and technical assistance project to support them in using the Museum’s learning kits as high-impact learning tools. (See Appendix C for more details.) This is an example of a large cultural institution providing resources to a large after-school organization to implement high quality curricula with a relatively large number of children. KidsArts! is a small after-school program focused on the arts that maintains a full staff of artist-teachers. They are able to use partnerships with multiple cultural organizations to complement and enrich the daily arts instruction at their site, fitting various offerings into an integrated curriculum. There is wide agreement, then, that both small and large institutions have an important role to play in the out-of-school time arena, and an effective system for expanding and coordinating partnerships will recognize and encourage different organizations to be involved in appropriate ways.

“Joint planning is essential (to partnership building), so that both institutions feel invested in the agreed upon program and how it’s carried out.”

Director, community-based program

Models for Coordination and Expansion

There are a number of organizations, both local and national, which provide illustrative examples of systematic efforts to coordinate and expand offerings in arts and cultural education for children during the out-of-school hours. These models include a wide array of structures in which services can be coordinated, thereby increasing the effectiveness and efficiency of the service delivery system to provide the largest number of children with the highest quality of programming. Below we will discuss a number of effective coordinating strategies: brokering and economies of scale; training, technical assistance, and resources; shared facilities and staff; and centralized information. We will reference specific examples of each strategy here – and more detailed descriptions of these models are provided in Appendix C.

Brokering and Economies of Scale

There are a number of examples of models that provide opportunities for after-school programs and cultural organizations to access each other in an easier and more cost-effective manner than individually connecting with one another. With a centralized entity serving as broker and convener, the costs in both time and money of creating and maintaining partnerships is minimized for individual artists, institutions, and after-school providers.

One local model of bringing to scale arts and cultural education partnerships through brokering is the Associated Grants Makers (AGM) Summer Fund Cultural Day. The purpose of this annual event is to facilitate access to arts and cultural institutions for summer camps in Boston. Camp staffs who attend receive “vouchers” with which they can “purchase” field trips, tickets to performances, etc. from participating cultural institutions. This program is a good example of how a structural entity can improve the collaboration of out-of-school time providers (in this case, summer camps) with local cultural institutions by playing the middle-man role and facilitating an easy and cost-effective way for the three worlds (providers, cultural institutions, and foundations) to work together. The model serves as a useful structure that could be expanded to include the kinds of high-impact learning activities and curricula that are the focus of this analysis.

Another local organization that illustrates the potential impact of a brokering model is the Arts Resource Component (ARC) of Arts in Progress, created in collaboration with the Office for Cultural Affairs (OCA) and Parents United

for Child Care (PUCC). When fully operational, ARC worked to improve the quality and availability of arts programming for children during non-school hours by serving as a clearinghouse, catalyst, and broker for connecting Boston's out-of-school programs to cultural institutions, artists, and the arts community. Because ARC worked with dozens of programs and matched them with cultural education experiences, they were able to hire artists to work a significant number of hours per week and coordinate deployment of those artists. Artists had a way to connect with programs, and programs had a place to go to get connected with artists who had been screened and prepared for work in an after-school setting. In addition to facilitating initial connections, ARC staff played a continued role in supporting partnerships between artists or cultural organizations and programs, and many from both groups told us that this kind of “hand-holding” was crucial to the success of the partnership and the creation of effective joint programming. Staffed by one coordinator at approximately three-quarter time, nearly 75 Boston programs benefited from the services of the Arts Resource Component over a seven year period. Again, this is an excellent example of how having a third-party structure facilitating partnerships can maximize both efficiency and effectiveness.

While the Kits for All program does not involve a third party, it represents another model of maximizing both the reach and quality of programming through centralization and economies of scale. Boston Community Centers (BCC) is a large organization which oversees over 30 after-school programs. The Children's Museum was able to extend the reach and impact of their resources by working with this umbrella organization that could provide coaching and oversight to program sites. The dual role of oversight and coaching/support by BCC staff helped ensure wide participation by Community Centers across the city. With a budget of only \$27,000, over 65 people from 30 different programs participated in 30 professional training sessions, offering over 1650 young people access to interesting, engaging learning activities.

One of the most successful examples of bringing arts and cultural programming to scale by brokering and centralization is the Gallery 37 program in Chicago. This nationally recognized program offers job training in the arts, opportunities for arts-related employment and mentoring relationships with professionals, providing jobs to more than 4,000 Chicago youth each year.

Gallery 37 has been able to maintain the quality of its programming, while expanding the number of young people it can serve, in part by implementing a replicable model of service delivery while using neighborhood structures and organizations as delivery sites, thereby maintaining a community-based approach. The visibility and scale of the program has also been an aspect of what has allowed Gallery 37 to attract extensive corporate and city support in a way in which small, independent programs are usually unable to do.

Centralized Information

The centralization of information about arts and cultural education can be conceived of as part of a brokering model. Arts in Progress, for example, published a guide to arts and cultural education opportunities, and, more importantly, had staff available to serve as a source of information about partnership opportunities to both providers and cultural organizations. The state of Delaware's Division of the Arts, as part of their brokering role in arts education, has developed an excellent website that serves as a user-friendly source of information (www.artsdel.org/education). In addition to listing arts education research, national resources, and arts organizations in the state, the website includes a list of artists who have gone through a selection process to qualify for participation in the program. Each listing provides detailed information about their professional backgrounds and potential ways their work could be integrated into curriculum, allowing programs to have ready access to a range of potential partners who have ideas and experience and have been selected as providing quality instruction to students. Like the AIP model, the Delaware model includes staff support of information centralization, directing website users to call the Arts in Education Coordinator with further questions.

Training, Technical Assistance, and Resources

A second strategy for the coordination and expansion of high-quality arts and cultural programming in after-school settings is the provision of a full complement of training, technical assistance and resources to program staff. As became clear in our discussion of effective programming and partnerships, training and planning are critical element of maximizing the learning potential of arts and cultural education. The Kits for All program and ARC, both discussed previously, provided training, technical assistance, and resources as a core component of their activities. Another effective local model is the

Design It! pilot project, in which six science centers in six cities, including Boston, and over thirty community-based after-school programs, pooled their knowledge about science and engineering, community concerns, and organizational resources to implement a new engineering curriculum in an after-school setting. The resulting curriculum provides after-school staff with a combination of training, materials, and follow-up assistance in tailoring activities to individual sites and focusing on the learning process throughout the work. Providing all of these elements together has been cited as critical to the successful implementation of project-based and experiential learning that is at the heart of cultural education opportunities. Coordinated efforts that provide this package benefit from the economies of scale in providing these resources to a number of programs at a lower per incident cost and are able to build a community of learning for the adults responsible for educating children.

Shared Staff and Facilities

Models that create opportunities for sharing staff and facilities allow programs to reach more children and build bridges with key partners that increase the programming options available for the students they serve. One example of effective shared staffing that has already been alluded to is the Arts Resource Component. Because ARC could coordinate with a single artist to do simultaneous residencies at multiple sites, the per residency cost was lower than if each individual after-school program had sought out services from the artist on their own. Such block-booking made each residency more cost-effective for programs while at the same time providing advantages to artists in securing opportunities to work with children.

Another effective local model of staff sharing is the Citizens Schools Fellows Program. This model attempts to address the challenge of identifying, training, and retaining quality after-school staff, and also provides an opportunity to help bridge the gap between after-school programs and cultural institutions through shared staffing. In the afternoons, Teaching Fellows develop and teach academically based experiential curricula for teams of 9-14 year olds at Citizen School's after-school programs. In the mornings, they work at partner organizations (such as a museum) where they develop curricula, organize community outreach, and act as trainers and teachers. This sharing of staff helps to attract and retain high quality staff who might

go elsewhere if the positions were only part-time, and assists in cross-fertilization of ideas in both organizations about how to best serve children in out-of-school time using the range of resources available.

A well-known national model of facility sharing is the Arts Partners in Residence (APnR) Program in Chicago, which supports arts organizations and artists in need of administrative, storage, studio, gallery, and performing facilities by providing park space and resources in exchange for arts organizations and artists providing cultural programming in the parks. This project demonstrates that innovative resource sharing can benefit both the cultural community and children and youth who use out-of-school time programs. Gallery 37 also uses shared facility resources such as schools and community centers to provide large numbers of youth with arts related job-training opportunities.

Sustainable Funding Structures

Finally, there are a number of program models that provide high quality program services to an expanded number of children by contributing to a sustainable funding structure. Again, Gallery 37 is relevant in this regard, as it has created a highly successful funding structure based on corporate partnerships between individual corporations and community-level training sites with artist mentors. Another example of a program with sustainable funding is the Young Aspirations/Young Audiences (YA/YA) program in New Orleans, which produces income through the creation of art by participating youth. By its sixth year of operation, YA/YA teens had generated more than a quarter-million dollars by selling art and doing graphic design contract work. In addition to providing incredible opportunities for public standards of excellence, youth participation in all aspects of the organization (including business management), and financial rewards to the young people themselves, this model is generating an increasing percentage of the organization's revenues. Locally, Artists for Humanity provides another example of revenue generation through the sales of youth art, and United South End Settlements has just initiated a program called Studio 566 based on the Gallery 37 model.

Conclusion

In this section, we have presented the characteristics of high-impact arts and cultural learning activities, the qualities of effective partnerships between after-school programs and cultural institutions, and a number of coordinating strategies for promoting the expansion of high quality cultural education opportunities. In the next section we will describe the existing state of arts and cultural education in out-of-school time in Boston, before going on to address some of the particular local challenges that present obstacles to maximizing both the learning impact and the reach of arts and cultural programming.

