Arts Education in Puerto Rico and the Artistic Development of High School Age Youth

by Kyryhan M. Rodríguez Rodríguez

A Master's Research Project

Presented to the Arts and Administration Program
of the University of Oregon
in partial fulfillment of the requirements for the
Degree of Master of Arts in Arts Management
Community Arts Management concentration

Spring 2009

This Master's Research Project has been approved and accepted by:

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Dr. Lori Hager, Research Advisor
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Date

Kyryhan M. Rodríguez Rodríguez

Academic Background

September 2007-June 2009
University of Oregon
Arts and Administration Program
Master Degree in Arts Management

University of Puerto Rico, Río Piedras Campus,
Ponce de León Ave., San Juan, Puerto Rico
August 1998-May 2004
Bachelor Degree in Office Systems Administration
Department of Office Systems Administration
School of Business Administration
Magna Cum Laude

August 2004-May 2006
Second major in Painting
Department of Fine Arts
Faculty of Humanities
Most Distinguished Student

Professional Experience

October 2008-May 2009
Art Studio Assistant/English-Spanish translator
Jordan Schnitzer Museum of Art, Eugene, Oregon
Mrs. Lisa M. Abia-Smith

Facilitated arts activities to children and families. Served as translator during the activities and in exhibit tours between instructors and exhibit interpreters and Spanish speaking visitors.

Teaching Artist
Jordan Schnitzer Museum of Art, Eugene, Oregon
Mrs. Lisa M. Abia-Smith

Created and implemented art lessons and arts integrated lessons for a Spanish immersion public school, Howard Elementary School, under the Arts Bridge Program.

June-July 2008
Intern as Urban Arts Coordinator
Norris Square Neighborhood Project
Philadelphia, Pennsylvania
Reed Davaz McGowan

Identified programs, improvement and development opportunities. Planned programs to interconnect the activities of the different groups under NSNP. Identified marketing opportunities and tools, and planned marketing strategies to promote programs, engage participants and attract new participants and sponsors. Collaborated with teachers and teaching artists in arts related activities. Created a mural.

| April 2005-September 2007 | **Administrative Assistant** |
| | Special Projects Unit |

Graduate School of Social Work
University of Puerto Rico
Ponce de León Ave, San Juan, Puerto Rico
Mrs. Cynthia Rodríguez-Parés   787.764.0000 Ext. 7747

Collaborated in following up the working plans and organized the administrative component of the Unit. **Coordinated the** implementation **of the workshops/trainings**, allocated classrooms and audiovisual equipment at the campuses where the workshops were given. Established a system for participant's registration and certification of attendance for continuing education credits. **Coordinated** food services. **Reorganized** the file system. **Transcribed and designed documents** in different Microsoft Office programs. Reviewed the spelling, grammar and format of documents written by trainers and incorporated **corrections and modifications of materials for the workshops**. Prepared **letters, reports of incomes and expenses, orders of purchase of materials and equipment.** Prepared **contracts** and followed up the contractual process, and prepared **invoices** of the personnel who worked under the projects and followed up the **payment process**. Communicated workshops related information sending and receiving **e-mails, faxes and telephone calls**. **Supervised** the office assitants. **Arranged meetings** between the project coordinator, trainers and directors of agencies related to projects proposals.

January-June 2004   **Intern as Administrative Assistant**
Graduate School of Social Work, University of Puerto Rico
Ponce de León Ave, San Juan, Puerto Rico
Maritza Pérez Ramírez, Administrative Official II
787.764.0000 Ext. 2218

Reorganized the file and created a system for easier access to documents. Transcribed documents in the different programs from Microsoft Office, wrote documents, reviewed documents made by the professors and corrected spelling, grammar and format. Sent and received e-mails, faxes, and phone calls. Arranged meetings for the faculty.

May 2001-July 2002	**Secretary**
	Instituto Nacional de Renovación Integral
	Río Piedras, Puerto Rico
	Dr. Félix Rodríguez, Chiropractic 787.754.4444

Artistic Experience

Projects

July 2008	**Mural** (untitled)
	Norris Square Neighborhood Project,
	Philadelphia, Pennsylvania

Solo Exhibition

January-March 2007	**The Subject in the Objects:**
	Absent Self-portraits and Absent Portraits
	Guajanas Café Arte, Río Piedras, Puerto Rico

