HOW IS THE TOOL KIT ORGANIZED?

PART I: GENERAL INFORMATION AND BACKGROUND

What is evaluation, and what can it do for me?

PART II: GENERAL EVALUATION FOR ARTS ORGANIZATIONS

Process evaluation—what did we do?

Outcome evaluation—did it work?

Cost evaluation—was it worth it?

PART III: CONCLUSION

APPENDIX A: EVALUATION SURVEY RESULTS SUMMARY

APPENDIX B: LESSONS LEARNED: CASE STUDIES

APPENDIX C: ADDITIONAL RESOURCES
What are Maryland arts organizations and schools doing together? What lessons have been learned? How can arts organizations measure whether their education goals are being met?

The Evaluation Tool Kit can aid in building and sustaining collaboration among arts organizations and educational institutions.

How can these aspirations be achieved through educational programs and partnerships?

What outcomes should be measured in arts education collaborations, and how do we interpret “success?”

How can program and partnership successes be translated into new funding, new programs, and new partnerships?

Arts Education in Maryland Schools Alliance realizes that arts education partnerships take on many forms, from “one-time” programs to on-going mutual collaborations. AEMS wants to explore the richness of the full range of Maryland’s arts education partnerships, and to describe successful partnerships that benefit from the social and political environment and the engagement of the partners, as well as their desirable outcomes.

We appreciate the assistance of the many Maryland arts organizations that responded to our survey of February 2001, answering candidly about their partnering experiences. Their expertise will surely aid those who may be asking the same questions they have already answered, or facing the same frustrations the respondents have already conquered. This Tool Kit could not have been completed without their guidance and support.

The Evaluation Tool Kit was developed by Carolyn Darrow, Evaluation Consultant to Arts Education in Maryland Schools Alliance, with the guidance of Nancy Smith, Arts Education in Maryland Schools Alliance Executive Director; Tara Grove, Program Director; Mary Ann Mears, Chair; and in collaboration with Evaluation Task Force members Dick Disharoon, Chair; Harriet Lynn, and Beth Miller. Dr. Burt Barnow of the Johns Hopkins Institute of Policy Studies provided valuable assistance. Much of the evaluation discussion question content here was adapted from the “Basic Guide to Program Evaluation,” written by Carter McNamara, MBA, PhD, available at www.mapnp.org/library/evaluatn/evaluatn.htm. Information on outcome-based evaluation has been summarized from an overview provided by The United Way of America at www.unitedway.org/outcomes/.
Evaluation is the method organizations, corporations, and governments use to determine if their activities are effective and efficient. Benjamin Franklin was one of the first to describe cost/benefit evaluation when he wrote that, in order to make the best decisions, he always wrote down on paper the pros and cons involved, considering them against each other to determine his decision.

Evaluation results are also a powerful means by which nonprofit organizations can secure further funding and disseminate programs that work throughout the field.

Evaluation comprises useful research conducted prior to making organizational decisions, and examines previous decisions to determine where improvements can be made. Evaluation results are also a powerful means by which nonprofit organizations can secure further funding and disseminate programs that work throughout the field.

Evaluating arts programs can often be a very difficult task, given the many intangible benefits to be weighed against tangible costs. Many organizations question how they can quantify their outcomes, without realizing that a well thought-out evaluation can be one of their strongest fundraising tools.

This tool kit will provide ideas and resources for determining what impact your arts education collaborations will have vis-a-vis process and outcome.

Process evaluation looks at the implementation of the program or partnership and answers the question, “What did we do?” Process evaluation can also be used to examine the functioning of the partnership. Measurable outcomes may include better ability to communicate and collaborate with education partners, more sustainable programming, higher staff morale, and other indicators.

Outcome evaluation answers the questions, “Did it work?” and “What are the measurable outcomes for participants?” These measurements will tell you whether your program had the impact you and your funders were expecting. An outcome evaluation may indicate, for instance, if a higher percentage of students perform the Maryland Essential Learner Outcomes for the Fine Arts. Outcomes may also be measured less directly—for example, is attendance increasing at events sponsored by your arts organization?