Context: Arts and Cultural Education in Out-of-School Time in Boston

Introduction

As the research discussed above indicates, arts and cultural education are uniquely positioned to promote learning, particularly for students not reached by traditional classrooms or academic programs. Boston is a city with a wealth of cultural and artistic resources, and there are a number of ways in which these resources are currently being brought to bear on out-of-school time. In this section we will outline the current status of after-school arts and cultural programming for Boston children and youth, drawing on data from the OCA database as well as our interviews and focus groups.

Limitations of the Data

First, we would like to make mention of the data from which much of the information in this section is drawn. In conjunction with this research project, the Office of Cultural Affairs of the City of Boston has been creating a database cataloging arts and cultural education opportunities in out-of-school time. The cataloging effort has uncovered a rich variety of offerings and now includes 179 different organizations, many of which offer multiple programs. Because of the large number of programs, the data collection effort has taken longer than expected, and at this writing the data collection is not yet complete. Of the 152 listed organizations that are not Boston Public Library branches, the database contains programmatic information for 100, and 64 of these have been contacted personally to get program details and confirm information.

While we believe that enough of the major arts and cultural activities in the city are captured to allow us to discuss some tentative trends, this data should not be considered final at this point. We will offer below some preliminary findings, and then suggest some possible directions for future analysis that the Partnership may want to do once the database is completed.

Preliminary Findings

The data shows that there is a rich landscape of arts and cultural education in Boston, and that some of these resources are already being used in very effective ways during out-of-school time. The profiles and descriptions of local programs have already captured some of this breadth, and the findings from the data amplify and round out the picture of after-school arts and cultural programming in Boston. The data also points to two areas in particular which hold untapped potential for expanding the provision of high-impact arts and cultural learning experiences: sustained engagement and partnership. As discussed in the previous section, sustained engagement is one of the critical factors in quality programming, and partnerships between arts and cultural institutions and after-school programs can be an extremely effective way to create meaningful learning experiences. Focusing on these two areas at a systemic level could have a significant impact on expanding the kinds of quality offerings exemplified by some of the existing local programs.

The results of the data collection effort to date show the range of arts and cultural institutions in Boston that are available as educational resources for the city's young people. Of the 100 non-library organizations for which we have programming information, about 56 are cultural organizations, ranging from large, high-profile institutions such as the Museum of Fine Arts and the Museum of Science to small, community-based organizations such as Spontaneous Celebrations in Jamaica Plain and the Charlestown Working Theatre. The content of cultural offerings also represents a broad spectrum, including history (e.g. Paul Revere House, Museum of Afro-American History), interpretive science (e.g. Boston Nature Center), dance (e.g. Boston Ballet, Jeannette Neill Dance Studio), visual arts (e.g. Isabella Stewart Gardner Museum, Institute of Contemporary Art), music (e.g. Community Music Center, Boston Lyric Opera), film and video (e.g. Boston Film/Video Foundation), architecture (e.g. Learning by Design), literary arts (e.g. Grub Street Writers), media arts (e.g. BNN Multimedia Center), theatre (e.g. Wang Center for Performing Arts, Huntington Theatre Company), and traditional

art (e.g. Cooperative Artists Institute). Higher education institutions that specialize in the arts (e.g. Berklee School of Music, Massachusetts College of Art) offer another resource for arts and cultural programming. Some of the organizations represent specific facilities like museums and historical sites, while others are less geographically tied to a particular building (e.g. MYTOWN, First Night). There are also a number of organizations that don't fit into any of these categories, such as the Museum of Transportation and Zoo New England. In addition to the above group, the 27 branches of Boston Public Library included in the database also have a range of after-school offerings, including reading clubs, storytelling, theatre performances, film and video classes, and arts and crafts. Together, these institutions represent a strong arts and cultural infrastructure which is already contributing to after-school learning and which has the potential to be built upon in ways that could expand programming opportunities and learning impact substantially.

The data also reveals the number of after-school organizations already taking advantage of some of these resources to implement arts and cultural programming as a component of their full-time services to young people. According to the data collected so far, at least 24 community based or school based out-of-school time organizations include an arts or cultural component in their programming, and a number of these organizations (e.g. YMCA, Boys and Girls Clubs) represent multiple sites. This group of organizations represents a wide range in terms of the level to which an arts and cultural component is infused into their programming. For example, there are some community and school-based after-school programs that participate in activities such as First Night's Neighborhood Network, which are considerably less intensive than programs such as United South End Settlements and Federated Dorchester Neighborhood Houses that have multiple partnerships with arts and cultural organizations and have well-developed and relatively intensive programming in this area.

Finally, there is a smaller group of organizations (nine in the database) which have an explicit cultural focus in providing after-school programming to children and youth. This group includes several small programs like KidsArts!, a full-time after-school program which uses artists as staff as well as builds partnerships with cultural institutions, and ZUMIX, an East Boston organization that offers songwriting, technical training, and instrumental and vocal music programs to about 200 students. There are also a number of

groups that partner with schools and community-based organizations to offer specialized arts and cultural programming, some in addition to their own independent offerings (e.g. 96 Inc., New England SCORES).

In addition to the organizations which offer programming directly, there are a number of organizations that have played important roles in coordinating and facilitating arts and cultural offerings in out-of-school time in Boston. The most directly relevant effort has been the Arts Resource Component, described previously. The more general efforts to coordinate after-school programming undertaken by Parents United for Child Care and the 2:00-to-6:00 After School Initiative also clearly impact this area. The work of these organizations has laid the groundwork for the kind of systemic approach to coordinating programming that the Partnership is interested in, and it will be important to consider building on their work as efforts move ahead.

Clearly, the OCA database indicates that the overall landscape in terms of arts and cultural resources for out-of-school time is quite rich. Our interviews and focus groups also reflected the sense that there is “a lot going on” in Boston in this sector. However, we also heard consistently the feeling that there is a lot of potential that remains untapped. One of the ways in which providers talked about feeling limited in this area is by having knowledge of and access to largely one-time cultural events (e.g. museum visits, performances) rather than more meaningful programming allowing for integrated and sustained engagement by students. The second area that providers identified as holding untapped potential is in terms of partnerships. While all acknowledged that there are some examples of very fruitful partnerships in the Boston area between after-school programs and arts and cultural institutions, many providers felt that many more, and higher quality linkages, would enhance programming substantially.

An analysis of the OCA data offers some insights regarding both the intensity of programming as well as the structure of partnerships. Of the organizations described in the database, the majority offer at least some programs that are classified as unit-based (artist residencies, learning kits, sequential instruction for a finite amount of time) or competency-based (sequential instruction in one facet of the arts over a longer period of time) in addition to a range of exposure activities (field trips, performances, one-time activities). We found,

therefore, a fair number of opportunities for relatively sustained engagement in after-school arts and cultural opportunities in Boston. Nonetheless, there is room for more development of these high-impact learning activities. In addition, the fact remains that providers don't know about the existing opportunities and/or do not feel they have access to them.

One segment in which there appears to be particular room for expansion of sustained engagement programming is among the historical sites. In the database, five of the major historical organizations in the city (Paul Revere House, Museum of Afro-American History, Old South Meeting House, USS Constitution Museum Foundation, and Freedom Trail Foundation) are identified as offering exclusively exposure level activities. Yet in our focus group with four of these institutions and the Society for the Preservation of New England Antiquities, we were especially impressed by their level of commitment to education (despite lean staffs, all have a full-time education director) and their interest in becoming more involved in meaningful out-of-school time programming. In addition, these organizations have a cooperative ethos among them and seem open to partnerships, potentially representing one of the concentrations of untapped potential in Boston.

The OCA data also offers a number of potential insights in the area of partnership building. First, a number of cultural institutions have created partnerships with the largest networks of after-school providers (e.g. YMCA, Boys and Girls Club, Boston Community Centers). Some of the cultural institution staff who we interviewed said that it was easier to work with one organization and therefore impact a large number of young people through that existing infrastructure than to create partnerships with multiple small programs. A second trend in the data is that a few independent providers (e.g. Hawthorne Youth and Community Center, Federated Dorchester Neighborhood Houses, KidsArts!) have partnerships with multiple cultural institutions, but it is much rarer for other independent providers to be included. Although our interviewees and focus group participants talked about the value of neighborhood-based partnerships between smaller local cultural institutions and community-based youth organizations, there are no identifiable partnerships of this type in the database so far (which is certainly not to say that none exist, but their absence in the database may indicate their relative scarcity).

Finally, a significant number of the cultural institutions offer programming that is identified in the database as independent (fee-for-service, part time offerings not associated with an enrolled after-school program). At least 20 of the cultural organizations identified in the database to date offer exclusively independent programming, and many more have only limited components of their programming that is offered in the context of an enrolled structure. If this finding remains accurate as more data is collected, it is especially important because the group offering primarily independent programming includes such large institutions as the Museum of Fine Arts and the Wang Center for the Performing Arts. The OCA data supports the opinion expressed by many of our interviewees that some of the large cultural institutions in the city have not engaged in partnerships at a level to match their size, stature, and resources, and represent another untapped potential for the out-of-school time field.