Collective Exhibitions

May, 2006	**Exposición de Graduandos 2006**
	Francisco Oller Gallery, University of Puerto Rico,
	Ponce de León Ave. , San Juan, Puerto Rico
June, 2005	**Más Artistas Jóvenes** Colectivo Arenga
	American International Plaza, Hato Rey, Puerto Rico
March, 2005	**Lienzos sobre Muros** Colectivo Arenga
	School of Architecture, University of Puerto Rico,
	Ponce de León Ave, San Juan, Puerto Rico
February, 2005	**Colectivo Arenga**
	Centro Cardiovascular de Puerto Rico y del Caribe
	Río Piedras, Puerto Rico
February, 2005	**Colectivo Arenga**
	Orarte (Art gallery), San Juan, Puerto Rico
March, 2004	**Exposición Anual de Estudiantes de Bellas Artes**
	Francisco Oller Gallery, Fine Arts Department
	University of Puerto Rico, Ponce de León Ave, San Juan, Puerto Rico

Special Skills

Artistic skills
Drawing, painting and graphic design

Computer proficiency
Proficient in Microsoft Word, Power Point, Excel and Publisher.
Basic knowledge of Adobe Photoshop, Illustrator, InDesign, Fireworks
and Dreamweaver

Languages

Spanish and English

Other skills

Research, responsibility, leadership, initiative and motivation, desire to learn and improve, work with minimum or no supervision, work independently or as part of a team, able to supervise others

References

Available upon request

Acknowledgments

Title

Arts Education in Puerto Rico and Artistic Talent Development of High School Age Youth

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Abstract

The purpose of this master's research project is to explore how the public school system and arts organizations in Puerto Rico are addressing the arts education and artistic talent development needs of Puerto Rican high school age youth. This research will identify what arts education opportunities are currently available for Puerto Rican high school students. The research will focus on the availability and accessibility of arts programs to youth from low-income families, and the role of arts organizations in the community in supporting arts education, in and out of school settings.

Keywords

The concepts that will be considered in this research are:

1. arts education in Puerto Rico
2. arts organizations/museums, state art agencies in Puerto Rico
3. school and community arts programs
4. artistic talents
5. positive youth development

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Chapter 1
Introduction and Methodology

Chapter 1: Introduction and Methodology

Problem Statement

After the *No Child Left Behind Act* educational reform, the Department of Education of Puerto Rico (Puerto Rico being part of the United States) adopted the educational standards, including the standards for Arts Education. The document presenting the standards for Arts Programs articulates that the mission is:

> To provide and ensure students the opportunities to develop to the maximum potential, and in an integral manner, all their creative, physical, artistic, vocational and emotional potential through the development of conceptual skills, techniques and historic knowledge of the arts, guided by the principles of the cognitive-humanist theory (Departamento de Educación de Puerto Rico, 2000, p.3).

Some of the expressed goals are: ensuring that all students have all the possibilities and opportunities to develop their talents in a fair and equitable way; foster the creation of fine arts schools in all the educational regions of the Department of Education; and collaborate with government and private agencies in the development of artistic projects and activities (Departamento de Educación de Puerto Rico, 2000).

However, when turning to literature to gather information about what art education is offered in the schools and communities of Puerto Rico, there is not substantive public information or evaluations that provide evidence that young people are having opportunities to develop their artistic potential. There is no public information demonstrating that the expressed goals of the arts education are being pursued and met. There is also a lack of information and evaluations of arts programs in the community as well for Puerto Rico, generally. Although the

major museums in Puerto Rico have arts education programs as part of their services, and some mention a correlation with the public school system and alignment with the arts education standards, they do not provide evidence or statistics of their effect on students academic achievement, nor about the influence of their arts programs on youth development. This lack of information about arts programs from both the public school system and the non-profit sector presents the question of whether the schools are addressing the artistic and developmental needs of students as intended, and whether arts organizations and other organizations concerning youth services are addressing those needs. Ultimately, what are the options for Puerto Rican youth to develop and maximize their artistic potential?

It is an important question to ask, because youth 13-29 years old constitute approximately 26.4% of the Puerto Rican population. Statistics of the Department of Education of Puerto Rico from 1999-2006 indicate that students have been increasingly facing problems of violence, pregnancy, school dropout. High school students, 10th-12th, are especially affected by these problems (Education in Puerto Rico, nd.). However, a study conducted in 2003 to determine the profile and needs of Puerto Rican youth for the Office of Youth Affairs, revealed that youth 13-17 years old considered their top three needs were familial, recreational (which includes arts) and educational needs over other categories included in the study. In addition, the 36.8% of the youth 13-17 years old said that they use their free time in passive recreations such as watching TV, listening to music and playing videogames; and 72.2% of them did not belong to any group (Consultores en Conducta Humana, Inc., 2003). The adolescents expressed a lack of opportunities in which they could invest their free time in their communities; and, as such there is a lack of structured activities for youth in the afterschool hours. As Yohalem, Wilson-Ahlstrom, Ferber and Gaines (2006) expressed, the nonschool hours are an under-used tool in