Ben Franklin’s approach of “costs and benefits” summarizes it all together. When you combine this analysis with the Process and Outcome Evaluations, you begin to build a strong argument for the effectiveness and efficiency of your programming, compared to costs. When you can quantify that your program was “worth it,” you incorporate sustainability into your educational work in your community.
Definitions

Evaluation: the method organizations, corporations, and governments use to determine if their activities are effective and efficient.

Process Evaluation: looking at the implementation of the program or partnership, and answering the question, “What did we do?”

Outcome Evaluation: answers the question, “Did it work? What are the measurable outcomes for participants?”

Cost Evaluation: weighs the cost of the project against the outcomes and asks, “Was it worth it?”

When you can quantify that your program was “worth it,” you can build sustainability into your educational work in your community.
Process Evaluation: What Did We Do?

**Process evaluation** answers the question “What did we do?” concerning both the implementation of the project and the internal structure of the organization(s) or partnership involved. This is a separate issue from an Outcome Evaluation, which answers the question “Did it work?”

A Process Evaluation usually concludes with recommendations for improving the implementation of the program, the structure of the partnership, or both.

Process evaluations typically are carried out in conjunction with outcome evaluations. In the example on the right, an outcome evaluation of the six schools might show that students in the three schools receiving programs did indeed improve in school attendance, providing a strong recommendation for program implementation in the remaining three schools.

Process evaluations can stand alone if the organization wishes foremost to investigate their structure and capacity, relationship to partners, and implementation of programs. Process evaluation can be undertaken to describe to others in the field how the program was *actually* implemented, so “best practices” can be more easily replicated. Process evaluation of organizational structure is sometimes called “self-assessment,” and many leadership courses for nonprofit organizations touch on issues of using evaluation to determine organizational capacity building needs.

**Process Evaluation Guidelines**

Before beginning any evaluation, you must consider what questions you want answered. This is determined by what you want to know; questions can be generated by a brainstorming/discussion group within the organization or partnership. Some clusters of questions on the process of partnering with educational institutions follow. An arts organization can use these questions as a starting point for discussions of partnership goals and the structures necessary to fulfill them.

**CASE STUDY**

An organization plans to carry out arts education programs at six elementary schools, but has run into difficulties.

**An Outcome Evaluation Shows:**
- Only half of the students had the expected program outcomes, such as higher school attendance or improvement in other previously decided outcome indicators.

**A Process Evaluation Reveals:**
- The program was only implemented in three schools instead of six, accounting for the low percentage of improved student outcomes.
- Areas of poor communication with school staff and administrators are identified, which resulted in reduced program implementation in three of six planned schools.
- A previously expected funding source became unavailable, further impairing implementation.

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Adapted from the “Basic Guide to Program Evaluation,” written by Carter McNamara, MBA, PhD, available at www.mapnp.org/library/evaluatn/evaluatn.htm
**PROCESS EVALUATION DISCUSSION QUESTIONS**

- On what basis was the decision made that educational outreach programs were needed? How do the partners decide that new programs are feasible? Who is consulted? Are participants involved in determining needs?

- What is required of staff in order to deliver the product or services? How are staff trained in delivering the product or services? Is there any formal staff training about new educational programs? Do staff roles evolve with the program?

- How do education partners come into the program? How are sites selected for education programs? How accessible are program offerings—does the program reach all public school students, a percentage of all public and private school students, or a percentage of all young people in your area, whether in or after school?

- How are programs or services selected? How are goals and standards set? How are curriculum and calendars decided?

- How does the arts organization communicate with the educational entity? How involved are each of the partners during planning, implementation, and assessment? How is it decided what is required of participants? How are expected outcomes and goals determined?

- From the educational entity's point of view, what type of experience does the education staff generally have? Is it easy for them to communicate their needs to the arts organization? Are procedures needed or in place to resolve disputes?

- What do partners and participants consider to be strengths of the program? What do staff consider to be strengths of the program? What do staff and/or partners recommend to improve the program? Are procedures needed or in place to seek and incorporate feedback? Is feedback sought from participants?

- What typical complaints are heard from staff about this specific program? From partners? From participants?