The prevalence of part-time, independent offerings by cultural institutions has significance for the Partnership in a number of ways. First, these offerings do not meet the other needs that after-school programs fulfill for parents and children, especially the need for full-time care. While independent offerings may be appropriate for older teens, the vast majority of these organizations are serving 5-14 year olds through independent part-time programs. Therefore, a limited number of children can take advantage of them. Second, it is clear from our review of effective practices that to have broad learning impact, arts and cultural programming is best embedded in a program with a number of other qualities (e.g. youth leadership, safe space). A once or twice weekly ballet class is less likely to have as many of the qualities that increase learning impacts than a program integrated within the structure of a full-time after-school setting. Independent offerings are an important part of the arts and cultural education landscape, especially in an environment in which many children do not have access to full-time programming. However, expanding the engagement of these institutions into partnerships with after-school providers could increase access to these opportunities for a wider range of children, and could also increase the broader learning impact of arts and cultural offerings.

Directions for Further Analysis

As discussed above, these findings are only preliminary at this point given the status of the database. The information being collected is quite rich and detailed, and we encourage the Partnership to follow up with OCA when the data collection process is complete. In addition to verifying, modifying, or expanding on the preliminary findings we have presented, the Partnership may want to follow several other avenues of investigation, including questions of distribution of programming by age, neighborhood, and racial/ethnic group.

There is some information available in the data about age distribution. Of the 88 organizations for which the data includes age information, 46 serve children across the full range of ages from 5-19, providing opportunities for continuity of programming and opportunities for children to move up within an organization. Of the remaining 42 organizations, 19 offer programs to 15-19 year olds, 30 to 10-14 year olds, and 19 to 5-9 year olds. This data does not support the belief that middle-schoolers are generally underserved by after-school programs. This middle group gets pulled into programs that serve a range of ages either at the bottom or at the top, as very few programs serve exclusively 5-9 year olds or 15-19 year olds. However, it should be noted that this data does not capture the number of children served by each organization, nor does it deal with quality or age-appropriateness of programming, questions the Partnership may want to further explore.

A distributional concern we heard is that cultural institutions are clustered in particular neighborhoods, and that these neighborhoods tend to not be the areas which have the highest populations of children. This is particularly relevant for after-school programs which serve children for two to three hours a day, and therefore are limited in their ability to access sites that require time-consuming travel. While the data collected to date does show some indications that cultural programming is indeed unevenly distributed by neighborhood, the data in this area is not yet complete enough to make definitive conclusions about which areas are most underserved. As the data is collected and mapped, this will be an area that the Partnership may want to explore. Comparing the neighborhood programming information against data about neighborhood size and concentration of children could also point to gaps in services. In addition, examining the types of offerings in each

neighborhood (both by content in terms of dance, music, etc. and by scope of service) could offer even more specific information about differential access to programming for different groups of Boston children.

Finally, while the OCA database does include a section for collecting demographic information about programs (including number of children served as well as gender and ethnic breakdowns), at this writing, full demographic information is included for only 20% of the programs, making it impossible for us to draw even tentative conclusions in this area. However, if this information collection is completed successfully, this data could offer some important insights into which groups of children in the city may be most underserved in this area.

Conclusion: A Unique Opportunity for Out-of-School Time

What emerges from our research is the sense that arts and cultural programming represents a rich opportunity for out-of-school time in Boston in a number of ways. First, as the research discussed in the previous section shows, and our interviews and focus groups echoed, arts and cultural education can have a significant impact on the learning and social development of children in all age groups and at varied developmental levels, particularly for groups that may not be reached by more traditional academic approaches. In addition to increasing their ability to reach more children and reach children in a different way, partnerships with arts and cultural organizations can allow after-school programs to leverage a range of financial and substantive resources in the Boston community.

Finally, arts and cultural programming is an ideal medium for celebrating diversity and reaching children from various ethnic and linguistic backgrounds, an important goal of many after-school programs who are serving the increasingly diverse population of youth in the city. Arts and cultural programs help children to understand different people and the traditions and symbols that have meaning to them. These programs can be internationally appreciated, can help overcome the limits of different languages, and bridge the gaps in a diverse and complicated world. Across the board we heard from after-school educators, artists, and staff that arts and cultural curricula are a great medium for reaching children who speak different languages and whose families originate in different countries. Rather than seeing diversity as an obstacle to implementing successful programming, all identified arts and

cultural programming as an important solution to the challenge of serving diverse populations. Arts education has also been identified as particularly effective in reaching children with a range of special needs, both physical and emotional.

It is clear that there is a wealth of resources for arts and cultural education in Boston and that expanding and better coordinating the links of after-school providers to these resources has tremendous potential to increase the reach and learning impact of programming. In the following sections we identify some of the particular challenges for Boston in expanding quality programming and partnerships, and offer recommendations to begin to overcome some of these obstacles.

Challenges

Introduction

In the context of the rich landscape of arts and cultural resources in Boston, and building on understandings of effective practices and partnerships, we will identify some of the major challenges to expanding and coordinating high learning impact arts and cultural activities in out-of-school time. The following findings emerged from our analysis of the interview and focus group data, showing remarkable consistency throughout, a sign that there is a reasonable amount of consensus about what challenges exist in this field.

Prioritization and Leadership

In our interviews and focus groups, many of the staff of cultural institutions told us that they believed that city and state officials and recognized community leaders generally do not prioritize arts and cultural programming and that when budget cuts are necessary, the arts always are significantly affected. The severity of the recent 62% budget cut to the Massachusetts Cultural Council for a program that makes up such a small percentage of total state spending was cited by a number of interviewees as an example of the lack of support for arts and cultural priorities. Funders also told us that they felt that the arts were often the first to be cut in tough economic times, and that they felt pressure to reduce their support for arts and cultural programming in the current fiscal and policy environment. Despite the recognition of some

notable individual and organizational efforts, there was the general sense among our interviewees that Boston does not have enough coordinated, visible leadership at high levels making arts and cultural education a priority.

Providers especially emphasized the impact of the current focus on measurable academic outcomes and testing in exacerbating the lack of prioritization placed on arts and cultural programming. We heard in our focus groups and interviews that there is increased pressure from parents for their children to demonstrate improvement in individual test scores and grades, as well as for organizations to demonstrate measurable academic outcomes as a direct result of their programming. Homework time, tutoring, and test preparation have become an increased priority for parents, and programs have responded. As a result, there is less opportunity and time available for other forms of after-school programming such as arts and cultural education.

The pressure on providers to focus on traditional academic instruction is not just from parents, but also from funders. We heard from foundation staff that they feel increasing pressure to allocate more of their financial support to programs that can demonstrate academic outcomes measured by test scores and grades. As a result of this data driven pressure, some foundations have already shifted their funding priorities to minimize their support for arts and cultural programming. Funders said that the research documenting the far-reaching learning impacts of arts and cultural education had not been brought into the public debate with enough force and visibility to counter the perception that these are peripheral to the main agenda of teaching students basic academic skills. Many we talked to saw the lack of public understanding about the value of arts and cultural education and the absence of strong, visible leadership as a significant barrier to expanding arts and cultural programming in out-of-school time in Boston.

Decentralized Information

Another theme that we heard very strongly is that while there is a lot of activity in the area of after-school arts and cultural programming in Boston, there is not an effective system for the sharing of information among providers, cultural institutions, individual artists, and the general public. This hampers the expansion of high-quality programs and partnerships in a number of ways.

First, there is a general lack of public visibility of the programming and resources that exist in the city, creating a situation in which some rich opportunities are underutilized through sheer lack of knowledge. In particular, smaller cultural institutions who do not have the capacity to do large-scale public relations felt that they were not able to reach the range of audiences or participants that they would like in out-of-school time. Second, both providers and cultural institutions told us that when they wanted to develop arts and cultural programming, they did not know of a centralized place they could go for information about best practices and specific program ideas. While some people were aware of resources in this area, many felt that the information that is available is scattered and not easily or obviously accessible. Finally, the various players in this arena all told us that they did not know how to find potential collaborators. One artist told us of a quite creative idea she had that she wanted to do as a residency in an after-school program, but she did not know where to go to find programs that might be interested. Cultural institutions and after-school providers expressed the same frustration at not having a centralized resource to provide links.

While there was some knowledge about past and recent efforts at information centralization, including the AIP Resource Directory, the overwhelming feeling was that while websites and books are important tools, they cannot replace knowledgeable personnel. Interviewees said they want a person or an office to call both to find out about potential collaborations and to get support during the process of forming and developing partnerships. It became clear very early in our research process that the lack of an effective, accessible, and user-friendly system for arts and cultural organizations, after-school programs, and individual artists to share information is a major barrier to the expansion of quality arts and cultural programming in Boston.

Separate Worlds

In addition to the general challenges of reaching the standards of effective partnership identified previously, a number of barriers specific to building relationships between cultural institutions and after-school providers emerged from our research. The overall sense from both communities is that the two types of organizations operate in relatively separate worlds, with different funding streams, distinct constituencies, and sometimes divergent priorities.

A number of providers pointed out that, while there are a few funding opportunities for joint programming, a majority of funding directed to after-school programs is quite distinct from that directed to arts and cultural institutions, even if there is funding in both areas for arts and cultural education. This funding structure combined with the lack of effective information sharing creates a system in which organizations tend to approach program development in this area individually rather than collaboratively. One provider told of a situation in her neighborhood in which a relatively large arts institution embarked on a public effort to increase its after-school educational offerings at the same time that a youth organization several blocks away initiated a major art education program, each in an individual effort that could have probably been made both more efficient and more effective for children through collaboration.

Another issue we heard about is a class/cultural divide between the two communities, which can often present challenges for these two types of organizations working together. In particular, how they manage and even fete their supporters and constituents is a significant difference the two worlds face. We heard from one youth organization that in their effort to partner with a local arts organization, the planning of an opening event led to the question of whether they should serve strawberries dipped in chocolate (as the arts organization usually served their constituents) or pizza (as the youth organization usually served). Community-based organizations serving neighborhoods and children told us that they feel that the arts organization can be out of touch with the needs of the community and more concerned with attracting high-end donors.