supporting older youth in their transition to adulthood, and this appears to be the case for many young people in Puerto Rico. High quality programs can help young people become ready for college, work and life, but such opportunities decline with age, and older youth participation is inconsistent (Yohalem, Wilson-Ahlstrom, Ferber and Gaines 2006).The 13-17 age group in Puerto Rico represents an audience that may greatly benefit from arts programs. Arts programs can provide structured activities that are better alternatives promoting youth positive development and academic achievement than watching TV or other similar unstructured and unsupervised activities. Inclusively, structured youth activities report more benefits than even a required academic class or unstructured activities like just hanging out with friends (Hansen, Larson and Dworkin, 2003). Youth engaged in structured activities are able to explore their identity and develop a stronger sense of self, and develop skills such as organization, time management, problem solving, emotions management, cognitive and physical skills, social skills and social connections that may guide them in accessing further assistance and information (Hansen, Larson and Dworkin, 2003). Research demonstrates that youth involved in structured activities consistently experience higher levels of motivation, concentration and cognitive engagement than in other areas of their lives (Hansen, Larson and Dworkin, 2003; Yohalem, Wilson-Ahlstrom, Ferber and Gaines, 2006). Torjman (2004) also notes that youth involvement in structured activities can prevent boredom, which has been linked with problems such as depression, hopelessness, loneliness, alcohol and drug use, overeating and deviant behaviors.

The benefits derived from structured activities can be reached through arts and culture programs. Reports such as *Champions of Change* (Fiske, 1999) and *Coming Up Taller* (President's Committee on the Arts and Humanities, 2002) present evidence of the impact of arts programs on the lives of youth; how arts programs enhance protective factors to help youth at-

risk develop resiliency and overcome a harsh environment. It also provides evidence of academic improvements of students involved in the arts (Burton et al, 1999; Catterall et al, 1999; Oreck et al, nd; President's Committee on the Arts and Humanities, 2002). Torjman (2004) wrote that "culturally based programs in the areas of art, drama, music and dance provide means of building skills such as creative thinking, decision-making, problem-solving, cooperation, negotiation, conflict resolution, self-esteem, individual responsibility, perseverance and integrity" (p. 5). He also notes that these kinds of programs increase connectedness and participation in community life, building in social capital.

It is especially important for the arts and culture sectors to cultivate and nurture future arts professionals and supporters. As stated by Peterson, Shanklin-Peterson and May (2007), if afterschool programs lack artistic content, the cultural community risks missing a generation of artists and audience members. However, by expanding arts connections to afterschool and community programs, it may cultivate a new generation of otherwise untapped creative talent and untouched arts audiences. Social, community and arts organizations in Puerto Rico should be developing programming specific for teenage groups.

It is surprising that no research or extensive public information exists about arts education in Puerto Rico, or about their effect on youth development. This research documents and examines existing arts education programs, in and out of school, formal and informal, available in Puerto Rico, especially for older youth. The intention of this research is to prepare a situational analysis and needs assessment of the arts education available in Puerto Rico for high school age youth.

Conceptual Framework

As the statistics of the Department of Education of Puerto Rico and the Office of Youth Affairs demonstrate, Puerto Rican youth are facing problems and lack of positive alternatives that may cause them to engage in risky behaviors, making a positive and healthy development and transition into adulthood difficult. Literature about education, arts education and youth development focus on the need to provide youth with opportunities for positive development, and that the arts can serve a role in this development (Caterrall, Chapleau and Iwaga, 1999). The public school system has an important role in providing all students the opportunities to maximize their potential, leading to a positive and healthy development into adulthood through academic offerings, which include the arts. However, these opportunities should not be limited only to students considered at risk, but should be made available to all students. In order to promote positive development in all students, the public school system should consider the strengths of the students, as youth can be resources themselves (Nebraska Department of Education, 2007). For example, students may have artistic talents that can prevent those considered at-risk from participating in such risky behaviors, and that can maximize the potential of talented students if the opportunities to develop those talents are provided. It is especially important in the case of students, at-risk or not, that will not have the economic means to develop artistic talents.

Nevertheless, schools are not the only institutions concerned about providing opportunities for youth development. Community organizations are concerned about providing opportunities for youth development, and filling youth's free time in productive and meaningful ways. Youth learning in informal community settings can develop important life skills. Different learning environments represent differing opportunity structures for development and growth

(Larson and Verna, 1999; Whiting, 1980 cited by Hansen, Larson and Dworkin, 2003; Yohalem, Wilson-Ahlstrom, Ferber and Gaines, 2006). The places where youth spend time learning and developing skills are important, but what is really important is that youth develop and master skills, and that they are able to demonstrate it (Yohalem, Wilson-Ahlstrom, Ferber and Gaines, 2006).