- On what basis do partners decide that the product or services are no longer needed?
Outcome Evaluation answers the question “Did it work?” and requires at least some process evaluation as background information on what was actually accomplished, and how. Both the structural capacity of the arts organization and the way the program was implemented will influence successful outcomes of the program. Further, trying to carry out an outcome evaluation without any consideration of the process is only answering the question “Did it work?” without answering “How and why?”

Emphasis on outcomes should help prove that your arts organization is indeed conducting the right program activities to bring about the required benefits. Data from outcome evaluations can be persuasive to funders, partners, and the public.

Outcomes for arts education programs can be viewed in terms of enhanced learning and demonstrable student skills, or more enhanced conditions such as increased creativity, resilience, and self-reliance. Direct Outcomes can be measured by many means, including testing participants before and after the program to show their progress. Another tool for measuring outcomes is the Maryland Essential Learner Outcomes for the Fine Arts. (For a copy, contact AEMS).

Outcomes can also be less directly attributed to results of your programming, but equally important to your mission, such as greater community familiarity with your organization. Indirect Outcomes can be measured using well-designed surveys. Outcomes shouldn’t be confused with program outputs or units of service. For example, the number of students who participated in a program is an output; the number of students whose knowledge of an art form improved due to participation in a program is an outcome.

OUTCOME EVALUATION DESIGN

The United Way of America (www.unitedway.org/outcomes) provides an excellent overview of outcomes-based evaluation. Outcome evaluations must be well-designed and well-implemented to gather persuasive data; design issues can cloud the validity of results from this type of analysis. Often organizations will “pilot,” or test, an outcome evaluation on one or two programs before using it for all programs, to ensure that the evaluation design measures the correct indicators accurately. Additionally, gradual introduction of outcomes-based evaluation can familiarize staff with evaluation methods and motivations, securing their essential cooperation.

Adapted from The United Way of America www.unitedway.org/outcomes/
## OUTCOME EVALUATION STEPS

1. **Identify major program outcomes.**
   
   Reflect on your organization's mission and ask what impact you want to have on participants. For example, if your mission is to provide improved arts education to students, then ask what benefits this will have for those students (see Maryland Essential Learner Outcomes for the Fine Arts for ideas).

2. **Choose the most important outcomes.**
   
   Prioritize the outcomes and pick the top two to four most important ones.

3. **Specify indicators to suggest outcome achievement.**
   
   This can be the most important and enlightening step, and possibly the most challenging and confusing. Consider that your organization is going from intangible concepts, such as increased self-esteem, to specific activities, such as improved attendance or better grades.

4. **Identify what information is needed to show these indicators.**
   
   A process evaluation will interact with your outcome evaluation at this point, as you verify that the program is carried out according to original plans, and indicators remain valid measurements.

5. **Decide how information can be efficiently and realistically gathered.**
   
   Keep in mind your partners' needs and capabilities. For example, the school where your programs are implemented may keep student progress reports that your organization may use. It is important to include all partners in determining which indicators are reasonable and feasible. Schools will also need to determine issues of privacy regarding school records.

6. **Analyze and report the findings.**
   
   Always start with your organization's evaluation goals, especially when analyzing data. This will help organize data and focus the analysis. For example, if an organization wanted to improve its program by identifying its strengths and weaknesses, it could organize the data accordingly. If it wanted to fully understand how a program works, it could organize data in the chronological order in which participants go through the program. If it were to conduct an outcomes-based evaluation, it could categorize data according to the indicators for each outcome.
COST EVALUATION: IS IT WORTH IT?

Once your organization knows what was done, and what the outcomes are, one can ask whether it was worth undertaking from your organization’s perspective. An entire science of cost/benefit analysis has grown up around this question, largely from a financial and business perspective. Some benefits are nearly impossible to measure, as are some costs, which can make even the basic calculations difficult. It may be most beneficial for your organization—unless you have a trained cost/benefit analyst on staff—to return to Benjamin Franklin’s simple pro and con columns on a sheet of paper. This can be a useful brainstorming tool to focus thinking on the costs (in staff time, travel, salary, and so on) your organization is willing to incur to achieve the benefits you anticipate.1

Guidelines for analyzing quantitative (tabulation of survey responses and questionnaires) and qualitative information (verbal or essay answers from interviews, focus groups, or questionnaires) are listed in the shaded boxes on this page and the next.