Finally, in a world of scarce resources, there is a tension in the field of cultural education between exposure and rigor, quality and quantity. Arts organizations are often committed to offering highly rigorous programs rather than offering programs that provide exposure to more children but with less depth. Many out-of-school providers, and in particular the larger ones that serve hundreds of children daily, feel the pressure to serve a larger number of children and expose as many as possible, even if it means that fewer get the opportunity for more in-depth arts experiences. This tension was one that partnerships between these two types of organizations often face.

As we have discussed previously, partnerships between cultural institutions and after-school providers have the potential to draw on the strengths and resources of each to provide high-quality learning experiences for young people in a particularly effective and efficient way. There is, however, a gap between these two worlds, and bridging that gap is one of the barriers to creating collaborations that can expand arts and cultural education opportunities in out-of-school time in Boston.

Structural Constraints

There were a number of concerns that were raised that related to the broader world of out-of-school programs in general, and were not specific to arts and cultural education. In particular, the issues of staffing and logistical limitations (such as hours of service and transportation) came up repeatedly as constraints to effective arts and cultural programming. Any effort to expand cultural offerings must do so within these limitations.

The ability of after-school programs to form effective collaborations with arts and cultural organizations is limited by their internal capacity and the broader staffing challenges that affect the overall out-of-school time field. Staff turnover and inadequate staffing, for example, impact the ability to dedicate staff time for activities such as relationship building and long term planning. In addition, staff training is hampered by turnover, an issue for the entire field of childcare. While workforce development is a long-term priority for both the Partnership and the field in general, in the short-term, the staffing situation in after-school organizations represents a significant challenge to expanding quality cultural program offerings.

In addition, the implementation of quality arts and cultural programming is hampered by a number of structural constraints of the after-school setting, including location, hours of service, and facilities. We heard that field trips take too much time, and as such, many programs can't take advantage of offerings by arts and cultural organizations unless it is during school vacation or summer times. The after-school hours of 3:00 to 5:30 are sometimes too short in which to plan a program, and cultural organizations feel that children are too tired after a full day of school to be transported to their organization's site, to then turn around and have to get back in time for their pick up. Also, public transportation takes too long and many smaller arts and cultural organizations don't have adequate staff to send someone to the after-

school program site to implement a program there. These logistical constraints compound the other challenges that have been mentioned and can further impede the goals of effective collaboration and partnership building.

Recommendations

Introduction

The recommendations below are presented with the underlying goal of creating a system in Boston to expand high-impact arts and cultural learning opportunities for children during out-of-school time. We have tried to present recommendations that build on Boston's current assets in this area, are solidly rooted in models of effective practice, and deal with the challenges and limitations presented in the previous section. We envision a well-organized, integrated system of partnerships and collaborations between after-school providers and arts and cultural institutions, who together create a high-quality, comprehensive services system. In this section, we describe three areas of recommendation: leadership and vision, building infrastructure, and supporting quality program strategies. Each contains several sub-recommendations and specific implementation strategies that all contribute to this vision for a system of cultural opportunities.

Area for Action 1: Leadership and Vision for Arts and Cultural Programming

An effort should be launched to articulate a clear vision for arts and cultural education in after-school time and to catalyze a commitment to this issue among Boston arts and cultural organizations, after-school programs, relevant governmental offices, and funding organizations. This effort needs to include leaders from these constituencies and should draw on existing research and advocacy efforts to accomplish the following objectives: raise public awareness about the importance of arts and cultural education; attract support from the wider funding and business community; and increase the involvement of the larger and more visible cultural institutions.

Raise Public Awareness of the Learning Potential of Arts and Cultural Education

Current and potential leaders in the field of arts and cultural education and out-of-school programs will need to be organized and galvanized to become involved in publicizing the issue and the supporting evidence of these programs' successes. There are a number of examples of other educational policy issues that have moved to the top of the agenda as a result of leadership and increased awareness of research in the field, including the surge of interest in community service learning in the early 1990s. In this case, research that demonstrated the positive impact of these models on the learning experience existed, but was not widely known. Educational leaders came forward and made the topic a priority through campaign efforts to publicize the research and emphasize the potential benefits for children, resulting in local and national initiatives, increased funding, and public policy action on the issue. By committing to the importance of arts and cultural education as part of the campaign for increased out-of-school time opportunities, the Partnership can more effectively advocate for additional investment in this arena.

Solicit Support of Boston's Corporate Community and Additional Funders

The attraction of broad-based support from both private and corporate funders is a critical ingredient to both the long-term sustainability and increased visibility of arts and cultural programming. Success in drawing in a broad cross-section of corporate and private funders has been one of the cornerstones of Gallery 37's success and its ability to reach so many children. The Partnership should work to solicit the support of Boston's corporate community and additional funding partners for arts and cultural education in out-of-school time.

Research has shown that increased arts activity promotes positive economic development for cities and as a result, corporate leaders should have a vested interest in supporting the arts in addition to a motivation to improve learning outcomes for Boston's children. Additionally, partnerships with after-school organizations provide corporations with potential new marketing opportunities. Corporate sponsorship of specific initiatives (for example, of the development and distribution of a particular curriculum package) would allow corporations to gain increased marketing and public awareness of their commitment to the needs of Boston's children while contributing to the cultural richness of the city to which they want to attract and retain workers.

Corporate engagement can happen in a variety of different ways. As mentioned above, corporate sponsorships could be publicly tied to specific curriculum initiatives. In addition, the STIP program in Boston has built a successful model of corporate-sponsored arts-related job training for high school age youth similar to the Gallery 37 mentorship model. Again, potential corporate partners should be identified who would be interested in sponsoring job-training initiatives for teens tied to specific arts institutions. Through these job-training sponsorships, stipends can be provided to teens that are learning important job skills, while corporations again receive increased public acknowledgement.

Expand Engagement of Boston's Larger Arts and Cultural Organizations.

As has been described, Boston is home to a rich arts and cultural landscape that includes a number of large and prominent institutions. While many of these institutions are involved in after-school programming to some degree, a number of them appear to be primarily involved in independent activities and are not perceived as contributing to the after-school community to the extent that their stature and resources indicate they could be. As suggested previously, drawing these organizations into more coordinated efforts with full-time after-school providers has the potential to increase both the accessibility and the learning impact of programming. Soliciting a deeper commitment to after-school learning from these organizations is also an important part of creating visible leadership on the issue.

Many cultural institutions already receive substantial support from corporate and foundation donors, both from individuals and through organizational funding. With increased awareness on the part of this community of funders regarding the need for increased cultural opportunities in out-of-school time, corporate funders should influence these organizations to utilize this support to better serve the needs of children during out-of-school hours. Corporate funders and leaders should explicitly link their support of these arts and cultural institutions with priorities such as increased partnerships with after-school programs.

Recently, a number of Boston's most prominent cultural institutions formed an Arts Education Consortium to share ideas about implementing arts education. The formation of this group demonstrates that there is an interest

among these organizations in contributing to the learning of Boston children, and may be a mechanism through which the Partnership can influence the direction of the educational agendas of these organizations.

Strategies for Implementation

There are a number of national resources that can be used to inform and ignite a coordinated vision for out-of-school arts and cultural education in Boston. Americans for the Arts (www.artsusa.org/public_awareness), Coming Up Taller (www.cominguptaller.org), and the National Governors Association Center for Best Practices (www.nga.org) can all serve as excellent resources for organizing and implementing an effective campaign.

We recommend a three-tiered approach in order to get this type of public education and awareness campaign started. The first tier of support and leadership should come from the participating partners in Boston's After-School for All Partnership itself. These fourteen partners have already stepped up and publicly announced that they have made supporting after-school programming a high priority. In order to move forward with an agenda of capitalizing on the rich opportunity that arts and cultural education represent for out-of-school time, some configuration of the partners should go further and state publicly that cultural education will be made a top priority by their organizations.

The second tier of support should come from other corporate and philanthropic funding leaders in Boston. According to the "Financing Our Children's Future" guide produced by the Boston 2:00-to-6:00 Initiative, of the approximately 38 private funders with a priority in the field of out-of-school and youth programming in Boston, 21 also have an interest in the area of arts and culture. As part of the public awareness and campaign activities, an effort should be made by Partnership members to reach out to their colleagues in other philanthropic institutions and help them see ways to support their priorities more synergistically by funding cultural programming in out-of-school time. This will help bring a more diverse set of funders to the table and potentially provide additional resources to the field. Corporate and business leaders who have demonstrated an interest in investing in arts and cultural institutions in Boston should be identified and approached about becoming part of this initiative. A steering committee comprised of business leaders could be created to help publicize the impact of arts and cultural education on children on out-of-school programs.

The third tier of this strategy is a structured and well-conceived public relations campaign to educate the public about the far-reaching impact of arts and cultural education. This effort would connect city and state leadership, corporate leadership and the public together with increased awareness and energy directed at legislative and funding re-prioritization. This public relations campaign would have clear objectives and timelines, and would include the use of press releases, media kits, a website, and newsletters.

To implement this recommendation, funding will be required to support some staff time and the costs associated with convening and public relations (publicity, printing, mailing, media, etc.). However, this effort would not require an enormous financial investment. Instead, leadership and time commitment from those individuals who believe that this is an issue which should be more front-and-center on the public agenda would be required. Many of the recommendations that follow can be implemented without such a leadership and advocacy effort. However, based upon our findings, we believe that without more visible leadership and a stronger vision, efforts to expand arts and culture in the out-of-school system will likely have marginal impact.