There is extensive literature that argues that high quality arts education, whether in school or out of school, is better accomplished through partnerships between schools, community organizations, art and culture organizations and state agencies (Alderoqui, 2005; Bodilly and Augustine, 2008; Gates and Heller, 2005; Walker, Fleming and Sherwood, 2003; Walker and Sherwood, 2003; Walker, 2004). Indeed, arts organizations are increasingly partnering with educational, health, religious, youth development, human services, recreational and community organizations to accomplish artistic and community service goals (Walker, 2004). Arts organizations are presenting arts and cultural programming in different venues as a strategy to reach new audiences (Walker and Sherwood, 2003); a strategy that might also be helpful in reaching and attracting youth. But for the case of youth development, Gates and Heller (2005) and Magrab (2005) advise that adolescents have special learning needs and that museums and schools must acknowledge the developmental stages adolescents experience in order to provide them the best opportunities. On the other hand, the literature also notes that partnerships require special considerations to be successful and satisfactory to the partners involved and to the people served.

Purpose Statement

The purpose of this research is to explore how the Department of Education and major arts organizations in Puerto Rico, such as the Institute of Puerto Rican Culture, the Museum of

Art of Puerto Rico, and the Museum of Art of Ponce, are addressing the artistic interests and talents of high school age youth, especially those from low-income families. This study will seek to illuminate the relevance of artistic talent development programs for the positive youth development of Puerto Rican high school age youth. This study is the first English language study about arts education in Puerto Rico which makes the information accessible to non Spanish speaking public and researchers.

Benefits of the Study

The benefit of this study is that it will assess the status of arts education in Puerto Rico, what resources are available at arts organizations and in the community to create arts programs tailored to adolescents needs, and/or to improve the existent ones. This study could be very helpful for the arts and culture administration, education and social services fields in Puerto Rico. It will provide valid information assessing what is being offered and where gaps may exist that could be filled by these fields or by collaborations between them and with the community in order to promote youth artistic development, academic achievement and positive development. This information could serve as basis for further research, development of policies, strategies, advocacy for arts, arts education, arts management and creation of programs to better serve the artistic and educational needs of Puerto Rican high school age youth, and to promote their integral and positive development through the arts. This information could also serve as a way to evaluate programs, develop and improve partnerships between the public school system, government and private agencies, spur community artistic and cultural initiatives and develop criteria for best practices for arts programs and arts programs relevant to the context of Puerto Rican youth.

Methodology

Methodological Paradigm

The research was conducted from a qualitative approach because it is best suited to the examination of social reality and cultural meaning (Neuman, 2006). The critical inquiry paradigm influenced this research as it "goes beyond the surface illusions to uncover the real structures in the material world in order to help people change conditions and build a better world for themselves" (Neuman, 2006). The critical inquiry paradigm also explains:

> Humans are filled with tremendous potential, yet this often goes unrealized because we find it difficult to break free from beliefs, conditions, and situations largely of their own making. To fully realize their potential, people must look beyond immediate surface appearance and break through what they reified to see how they possess the capacity to change situations (Neuman, 2006, p.97).

Role of the Researcher

I chose to work from the critical inquiry paradigm because it allows the researcher to take strong value positions (Neuman, 2006). This research was biased by my values as a Puerto Rican, and a product of the public school system of the Department of Education of Puerto Rico. Second, I was an artistically talented student and came from a low-income family. Third, my educational experience provided very few and inconsistent opportunities to develop artistic talents. The limited opportunities that do exist were not enough to fully develop and maximize the artistic talents of students with deep interests in the arts.

Research Questions

The primary research question that motivated and guided this research was:

- How are the Department of Education and major non-profit arts organizations of Puerto Rico addressing the positive development of artistically talented high school age youth from low-income families?

    The subquestions were:

- What is the general situation of arts education in Puerto Rico?

- Are there any partnership between organizations, institutions, government and the community to provide arts education to youth?

- What factors promote partnerships or community collaborations?

- What factors impede partnerships or community collaborations?

- What social factors are preventing talented students from developing their artistic talents in Puerto Rico?

- How can the access and quality of arts learning experiences be improved?

- What are the benefits of supporting and providing opportunities for artistic talent development to high school age youth?

- What would be an effective arts education program for teenagers in Puerto Rico?