OUTCOME EVALUATION ANALYSIS GUIDELINES

Always make copies of your data and store the master copy. Use the copy for making edits, cutting and pasting, and other data manipulation.

1. Tabulate the information. Add up the numbers of ratings, rankings, yes’s, or no’s for each question. Many surveys or questionnaires include evaluation rubrics such as “On a scale of 1 to 5, 1 = never and 5 = always; The instructor made the class interesting 1 2 3 4 5.”

2. Depending on the question, consider computing a mean (average) score.

3. Consider computing the percentage of respondents giving a specific numeric answer. The percentage may not be very meaningful unless the survey is sufficiently large, but the percentage may be an easier way to convey results.

4. If the sample size is small compared to the number of participants, consider conveying the range of answers: “20 students rated the instruction “1—poor 30 responded 3, 20 rated the instruction 5—excellent,” and so forth.

5. Consider representing the information graphically—an easy approach to making your information analysis meaningful.

Funders (and potential funders) will be interested in a report that includes an executive summary of conclusions and recommendations; a listing of what sections of information are in the report (the table of contents); a description of the organization and the program under evaluation; an explanation of evaluation goals, methods, and analysis procedures; a conclusions and recommendations section; and any relevant attachments, such as evaluation questionnaires or interview guides. Your organization may deliver the report as a presentation, accompanied by an overview, or funders may want to review the report alone.

OUTCOME EVALUATION ANALYSIS GUIDELINES

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Guidelines for analyzing quantitative (tabulation of survey responses and questionnaires) and qualitative information (verbal or essay answers from interviews, focus groups, or questionnaires) are listed in the shaded boxes on this page and the next.

1 Adapted from www.mapnp.org/library/evaluatin/fnl_eval.htm#anchor1581634 Carter McNamara, 1998
### Qualitative Analysis

1. If confidentiality or privacy of participants is an issue, ensure anonymity of respondents. Keep all records only as long as necessary.

2. Read through all the data and organize comments into similar categories, for example, concerns, suggestions, strengths, weaknesses, similar experiences, program inputs, recommendations, outputs, outcome indicators, etc.

3. Attempt to identify patterns, associations, and causal relationships in the themes. For example: “All students who attended programs in the evening had similar concerns; most participants came from the same geographic area;” and so on.

4. Construct a written narrative from the information you have discovered.

### Interpretation

1. Attempt to put the information in perspective. Compare results to what you expected or promised; to any common standards for your services; to your original program goals (especially if a program evaluation); to accomplished outcomes (outcomes evaluation); or simply build a description of the program’s experiences, strengths, and weaknesses (especially if conducting a process evaluation).

2. Consider recommendations to help program staff improve the program, or conclusions about program operations or meeting goals. Include all involved staff in the feedback and recommendation process. Focus on constructive, collective ideas for improvement, not criticism.

3. Record conclusions and recommendations in a report document, and associate interpretations to justify your conclusions or recommendations.

### Reporting

1. The level and scope of content depend on the intended audience. If a document model is available—such as a previous report—use it.

2. Staff need a chance to carefully review and discuss the report prior to release. Create action plans from evaluation recommendations, including who is going to do what about the program and by when. Focus on collective responsibility for improvements, not criticism.

3. Make a record of evaluation activities for reference if similar evaluation is needed in the future. Record lessons learned and recommendations for future evaluation design.

*For further reading: Boardman, Anthony E. et al, Cost-Benefit Analysis: Concepts and Practice, New Jersey; Prentice Hall, 1996*
This tool kit provides ideas and resources for determining what impact arts education collaborations are having in terms of Process and Outcomes. It is designed to assist and strengthen arts organizations involvement in education, and to publicize success stories from this involvement.

Organizations use evaluation methods to determine the efficiency and effectiveness of their activities. Evaluation is used to make strategic decisions, and also to examine previous decisions and determine where improvements can be made. Evaluation results are one of the most powerful tools nonprofit organizations have to secure further funding, and disseminate information on “programs that work” to their colleagues in the field.