Area for Action 2: Building Infrastructure to Support Expansion of Arts and Cultural Programming

A coordinating entity should be established to focus on building opportunities for arts and cultural education in after-school programs, with responsibility for a number of key activities. This entity would have four primary functions: information centralization, brokering and mentoring partnerships, staff training, and the convening of supporting organizations.

Information Centralization

One of primary functions of this entity would be serving as a centralized source of information for after-school programs, arts and cultural organizations, and artists. As described in the previous section, the lack of such a centralized information system is currently one of the major gaps in Boston. As a clearinghouse for after-school arts and cultural education, the proposed entity would collect and maintain information about current activities and events, best practices and program ideas, available facilities, funding sources, and opportunities for collaboration and partnership.

There are a number of recent efforts at information centralization that could be used as a starting point for this particular work, including the AIP Resource Guide and the data currently being collected by OCA. As important as collecting the information is making it as accessible, widely known, and as user-friendly as possible. While the creation of a resource booklet and/or a website (perhaps modeled on the Delaware example described earlier) are important components of an information centralization strategy, the successful models in this area address the need we heard in our interviews for knowledgeable staff to maintain, publicize, and broker the information.

Brokering and Mentoring Partnerships

A second closely related function of this entity should be the brokering and mentoring of partnerships between after-school programs and arts and cultural organizations. Given the largely separate worlds in which these two groups operate, having staff who are adept at working with both educators and artists and can help build bridges between the two groups is an important part of building sustainable partnerships that effectively draw on the resources of each to create high-impact programming. In addition, as discussed earlier, brokering can be a very effective model for coordinating partnerships in a relatively cost-effective way.

Training

A third function of the proposed entity should be to provide training to staff and management to both types of organizations, as well as to individual artists who are interested in working with children in out-of-school time programs. As discussed earlier, high-impact arts and cultural learning requires quality instruction from well-trained staff, both program staff and collaborating artists or arts and cultural organization staff. In addition, specialized cross-training is an important part of successful partnership and effective programming. The proposed entity would be responsible for assessing what types of training are needed, identifying appropriate trainers and delivery sites, and publicizing and coordinating these trainings to the after-school and arts and cultural communities. While current efforts to consolidate and coordinate training in the after-school field, such as the ongoing work by the Boston 2:00-to-6:00 After-School Initiative, could be used as a starting point, there are additional training needs and audiences specific to the arts and cultural education field.

Convening New Resources

The entity should also work to convene and build relationships among other audiences that remain largely untapped resources for this field. One example is supporting and expanding internship opportunities for college students to work in the out-of-school time field. College interns, in particular those who are studying art, education, art therapy or the humanities, can be a wonderful resource for after-school programs, providing essential support and skills to children while working towards a degree. This entity should seek out ways in which Boston-area colleges and universities could partner more effectively with after-school programs to provide these types of opportunities to their students, as well as explore other potential collaborations.

Strategies for Implementation

While the entity we are recommending is not modeled on any single existing organization, it draws on the coordinating strategies of information centralization and brokering. Work in this area should certainly build on the knowledge and experience of the local organizations that have been part of previous efforts, including Arts in Progress (AIP), Parents United for Child Care (PUCC), and the Office of Cultural Affairs (OCA). It is possible that the four recommended functions could be divided up and distributed among existing organizations. However, this type of a decentralized structure would be more likely to continue the current state of confusion and inadequate information sharing among the interested organizations. Therefore, it is our recommendation that one central organization be responsible for the oversight and management of these functions.

The structure of this organizational entity will depend largely on how the Partnership decides to proceed with regard to the broader recommendations being developed. If a coordinating structure for after-school programming is to be created, the coordination of arts and cultural programming could be integrated into that body. A new stand-alone organization could be created, a choice which may require more dedicated resources. Or, new staff could be funded to carry out these functions as part of an existing organization, a choice which would require some careful analysis of the advantages and disadvantages of different placement choices.

Whatever the structure, our findings indicate that these functions need to be carried out by staff dedicated specifically to arts and cultural education in

out-of-school time, and not by staff with larger general responsibility in one or the other. The bridging of these two worlds requires specific knowledge and skills, and the development of effective partnerships requires a significant investment of time. We recommend that to carry out the four functions discussed above, 1.5-2.0 dedicated FTE staff would be required. The planning process to establish such an entity would need to include opportunities for broad-based participation by both the arts and cultural and the after-school communities as well as a thorough assessment of existing resources.

Area for Action 3: Expanding Quality Program Strategies Through Partnership Building and Sustained Engagement Opportunities

While there are some excellent models of quality program strategies throughout the city, there is a need to more systemically support the elements of these individual models in order to reach more children, more efficiently resource arts and culture in out-of-school time, and respond to the operational strengths and weakness of both types of organizations. Based on our review of the research about the characteristics of quality programming that impacts learning, as well as on our findings about the current status of arts and cultural programming citywide, we have identified two particular programming areas to target: partnership building and curriculum development. By fostering these areas, funders could have an important impact on the coordination and expansion of arts and cultural education opportunities in after-school programs in Boston.

Increase Joint Funding Opportunities

While some funding has existed specifically for joint programming efforts between after-school programs and cultural organizations (through the Massachusetts Cultural Council, for example), as discussed earlier, the funding streams for the two groups of organizations remain largely separate. We have emphasized throughout this paper the advantages of collaboration, both for efficiency and for effective learning impact. Funders can encourage partnership by providing support specifically designated for joint programming that is designed to promote quality curriculum development and sustainable collaboration. In addition to requiring collaboration, these funding opportunities should have a number of other characteristics.

First, funding needs to be set up to provide programs with adequate support for the staff time required to plan collaborative activities and to build strong, trusting relationships. Particularly in the context of the current staffing constraints in after-school time, we heard from many providers that they do not have the time to invest in planning the kinds of sustained engagement collaborations that have a significant impact on learning. The Delaware Division of the Arts provides “Education Partnership Planning Grants”, which are specifically intended to provide organizations the support needed to allow the staff to invest time in the design of a partnership and the building of relationships that have to happen pre-implementation. It is important to recognize that funding needs to be available at this planning stage rather than offering funding only to those groups with a well-crafted plan already in place. Without support for the planning process, many partnerships will never get off the ground.

Second, partnership efforts should receive a multi-year funding commitment (3-5 year timeline) which will give these partnerships adequate time to plan, implement, develop, evaluate and stabilize. In order for these types of partnerships to be sustainable, they need to be given time to secure other sources of revenue, which cannot occur in a 1-2 year timeline. The models for sustainable funding discussed earlier, which include both revenue generation and corporate sponsorship, have developed over time, gradually increasing the percentage of their operating budgets which are not dependent on grant funding.

Finally, funding should be flexible enough to allow for innovation and the creation of a range of models of partnerships, from local collaborations between a community theatre group and a youth organization to city-wide efforts that bring together the resources of a large cultural institution for a group of after-school providers.

Through our interviews and focus groups we heard about funding received by cultural organizations to start after-school programs and by after-school programs to initiate cultural programs internally. While there are certainly a few exceptional programs that have followed this model, in general it is an inefficient use of resources and fails to recognize that these organizations have unique competencies. Funders have an important role to play in encouraging organizations to partner in order to augment their competencies and use resources most efficiently.

Develop Resource-Sharing Mechanisms

Another way in which the Partnership can encourage arts and cultural education partnership formation, as well as the expansion of quality arts and cultural learning experiences, is by creating mechanisms for staff and facility sharing that would capitalize on the existing infrastructure in the city. Particularly in the context of the current Mayor's leadership on the issue of after-school programming, there may be an opening to leverage existing resources to extend the opportunities for children in after-school programs in Boston.

The Arts Partners in Residence (APnR) program in Chicago, discussed earlier, may be a model that could be adapted to fit Boston's unique context. For example, Boston has a strong system of public libraries, all of which are involved to some extent in after-school programming already. We heard from library education staff that BPL is very interested in doing more collaborative work in the after-school field. Using the APnR model, cultural organizations could be given space or dedicated access to space either for office or performance use in exchange for providing a set number of hours of cultural programming to children through that venue, thereby creating more opportunities to bring arts and cultural activities into the lives of children in the city. A number of other existing settings could also potentially be used in this way (for example, the BCC system). In order to make this idea work, a thorough space analysis would need to be completed, as both of these systems already operate a number of after-school programs and services. An analysis of the facility needs of cultural organizations would also be necessary to complete a feasibility study for such an effort.

Secondly, innovative staffing models could be expanded to both provide more cultural programming in out-of-school time and offer more attractive professional opportunities in the after-school arena. For example, a staffing structure modeled on the Citizen Schools Teaching Fellows program could be created to work in more after-school programs and cultural institutions. In addition to providing direct service to children in the afternoons, they could work in cultural organizations part-time to help build curricula models and relationships with partners. These individuals would uniquely understand the goals and challenges of both types of organizations and be equipped to bridge the gap between them. This corps of staff could emanate from the coordinating entity which could coordinate their placements and activities.

Another potential staffing model exists in shared staff among the Boston Public Schools and out-of-school time programs, particularly school-based programs. Since some schools are not able to support a full-time arts specialist, specialist roles could be constructed to overlap with out-of-school time in order to provide more full-time and extended time opportunities for arts specialists. This would help build bridges between school and after-school staff and provide efficient opportunities to integrate arts and cultural programming into after-school settings. Some schools currently use flexible planning to create this kind of shared staffing in other specialty areas and have found it advantageous to all parties.