Although evaluating arts education programs is a difficult task, many Maryland arts organizations are quantifying their outcomes and examining their process and using evaluations as one of their strongest fundraising tools.

Evaluation results are one of the most powerful tools nonprofit organizations have to secure further funding.
An Evaluation Survey was sent to 1164 arts organizations in February 2001. Sixty-nine surveys were returned within the allowed time, for a six percent return rate, meaning that the survey sample size is too small to draw conclusions with any degree of confidence. However, the received responses fell into suggestive patterns, as noted in the following informal observations:

**RELATION TO EDUCATION**

- Two thirds of responding arts organizations included educational activities in their mission statements.
- Elementary school students were the primary audience for three fourths of respondents.
- Most respondents have been providing arts education programs for over ten years.
- Seven out of ten of the responding organizations have increased education programs in the past few years.

**ARTS EDUCATION PARTNERSHIPS**

- Only one fourth of these organizations consider themselves part of a partnership to provide arts education that has existed for over ten years.
- An equal number of respondents were in arts education partnerships that were between one and five years old.
- The most common impetus for arts education partnerships comes from arts organizations themselves, with over half of respondents declaring partnerships were “our initiative.”
- Twelve organizations entered education partnerships in response to school initiatives.

**ARTS EDUCATION FUNDING**

- Local funding sources for arts education partnerships were most easily found and the most plentiful, with 70 percent of respondents reporting local funding.
- Thirty-five of the respondents found funding from foundations, with state, corporate, and national funding sources rounding out the list in descending order.
- Over half of the respondents felt arts education programming plays a large role in their funding requests, and for 60 percent this is an established funding trend.
- Twenty percent of the organizations saw arts education as a new funding direction.
- Seventy percent of the responding organizations felt their arts education programs are sustainable, whether due to community support, the enthusiasm of the staff, or funding generated by education activities.
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<tr>
<th>PROGRAM DESIGN</th>
<th>ESSENTIAL LEARNER OUTCOME KNOWLEDGE</th>
<th>OUTCOME AND EVALUATION</th>
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<tr>
<td>• To design arts education programs, most respondents collaborated with educators or worked with school curricula in mind.</td>
<td>• Twenty-seven organizations claimed “a little” knowledge of the ELOs, with 21 claiming “a lot” of knowledge and 13 claiming “none.”</td>
<td>• Many organizations considered community outreach among their most important outcomes, along with improving relationships with partners.</td>
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<td>• Thirty percent designed programs with Maryland Essential Learner Outcomes for the Fine Arts (ELOs) in mind.</td>
<td>• Of those who knew the ELOs, 18 learned of them from the Maryland State Department of Education, 15 from collaboration with educators, and eight each from AEMS or local school website or personnel.</td>
<td>• Gaining “Life-time learning” and “a new experience” were most important for participants to gain, with over half of respondents seeking these program outcomes.</td>
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<td>• Others adapted arts education programs from existing projects, did not integrate them with educational partners, or used model programs for design insights.</td>
<td>• Less than half of the organizations designed programs with outcomes in mind, and the ELOs were used by only 18 organizations to determine desirable outcomes.</td>
<td>• By far the most common evaluation tool among respondents is direct observation and feedback, followed by surveys.</td>
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<td>• Teachers and organization staff were equally involved in developing programs for 44 organizations.</td>
<td>• Twenty-one organizations expected participants to improve in the ELOs.</td>
<td>• As for sharing success, most organizations report on their arts education partnerships to their board or their own staff (48 each), their funders (43), the community and partners (38 each) and the media (35 respondents).</td>
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<td>• Twenty-two of the responding organizations have been able to build sequential programs in arts education - for example, when working with fifth grade students, the program takes into account activities done with them as fourth graders the year before.</td>
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<td>• The most common means of communication are press releases, presentations, and newsletters.</td>
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<td>• A majority of programs developed materials in collaboration with educators or on their own.</td>
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Baltimore Clayworks

Deborah Bedwell, Executive Director of Baltimore Clayworks describes their education partnerships, “Baltimore Clayworks, is passionate about sharing the joys of working in clay with as broad and diverse a community as possible. When someone makes an object from a soft gray lump of clay, and sees it emerge from a kiln as a permanent, perhaps brightly colored object, the effect can be thrilling and profound. We call this ‘transformation,’ and we watch it happen almost every single day. We want all children in Maryland to experience this transformational joy in their own lives. The material that we use—clay—is compelling; the artists we employ are resourceful, insightful, passionate, and committed. How can we fail?”