Support Curriculum Development and Implementation

Another way in which the Partnership can contribute to the expansion of high-impact arts and cultural learning activities during out-of-school time in Boston is by supporting the development of effective, multi-dimensional curricula that engage and challenge children to think and experience arts and culture using hands-on, creative and thought-provoking methods. Such curricula should provide a non-formulaic framework for activities where learning and the process for accomplishing a task is in the foreground. The Kits for All and Design It! curricula, both discussed earlier, offer examples of meaningful curriculum development that is combined with training and support in order to be implemented in a way that maximizes learning impact. Again, this strategy builds on resources that already exist in the arts and cultural community in Boston and makes them more accessible to after-school programs in a form that can have a meaningful learning impact.

In addition to models like Kits for All and Design It!, there are a number of other ways in which curriculum development could occur that would encourage more meaningful collaboration and high-impact learning. One example would be joint curriculum development with multiple cultural institutions such as a curriculum that is centered on a theme of African-American Heritage, combining an artist residency with an African drummer, a visit to the Museum of Afro-American History, and a directed tour of particular relevant art at the Museum of Fine Arts. This is one area in which the historical organizations could get involved in more extended engagement curricula.

As we have said, effective curricula can be best developed as part of a collaborative effort by arts and cultural institutions and after-school educators, who both bring particular expertise to the table. Funding for curriculum development should allow for a planning process of adequate time and collaborative involvement. In addition, training and technical support need to be provided in concert with the curriculum materials to support implementation and staff development. In addition to staff preparation, funding may also be required to implement curricula in ways that are accessible to after-school programs (for transportation, for example, or for the creation and staffing of traveling exhibits). These models need to be sustainable and designed to be implemented by staff at different skill levels. Finally, again, funding requirements need to be flexible enough to allow for a range of different potential models of collaborative curriculum development.

Strategies for Implementation

For these program strategies, collaborations will require adequate planning, implementation and evaluation time, in order to successfully fulfill the program objectives. In addition, as the Partnership has highlighted the need for sustainability for these new initiatives, it is critical that these program strategies are given ample time to stabilize their programs in order to seek alternate forms of sustainable funding. We believe additional funding can be generated for these program strategies. The Partnership support should be leveraged to attract additional monies from a range of potential supporters. For example, corporate sponsors could support the development of curriculum kits as well as the training and technical assistance needed for programs to implement the curricula in the way that corporations in Chicago support Gallery 37 sites.

Conclusion

In this paper we examined how the involvement of arts and cultural organizations with after-school programs can be enhanced and better coordinated in Boston to provide more children with new learning opportunities. We examined national trends in program models, current research on the role of arts education programming and both the challenges and opportunities that the City of Boston has before it as it tries to improve the overall effectiveness of its out-of-school time services and programs. We believe that a great deal of exciting and positive work is being done by art and cultural organizations on behalf of children in after-school programs, and more can be done without significant additional expenditures. However, financial support and more importantly, leadership and commitment is needed if our recommendations are to be implemented in such a way that arts and cultural organizations, both large and small, can successfully partner with out-of-school time providers to provide the types of educational opportunities needed by Boston's children. Leadership and a vision is needed if we are to see the fundamental change required by public and educational policy makers in how they view the role of arts and cultural education in serving the learning needs of children. Only then will systemic change occur.

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Appendix A: Lists of Interviewees and Focus Group Participants

Interviews:

Debbie Aspen, Federated Dorchester Neighborhood Houses

Michelle Baxter, Boston Center for the Arts

Maria Cabrera, Museum of Science

Sylvia Clark, YMCA of Greater Boston

Susan Gately, Massachusetts College of Art

Geri Guardino, First Night

Ginny Guild, Boston Community Centers

Guadulesa, United South End Settlements

Stephanie Harden, Citizen Schools

Sylvia Johnson, Hyams Foundation

Victoria Jones and Catherine Hogan, Strand Theatre

Esther Kaplan, Office of Cultural Affairs, City of Boston

Susan Mack, KidsArts

Melissa MacDonnell, Liberty Mutual

Nancy Mehegan, 96 Inc.

Sandy Middleton, Very Special Arts

Diane Randall, Mellon New England

Susan Rodgerson, Artists for Humanity

Jim Ryan, Cloud Foundation

Klare Shaw, Barr Foundation

Samantha Sadd, Hawthorne Youth and Community Center

Steve Siedel, Project Zero

Mark Smith, Massachusetts Cultural Council

Madeline Steczynski, ZUMIX

Billy Spitzer, New England Aquarium

Kathy Tosolini, Boston Public Schools

Bob Wadsworth and Ann McQueen, The Boston Foundation

Ginny Zanger and Tim Porter, The Children's Museum

Bernie Zubrowski, Education Development Center

Expanding Youth Horizons Conference Focus Group:

Alexandra Doughy, North Suffolk Mental Health Association

Jill Morey Feingold, Young Audiences

Marta Gredler, Parents United for Child Care

Susan Howland, North Suffolk Mental Health Association

Zynthia Ruiz, Museum of Science

Jemima Talbot, Gear Up

Rebekah Wells, North Suffolk Mental Health Association

Staff, South End Youth Workers' Alliance

OCA Forum on Out-of-School Time Focus Group

Gina Alfonseca, Women Express/Teen Voices

Wendy Blom, Boston Neighborhood Network

Diane Campbell, Project LIFE

Helen Christa, Hyde Park YMCA

Jean Felix, Lena Park Community Development Corporation

Kathy Fitzgerald, New England Scores

Rosanne Foley, Codman Square Health Center

Ena Fox, Institute of Contemporary Art
Joan Green, Back Pocket Dancers
Geri Guardino, First Night
Paul Hansen, DOTArt
Michael Harris, Spontaneous Celebrations
Kristopher James, Codman Square Neighborhood Development Corporation
Andrea Kaiser, Roxbury Tenants of Harvard
Kelly Knopf-Goldner, Women Express/Teen Voices
Joan Lancourt, Commonwealth Shakespeare Company
Paul Moda, Bunker Hill Community College
Phil Speiser, Boston Institute for Arts Therapy
Khita Pottinger, Boston 2:00-to-6:00 After-School Initiative
Gwendolyn Zion, Roxbury Tenants of Harvard

Historical Organizations Focus Group

Gretchen Adams, Paul Revere House
Emily Curran, Old South Meeting House
L'Merchie Frazier, Museum of Afro-American History
Michelle LeBlanc, Old South Meeting House
Shannon Materka, Freedom Trail Foundation
Beverley Morgan-Welch, Museum of Afro-American History
Amy Peters, SPNEA
Kate South, SPNEA
Samantha Tyson, SPNEA
Nina Zannieri, Paul Revere House

Arts Education Consortium Meeting

Boston Lyric Opera

The Children's Museum

Huntington Theatre Company

WGBH

Museum of Fine Arts

Harvard University Museum

Isabella Stewart Gardner Museum

Fleet Boston Celebrity Series

Boston Symphony

Young Audiences

Wang Center for Performing Arts



Appendix B: Interview Guides and Focus Group Protocols

We used three different versions of our interview guide, one for funders and leaders, one for cultural organizations, and one for after-school program providers. We used these questions as guides rather than as rigid protocols. Below we have included the list of questions from the interview guide for funders and leaders as an example. The other guides differ primarily in their context, but the basic substance remains mostly the same. We also designed focus group protocols appropriate to each of the groups we ran. Again, we have included the questions from one protocol here as an example.

Questions from Interview Guide for Funders and Leaders

Overview of Organizations

1. What are the funding priorities of your organization? Please tell me about the types of programs and organizations you support.
2. Where do arts and culture and out-of-school time programming (each alone and together) fit into your funding priorities?

Vision for Model Programming

1. What do you think needs to happen for Boston's cultural organizations to expand the number and more systemically reach and impact (through after-school programs) children's creativity and skill development?
2. What do you think needs to happen for Boston's cultural organizations to expand the quality and achieve best practice more systemically to impact (through after-school programs) children's creativity and skill development?

Collaborating and Partnering

1. What do you think are some of the most effective ways for after-school programs to partner with cultural organizations to support student learning (e.g. artist residencies, field trip sites, end-of-year exhibits, performances and showcases, master classes, curriculum development, learning kits, professional development, equipment sharing, facility use, etc.)?



2. How do you think the possibilities for collaboration between after-school programs and cultural organizations vary based on the age of the children in the program? How do you think the additional challenges posed by the increasing cultural and linguistic diversity impacts the potential for collaboration?

Structural Needs

1. What is needed in terms of a support system (e.g. training, resources, etc.), program operations and infrastructure requirements to expand both the number and quality of cultural opportunities in out-of-school time?
2. What kind of logistical support do cultural organizations and after-school programs need to collaborate most effectively?
3. What do you see as the role your organization could play in more systemically supporting the system needed to expand the number and quality of cultural opportunities in out-of-school time?
4. What other organization(s) do you think can and should play a role in such a system?
5. Do you think there could be a centralized referral system of groups that wish to support after-school learning and after-school programs that wish to host such groups?

Challenges

1. What do you see as the challenges for enhancing cultural education opportunities in after-school time?
2. What do you think would be necessary to overcome some of these challenges?
3. Is there anything else I haven't asked that you want to add?