Baltimore Museum of Art

The “Close Encounters Program” with Baltimore City Schools involves museum docents, staff, and Baltimore City teachers to bring art museum experiences to 1,260 fourth graders a year. The “Developing Language and Literacy through the Arts” program is available in every pre-K and Kindergarten class in Baltimore County, bringing 4,650 young children to the museum each year. Teacher workshops bring teachers from all over Maryland to the museum to receive teacher packets with slides and extensive information that can be used year after year in the classroom. A Docent Corps provides free tours for schoolchildren throughout the year.

Black Cherry Puppet Theater

Michael Lamason, Co-Director, describes arts education, “In school our most successful workshops come about when we connect with the teachers’ style and are able to achieve the teachers’ curriculum goals through our workshop activities. The teacher is then able to devote concentrated blocks of time to the workshop without sacrificing objectives achieving time. The real successes come from integrating the techniques of the classroom teacher with our special activities directors. After-school workshops reinforce classroom education through disciplined puppet theater productions.”

Center Stage

Center Stage’s Theater for a New Generation (TNG) department provides several programs for both students and teachers, including The Young Playwrights Festival, Student Matinees of mainstage shows with post-show discussions, The Next Stage study guide, and continuing professional development opportunities for teachers. Key program concepts include:
1) creating valuable assessment tools for all TNG programming to ensure quality and sustainability and 2) providing professional training to help teachers bridge the gap between theater instruction and practice.

**Howard County Arts Council**

Deputy Director Debbie Meyer has this advice: “1) Remember to provide programming for underserved populations. Our most successful and rewarding programs are created for people with disabilities, Head Start, and seniors. 2) Partnerships are often the quickest way to get funding, reach a particular population, and ensure program success. 3) Form relationships with the press so that you have a direct outlet to promote a story. 4) Hire good instructors and pay them well. Charge for your classes accordingly. If the students are learning and achieving, they will return.”

**Moving America: Maryland**

Jaye Knutson, Program Director of Moving America: Maryland, offers these words: “Moving America invests classroom and dance teachers, collaboratively, in the enrichment and learning with the arts; weaves academic and arts standards into an effective and elegant tapestry of curriculum; and infuses the classroom environment with invention, excitement, and diversity.” Education materials, including a CD-ROM under construction, are designed collaboratively with higher education professionals, dance specialists, and K-12 teachers.

**Maryland-National Capital Parks and Planning Commission**

The Arts & Cultural Heritage Division of the Maryland National Capital Park & Planning Commission is a primary source for arts programming in Prince George’s County, and they partner with many organizations for community programming. A sample of the Commission’s education programs includes Maryland Federal Junior Duck Stamp, Annual Black History Month Poster, Arts Alive!, The Publick Playhouse and John Addison Concert Hall, Teen Performance Ensemble, and the Southern Area Visual Arts Development Program for at-risk youth.

**Olney Theatre Center for the Arts**

At the core of Olney Theatre Center’s education programs is the infusion of the arts with the humanities. The goal of school partnerships is to integrate artistic programs and creativity into schools’ core curricula for systemic and sustained impact on the learning process. This is achieved by establishing one-week to year-long residencies at educational institutions. Residencies allow students to experience the creative process on various levels and through different media over an extended period of time while working with professional teaching artists.

**Round House Theater**

Kathy Feininger, Director of Education and Outreach, says: “Our partners train us as much as we train them—we provide creative drama classes to their students—they observe and learn then come to us and teach classroom management skills to our faculty. Constant contact builds strong partnerships—we bring the same 150 students from one particular school to each of our main-stage shows for free—they’ve been with us since 8th grade. Now seniors, they know us all and stay in constant communication.”
Additional Resources

Evaluation Techniques for Dance, Music, Theater, and Visual Arts

Youth Arts Development Project: Handbook and Tool Kit

*Americans for the Arts*

Call (800) 321-4510

The kits cost $75.00 and include a handbook for planning and evaluating youth arts programs, a videotape that can be used as an advocacy tool to show potential funders the power of youth arts programs, and a diskette that contains sample data collection forms, contracts, and other materials used frequently in youth arts programming.