Questions from Focus Group Protocol for Expanding Youth Horizons Conference

1. What do you see as the role of arts and cultural education in after-school programming?
2. These are some of the ways that after-school organizations implement arts and cultural programming in collaboration with cultural institutions and/or individual artists: artist residencies, field trip sites, end-of-year exhibits, performances and showcases, master classes, learning kits, professional development, equipment sharing, and facility use. Are there other ways we have left out? Which of these are most effective and least effective? Why?
3. Now, we are going to ask you to imagine that you are in charge of designing a new system to better facilitate collaboration between cultural institutions and after-school programs in the city of Boston. You have all the money you need. What would this system look like?
4. What is the single most important thing that needs to be done to facilitate collaboration between cultural institutions and after-school programs in Boston?

Appendix C: Detailed Model Program Descriptions

Throughout this document, in sidebar profiles as well as in the body of the paper, we have referred to a number of local and national model programs. Within the paper, we have highlighted particular elements of these programs that are relevant to the point at hand. In this section, we provide more detailed summary overviews of model programs and partnerships as well as models for coordination and expansion. We chose these particular programs as illustrative of specific points, and this list by no means exhausts the number of high-quality arts and cultural programming happening in Boston.

Models for Programs and Partnerships

KidsArts!: Integrating Art and Culture into the Core of a Program

KidsArts! is a non-profit organization in Jamaica Plain whose mission is to provide: a place for children to explore their ability and creativity; a place to bring the richness of the worlds' cultures to children through the arts and related activities; and a supportive, cooperative environment - a fun, safe, respectful community for children to play and learn. The program runs from 2:30pm to 6:00pm and offers homework time, outdoor play, snack, and over 20 workshops and classes that children select from among many options. Class topics range from International Cooking and Merengue Latin Dance, to Opera to Go and Origami Buffet. Classes are eight weeks long and meet once a week so children participate in a number of different classes at any one time, depending on the number of days they attend the program. Another interesting aspect of the KidsArts! model is the program use of artists for its full-time staff, thereby integrating arts into everything they do, from outdoor play to snack time.

Many of these classes are offered in conjunction with community arts programs. For example, KidsArts hosts a Boston Lyric Opera artist-in-residence program, now in its third year. The program for third through fifth graders consists of visits from two cast members and a pianist to demonstrate opera singing and give a preview of the show, the education department to talk about the nature of opera, and the costume manager to do a costuming project. As part of this program, KidsArts families have the opportunity to attend a special kid-friendly production of Donizetti's opera, Daughter of the

Regiment. The field trip includes a special study session for children who do participate in the BLO residency program. Susan Mack, the Director of KidsArts, said this successful partnership is largely the result of the commitment and generous support of Kiera Wilhelm, the BLO's Director of Education, who has kept this program going since its inception. In addition to the partnership with the BLO, KidsArts! offers a range of field trips during vacation times through other partnerships, which include Trevini School of Dance, Museum of Fine Arts, Wheelock Family Theater, Boston Children's Theater, Boston Aquarium and the Freelance Players.

KidsArts! is a model of how a small, community-based after-school program can fully integrate the theme of arts and culture through the successful development of partnerships and collaborations. Critical success factors include the skill and commitment of the director, Susan Mack, who has clearly mastered the art of partnership building. In addition, attracting and retaining talented artist/staff people is a challenge but one that the program seems to accomplish effectively each year.

ZUMIX: Expanding Arts and Cultural Opportunities to More Programs and Communities

ZUMIX is a non-profit youth outreach organization which offers music and arts opportunities year-round to young people citywide ages 8 through 18, with the primary audience being youth ages 11-16. Founded in 1991 and based in East Boston, the mission of ZUMIX is to stimulate interest in and further understanding of music and related arts, and to build self-esteem, pride and a sense of accomplishment in young people. A key component of ZUMIX is that young people become involved in the organization as a whole, in both program and administrative efforts. This helps them develop business skills and instills in them a sense of ownership, responsibility and pride. For example, Music in Maverick Square, a free six-week summer outdoor concert series which celebrates blues, jazz, salsa, samba, reggae, and big band music, uses the arts as a method to build community and reaches out to multi-cultural audiences of all ages. For these activities, ZUMIX participants do much of the organizing, technical support for the performances, and raise funds for the event. Through ZUMIX, youth involved in music make strong positive changes in their lives and their community.

All of ZUMIX's programs are designed to be hands-on youth development programs intended to develop strong, confident, skilled young adults. Approximately 200 young people participate in the songwriting, technical training, and instrumental and vocal music programs. Yet, many more cannot participate because there are not enough slots in ZUMIX programs available to serve all the students who are interested. For example, while there are 86 students enrolled in instrumental music programs, there are 260 children on the waiting list for the programs. ZUMIX has begun offering training for other out-of-school time organizations as a way to share some of the simplest ways of doing music with kids with other programs. ZUMIX, like other organizations, believes that they have some solid program models that they could share that are structured yet flexible. A forum for providing this training, as well as for ZUMIX to share expertise with other organizations about how to raise funds and cross-train artists and youth workers who work in their programs, would enhance ZUMIX's ability to serve kids and build community in even more locations, according to Executive Director Madeline Steczynski.

Hawthorne Youth and Community Center: Partnering as an Art

Since 1967, Hawthorne Youth and Community Center (HYCC) has sought to enrich the lives of youth and adults through diverse learning experiences and by bringing neighbors together to improve the quality of life in Roxbury's Highland Park neighborhood. The after-school program at HYCC offers 20 six-to-twelve year olds a dizzying array of activities including homework help, tutoring, cooking activities, African and Latino dance classes, and American Sign Language. Youth have performed at City Hall and had their art work exhibited at the Children's Museum and the Isabella Stewart Gardner Museum. Children have helped organize Community Outreach Programs included a fitness/walking program, holiday celebrations, and flea markets at Roxbury's Marcella Park. Artists of all ages came together to create and parade their "Syncopated Snowflakes" down Boylston Street in the First Night Grand Procession for New Year's Eve 2002.

Although a powerhouse when it comes to serving children, Director Sam Sadd does not do all of this on her own. The list of partnerships that HYCC engages in reads like a who's who of arts, cultural, and civic organizations across the city. The New England Aquarium, First Night, and the

Massachusetts Cultural Council all mention Sam Sadd and HYCC as one of the key examples of an organization with which partnership works. What makes it work from the partners' end: Sam is there for the kids, is committed to extended engagements and activities, is aggressive at getting the best additional opportunities and does the best with what she has. Sam does face challenges when building these partnerships; the operational issues related to schedules and arrival of children to the program and how that interfaces with the cultural institution and transportation among them. What makes it easy to partner from her perspective: relationships and flexibility on the part of the cultural institution in making things happen for children.

Artists for Humanity: Revenue Generation and Sustainability

A safe place for young people to go during their free time and engage in meaningful work was the vision of Artists for Humanity founder Susan Rodgerson. What emerged is an organization where teenagers create art and learn the business of selling it. The mission of Artists for Humanity is to provide educationally and economically disenfranchised youth the keys to self sufficiency through paid employment in the arts. Through City Teens Design Company, A four-year paid apprenticeship program, teens work with experienced artists in a broad range of fine and commercial arts to provide products and services to the business community. Youth serve on a peer evaluation review board that conducts monthly evaluations of members' attendance and work. They meet with prospective business clients, target audiences, and work directly with artists and business advisers. The vibrant, yet businesslike environment stresses team-oriented projects and mutual respect. The 80 young people involved in Artists for Humanity create unique works of art that have generated more than one million dollars in sales since 1996. Currently, sales contribute one quarter of Artists for Humanity's operating expenses and that figure is expected to grow.

Models for Coordination and Expansion

Arts Resource Component: Towards a Systemic Delivery System

An initiative of Arts in Progress in collaboration with Parents United for Child Care and the City of Boston's Office of Cultural Affairs, the Arts Resource Component served as a clearinghouse, catalyst and broker for connecting Boston's out-of-school time programs to cultural institutions, artists and the arts community to improve the quality and availability of arts programming for children during non-school hours. The Arts Resource Component began in 1995 as a part of the Dewitt-Wallace MOST (Making the Most of Out-of-School Time) Initiative in Boston, which provided core funding for the effort throughout the seven year life of the MOST Initiative. The primary work of the Arts Resource Component centered on providing a package of services to interested out-of-school time programs in Boston. There were three elements to the packages programs received: (1) staff training to assist with developing quality arts programming and (2) individualized consultation of up to three hours on the specific ways to develop quality arts programming at a particular program site, both of which lead to the development of a three year arts plan for the program. With a completed arts plan, programs would then host (3) qualified artist/educators to provide sequential arts instruction residencies at program sites. Programs covered one-third of the cost of residencies (\$300-450) while funds raised by Arts In Progress paid the remaining costs.

In addition, The Arts Resource Component created and disseminated curriculum materials and information directories and maintained a reference library. A yearly Best Practices Symposium was also held to highlight examples and elements of high quality arts programming in out-of-school time programs. The Arts Resource Component also played a key role as an entry point for artists to work with out-of-school time programs, preparing them to work in the environment and screening for individuals who might work well in after-school settings. This relationship with artists also created more cost-effective residencies since the Arts Resource Component could schedule residencies with programs to create more full-time work for artists, thereby reducing hourly costs.

Staffed by one coordinator, at approximately three-quarter time, that had primary responsibility for the coordination and provision of all services to out-of-school time programs, nearly 75 Boston programs benefited from the services of the Arts Resource Component over the seven year period.