Arts Education Partnership

*www.aep-arts.org/LP/LPindex.html*

A private, nonprofit coalition of education, arts, philanthropic, and government organizations that promotes the essential role of arts education in enabling all students to succeed in school, life, and work. Learning Partnerships gives guidelines for effective partnerships & evaluations.

General Resources and Research Organizations

*www.artslynx.org/heal/rsrch.htm*

Well-organized and annotated web-based resources for evaluation, including research on the value of public arts programs, arts in therapy and early childhood development, and research on the value of community partnerships in promoting the arts.

Resources for Arts Education

21st Century Community Learning Centers Program

*www.ed.gov/21stcclc*

Detailed information including applications, answers to frequently asked questions, a searchable database of grantees, and more.

After School Resources

*www.afterschool.gov*

Connection to federal resources that support children and youth during the out-of-school hours. Includes community success stories, educational activities for children, access to government guides and research. Also offered is a database of more than 100 grant and loan programs along with links to private non-profit organizations and publications.

*Americans for the Arts*

*www.artsusa.org*

Supports the arts through private and public resource development, leadership and public policy development, information services, and public education and awareness. Connect to the National Arts Information Clearinghouse and arts education sections. Link to local arts councils across the country, many of which fund or run programs for young people.

ArtsEdge

*www.artsedge.kennedy-center.org*

Access information, resources, and ideas that support the arts as a core subject area in the K-12 curriculum on this site established by the Kennedy Center and the National Endowment for the Arts.

ArtsLynx

*www.artslynx.org/artsed*

Music, theater, visual arts, cultural history, dance, and film education resource links. Includes links to advocacy resources, funding, administration, and more.
Association for the Advancement of Arts Education  
www.aaae.org  
An information, communications and planning forum for educators and arts professionals regarding needs, interests, resources and programs.

Coming Up Taller Awards Program  
www.cominguptaller.org  
www.pcah.gov  
Recognizes some of the outstanding after-school, weekend, and summer programs that are currently fostering the creative and intellectual development of America's youth, particularly for children from at-risk communities.

Connect for Kids: Guidance for Grownups  
www.connectforkids.org  
Connect to this information center to learn more about children's issues and their needs, along with examples of community programs and initiatives that address those needs. Also visit the special section on the arts and youth development.

Empire State Partnership for the Arts  
www.espportsea.org  
The project focuses on student achievement of the New York State Learning Standards while contributing to the improvement of teaching and learning in New York State schools.

Federal Funds for Food in After-School Programs  
www.frac.org  
Learn more about using federal child nutrition programs to serve snacks and meals to children in after-school programs. Visit the “Building Blocks” section of the site.

Federal Resources for Educational Excellence's (FREE) Arts Links  
www.ed.gov/free/s-arts.html  
A list of art resource links of organizations supported by U.S. Federal government agencies.

The Foundation Center  
www.fdncenter.org  
Information on more than 600 grant makers, including private foundations, corporate grant makers, and community foundations.

The Future of Children  
www.futureofchildren.org  
Information and analysis of major issues related to children’s well being. Provides link to the journal produced by the Packard Foundation.

Institute for Museum and Library Services  
www.imls.gov  
An independent federal agency that provides programs to support libraries and all types of museums—aquariums, art museums, youth museums, historic sites, planetariums, zoological parts, and others—and also encourages partnerships between the two community institutions.

Libraries for the Future  
www.lff.org  
Learn about efforts to revitalize the role of public libraries in our changing communities.

Music Educators National Conference  
www.menc.org  
Organization information plus a list of links for music educators.

National Assembly of State Arts Agencies  
www.nasaa-arts.org  
News from the National Assembly of State Arts Agencies and links to state arts agencies, many of which fund and/or operate arts education programs.