Kits for All: Bringing Access to Training and Materials for Learning to Scale

Through a partnership with The Children’s Museum, Boston Community Centers (BCC) staff, during the past year, participated in a year-long program of training, technical assistance and access to resources with the goal of increasing their ability to enhance children’s learning in science, mathematics, literacy, social studies, and the arts through fun, hands-on, interactive activities. The training and technical assistance gave BCC staff the skills to successfully implement the hands-on activities in the Museum Teaching Kits which were made available to training participants. The Kits provide children with an opportunity to actively engage with objects from the Museum’s teaching collection, and they provide educators with background information, activities, lesson plans, and hard-to-find and custom-made materials. Through this effort, children in 30 BCC after-school programs across the city were able to participate in the high quality learning activities the kits support such as Light Celebrations, about circuits, light, and the way cultures around the world use light in celebrations, and Views and Clues, which teaches about observation, data gathering and graph making.

Several elements made this partnership successful. First, there was support for this initiative from the managerial staff of BCC and central office staff along with program directors and front line staff participated in the training. Central office staff was also trained to be “Kits Coaches” in order to support the program implementation at the site level. This dual role of oversight and coaching/support helped ensure wide participation by Community Centers across the city. Secondly, The Children’s Museum has a strong track record of engaging with after-school programs. Further, the central kit series used in Kits for All was developed in collaboration with after-school providers in Boston making the activities applicable and accessible to after-school staff. Lastly, this partnership was forged through BCC’s After-School Initiative, a five year effort to expand and enhance after-school programs in the community centers funded by the City, which made funds available for this

quality enhancement effort. It is also important to note, however, the cost-efficient nature of the program; for \$27,000 over 65 staff members participated in 30 professional training sessions that benefited staff and program quality, offering over 1650 young people access to interesting, engaging learning activities.

Design It! Engineering Pilot Project: Cultural Institutions and After-School Programs Working Together

In the Design It! pilot project, six science centers in six cities, and over thirty community based organizations that offer after-school programs, pooled their knowledge about science and engineering, community concerns, and organizational resources to implement a new engineering curriculum in an after-school setting.

The partnership model fostered opportunities to:

- Craft new connections between science centers and after-school programs;
- Increase the knowledge, skills, and confidence of after-school program staff;
- Expose more children to science and engineering during a regularly scheduled and extended time;
- Build awareness that science and engineering can matter in the lives of children; and
- Encourage after-school programs to continue to offer hands-on science and engineering.

In Boston, The Children’s Museum served as the science center with BASE, Federated Dorchester Neighborhood Houses – Little House, South Boston Neighborhood House, YMCA of Greater Boston, and the Fuller House in Cambridge as the participating after-school programs.

Working together, the Design It! collaborative partners tested and refined an innovative curriculum by the Center for Science Education at the Education Development Center (EDC) of Newton, Massachusetts. The curriculum consists of a series of design projects that challenge children to build working models of small functional machines and toys. Each design project presents children with problems to solve using simple, inexpensive everyday materials. In the balls-and-tracks project, for example, children create racetracks with

elaborate shapes, such as loops and ski jumps, using pipe insulation and marbles. To build long-spinning tops and yo-yos, children use paper plates, pencils, and binder clips. More extended projects involved the design and construction of pinball machines, rubber band-powered cars, flashlights and paper bridges. These activities offered children concrete opportunities to practice crucial elements of the design process: experimentation, problem solving, and teamwork. The Design It! partnership model promoted programming that will grow with the children. Ideally, as children outgrow the after-school program, a rich array of experiences will await them at the science center. For some children, opportunities to participate in additional science programs, internships, and part-time jobs can fuel lifelong interests and possible careers in science and engineering.

Citizen Schools Teaching Fellowship Program: Building Bridges and Retaining High Quality Staff

The Citizen Schools Teaching Fellowship Program was designed to address the challenge of identifying, training and retaining quality after-school staff. Additionally, the design of the program provides an opportunity to help bridge the gap between after-school programs and cultural institutions through a shared staffing model.

The Teaching Fellowship Program is a two-year professional development program for individuals interested in becoming out-of-school time educators, and is designed for recent college graduates and mid-career professionals interested in entering the education field. In the afternoons, Teaching Fellows develop and teach academically based experiential curriculum for teams of 9-14 year olds at Citizen Schools' campuses. In the mornings, Teaching Fellows work at a partner organization where they develop curriculum, organize community outreach and act as trainers and teachers to bring the resources of Boston's civic, cultural and educational institutions to Boston's children. Examples of partner organizations include the New England Aquarium, Thompson Island Outward Bound, the Federal Courthouse Public Education Project, Boston Public Schools' TechBoston program, Mapping Boston and the Codman Square Health Center. Through this type of shared staffing model, Citizen Schools is able to attract and retain staff by offering them full-time employment opportunities that would otherwise not be available. Because they span the worlds of out-of-school time and cultural

programming, Teaching Fellows also help build an understanding of the needs of after-school programs in cultural institutions and identify potential collaborative opportunities based on the assets of both arenas.

In addition, Teaching Fellows currently participate in 25 days of training annually in areas such as educational issues and techniques, fundraising, management, and facilitation. Citizen Schools is currently in the process of planning a graduate education program with Lesley College as part of the Teaching Fellows Program, so that at the completion of two years, Fellows will have a Masters degree in out-of-school time education.

AGM Summer Fund Cultural Day: Brokering Resources for Out-of-School Time

The AGM Summer Fund Cultural Day provides summer camps with the opportunity to offer field trips to cultural organizations as a part of their summer programming. In existence for over 10 years, its purpose is to facilitate access to arts and cultural institutions for summer camps in Boston. All camps funded through the AGM Summer Fund are eligible to participate; the only requirement is that they attend the Summer Fund sign up day when it is held each spring. In the past, several foundations have provided funding for the program. For the summer of 2002, \$60,000 was committed and 60 camps (out of the 70 camps that receive Summer Fund support) attended Cultural Day, which was held May 30th at the West End Boys and Girls Club. At the event, each camp received vouchers worth \$1000 to “purchase” tickets for field trips from the participating arts and cultural organizations which they integrated into their programming during the summer.

The Summer Fund minimizes logistical challenges for both camps and cultural organizations and encouraging these organizations to work together more effectively. AGM takes on the administrative function and saves participating organizations time, administrative challenges and money. For example, The Museum of Science offers a discounted price on tickets through this program because of large number of tickets that are used.

Current participating cultural organizations include: Dance Collective, Museum of Afro-American History, MFA, Museum of Science, Aquarium, Puppet Showplace Theater, USS Constitution, Project Concern, Fruitlands Museum, Franklin Park Zoo, The Children’s Museum, and Dreams of Freedom Immigration Museum.

Arts Partners in Residence: A City/Non-Profit Partnership that Works

Initiated in October 1994, Chicago's Arts Partners in Residence (APnR) Program brings together arts organizations and artists in need of administrative, storage, studio, gallery and performance facilities with Chicago parks desiring cultural arts programming. APnR is designed to create long-term (three year), mutually beneficial partnerships based on quality arts programming that will enhance the development of both the Arts Partner organization and the community park.

The program's primary objective is to use park space and resources to support local artists while increasing arts-related programming in the parks. Program design innovations include: using existing park resources (space); supporting local arts organizations and artists; and providing additional free cultural programming to communities.

Parks in the APnR program are responsible for providing rehearsal, office, studio, or gallery space (as designated by the Park Supervisor), as well as heat, electrical and janitorial services to the Arts Partners organizations. In exchange, the resident arts organizations provide a minimum of six hours of free cultural arts programming per week.

A committee including representatives from the Chicago Department of Cultural Affairs, Friends of the Parks, Illinois Arts Council, and Chicago Park District helps guide the program and make recommendations for partnerships.

Gallery 37: Broad-Based Support for Arts Education and Work-Based Learning

Gallery 37 is the city of Chicago's internationally recognized job-training program for young people. Gallery 37 was initially conceived in 1991 as a summer jobs program located on a city block in downtown Chicago. Since then, Gallery 37 has grown to offer year-round programs throughout the city, with more than 4,000 youth participating in Gallery 37 job training programs in 2001. The program allows young people, ages 10-21, to earn a paycheck while creating visual, literary, culinary, performing and graphic art under the direction of professional artists. Youth are paid to work as apprentice artists under the guidance of two levels of professional artists: lead artists and teaching artists. The apprentice artists create art, literature, or performance,

while learning vital job skills such as time management, creative reasoning and teamwork as well as receiving significant feedback on their job performance. Apprentice artists work with these professionals in a selected artistic realm such as mural painting, poetry, African dance, website design or theatre. A key aspect of the model is offering young people the opportunity to earn a paycheck while creating art in a stimulating and supportive environment. Examples of job sites include the original site of Gallery 37, one of the Chicago neighborhoods, a Chicago Park District site, or a Chicago public school.

An early obstacle faced by Gallery 37 was a lack of understanding by business and community leaders of the relevance of the arts as an effective vehicle for meaningful job training. Due to its highly visible central location, the support of key officials and evidence of its success, Gallery 37 earned recognition from this constituency of the economic impact and social value of arts-based youth employment. Other key elements of success include early and consistent support from City Hall and substantial financial support from city businesses and corporations. The breadth of Gallery 37 is also a critical component. Funders of Gallery 37 include: BlueCross BlueShield of Illinois, The Joseph P. Kennedy, Jr. Foundation, The John D. and Catherine T. MacArthur Foundation, WPWR-TV Channel 50 Foundation, The Chicago Community Trust, Ford Motor Company, Kraft Foods, Polk Bros. Foundation, Sara Lee Foundation, Sears on State, Target, American Express, The Chicago Bulls, CNA Insurance, Diageo, McGraw Foundation, The National Endowment for the Arts, Nordstrom, Prince Charitable Trusts, R.R. Donnelley Foundation, and Dr. Scholl Foundation.



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