The National Art Education Association  
www.naea-reston.org  
Introduction and information about ΝΑΕΑ membership, awards, publications, subscriptions, conventions, and other material.

The National Endowment for the Arts  
arts.endow.gov  
Learn about the NEA, its partnerships, publications, and grants programs. Find resources, links, field reports and features on artists and arts organizations.

National Endowments for the Humanities  
www.neh.gov  
Information on grants for projects in history, language, philosophy, and other areas of the humanities and for access to NEH publications.
National PTA's Arts in Education Programs and Publications
www.pta.org/programs/culture.htm
The Arts in Education Department of the National PTA focuses on advocacy for quality arts education. Offers program overviews, resources for activities, advocacy materials, articles, an online gallery, and related web links.

Nonprofit Gateway
www.nonprofit.gov
A central starting point to access federal agencies.

Partnership for Family Involvement in Education
www.pfie.ed.gov
Organization information, including how to join, a list of members, examples of partner activities, and a comprehensive listing of US Department of Education publications on family and community involvement including after-school and other resources.

President's Committee on the Arts and the Humanities
www.pcah.gov
Created by Executive Order to encourage private sector support and to increase public appreciation for the arts and humanities through publications, projects and meetings.

Start Smart
www.bravotv.com
The Arts for Change Campaign and the impact of the arts on children’s education and development, including awards to local youth arts organizations.

US Department of Education
www.ed.gov
Latest news about national education issues, education related publications and statistics, and information on the offices and programs at the department.

US Department of Education: Arts Education and School Improvement Resources for Local and State Leaders
www.ed.gov/pubs/ArtsEd
Intended to help local and state leaders and arts education practitioners learn about opportunities in U.S. Department of Education programs for funding to improve arts education, and using the arts to improve overall student performance. The information will help arts educators and parents identify financial support.

US Department of Justice
Justice for Kids and Youth Home Page
www.usdoj.gov/kidspage
Supports after-school programs that include the arts. Learn about crime prevention, staying safe, volunteer and community service opportunities, and the criminal justice system. Also includes a recommended center on Internet safety for the family.

Wolf Trap Education Institute for Early Learning Through the Arts
www.wolf-trap.org/institute
Find out about teaching preschool children basic academic and life skills through participation in performing arts activities.

Young Audiences
www.youngaudiences.org
Information on community collaborations and programs designed to bring the performing and visual arts to children. Includes links to its national affiliates, as well as other arts education sites.

Publications

US Department of Education
Call (877) 4ED-PUBS
www.ed.gov/pubs/edpubs.html
Helpful information and free publications available.

Champions of Change: The Impact of the Arts on Learning
aep-arts.org/champions.html

Gaining the Arts Advantage
Call (202) 336-7016

Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk
Call (202) 682-5409 or fax an order to (202) 682-5668

Creative Partnerships for Prevention: Using the Arts and Humanities to Build Resiliency in Youth
US Government Printing Office
Call (202) 512-1803
ABOUT AEMS—ARTS EDUCATION IN MARYLAND SCHOOLS ALLIANCE

AEMS was initiated by the Maryland State Arts Council in partnership with the Maryland State Department of Education in June of 1992 in response to growing concern about the diminishing quality as well as quantity of arts education.

There were two motivating factors:

• The importance of cultural literacy in society as a whole.
• The intrinsic value of the arts to the individual and the many significant ways the arts affect children.

In order to expand the scope of its activities, AEMS was incorporated as a 501(c)(3) Maryland non-profit organization in November 1997.

The focus of AEMS is on impacting policy in education with regard to the arts. Central to that focus is advocating the approval and implementation of the Maryland State Fine Arts Standards.

To achieve the goal of high-quality, systemic arts education—dance, music, theatre and visual arts—for all Maryland schoolchildren, AEMS concentrates on three issue areas.

I. To impact the formulation and implementation of education policies at the state and local level that support enabling all students to meet the Maryland Fine Arts Standards.

II. To stimulate the development of high-quality arts education programs that integrate the arts substantively into other subject areas and use community resources effectively.

III. To cultivate support for arts education among many constituencies, particularly decision-makers.