Delimitations and Limitations

This research was exploratory in nature. It focused solely on the status of options for arts learning experiences available for high school age youth (14-19 years old), and strategies to increase those options as a way to promote positive youth development and the benefits that it represents to the community and society. However, this research was not intended to evaluate the effectiveness of the arts programs of any particular organization participating of this study.

The reason to focus on high school age youth is that this group of young people is the closest to move into adulthood, into the workforce and economy, and will soon be facing these challenges. High school adolescents are also the group that represent the next potential arts

producers, consumers and supporters. The researcher believes that, as a matter of social justice

and arts democracy, arts programs must be available to youth of all ages and future research

must include all youth.

The study paid attention to the arts programs offered by the school system and by the arts

organizations, and through collaborations between arts organizations, the school system and

other entities in their communities to provide in and out of school arts education. The study

examined achievements and challenges of the arts programs and provides recommendations.

Research Design

Research Approach and Strategies of Inquiry

The study was conducted through semi-structured qualitative interviews, as a cross-

sectional and exploratory research of the relationship between the Department of Education of

Puerto Rico and arts organizations in Puerto Rico, such as the Museum of Art of Puerto Rico, the

Museum of Art of Ponce, the Museum of History, Anthropology and Art of the University of

Puerto Rico, and the Institute of Puerto Rican Culture. The study explored how they are

providing opportunities for high school adolescents' artistic talent development for positive

youth development (especially those from low-income families). The literature indicates that a

case study serves to examine closely and in depth a single or few cases over duration of time;

such cases can be individuals, groups, organizations, or events (Lewis, et al., 2004; McKee,

2004; Neuman, 2006). A case study method allowed the examination of arts programs offered by

the *Fine Arts Program* of the Department of Education of Puerto Rico, *Arts in Education*

Program of the Institute of Puerto Rican Culture, Museum of Art of Ponce, Museum of History,

Anthropology and Art and the Museum of Art of Puerto Rico. The examination of the programs

and their connections provided a better understanding of the topic under study. Walton (1992b) explains, "the logic of the case study is to demonstrate a causal argument about how general forces shape and produce results in particular settings" (p. 129). Therefore, the logic of the case study was applied to identify and describe the relationships and forces affecting the development of artistic talents of Puerto Rican youth and arts programs in the public school system and arts organizations in Puerto Rico.

Some scholars state that many researchers avoid the use of case study as a research method because of the difficulty to generalize (Flyvberg, 2004; Kyburz-Graber, 2004; Lewis, et. al, 2004). However, its strength is the capacity to be descriptive and to present the specific, the particular and uniqueness of a case (McKee, 2004; Merriam, 1998). This strength is relevant to the purpose of this research that aimed to examine in depth the specific, particular and uniqueness of arts education and the artistic development of public high school students in Puerto Rico. The intention of the study is specific to the context of the *Fine Arts Program* of the Department of Education, the *Arts in Education Program* of the Institute of Puerto Rican Culture, the Museum of Art of Puerto Rico, the Museum of History, Anthropology and Art and the Museum of Art of Ponce in Puerto Rico, to document its particular situation and provide recommendations tailored to its needs. However, if generalizations are to be made to all arts organizations in Puerto Rico, it must be "by means of inferences from what is found in particular cases, rather than through the cases being selected to test a hypothesis" and "transfer of findings from a setting to another must be on the basis of fit" (Lewis, et al., 2004, p. 93).

This research used semi-structured qualitative interviews as a data collection method. Interviews give the researcher access to the observations of others (Weiss, 1994), which was of interest as this study benefits from the observations of leaders and representatives of the public

school system and major art organizations. Little has been written about youth artistic talent

development and arts education in Puerto Rico, hence this research greatly benefited from

gathering data through qualitative or open-ended question interviews. According to Seidman

(2006), "the primary way a researcher can investigate an educational organization, institution or

process is through the experience of the individual people, the 'others' who make up the

organization or carry out the process" (p. 4). Beyond that, the reasons to choose qualitative

interviews as a data collection method was that it aided in the development of detailed

descriptions, integration of multiple perspectives and development of holistic descriptions about

how a system works or fails to work (Weiss, 1994).

In addition, interviews were made primarily in person, with telephone or e-mail follow-

ups. Due to the physical distance from the intended participants, the research utilized telephone

and e-mail interviews. E-mail interviews were useful to overcome the time difference between

Oregon and Puerto Rico that represented a problem for contacting people during their available

labor hours.

The interviewees were purposively selected and/or identified through snowball sampling.

The sites to study were purposively selected, and included the Department of Education of

Puerto Rico, the Institute of Puerto Rican Culture (state arts agency), the Museum of Art of

Puerto Rico, and the Museum of Art of Ponce and the Museum of History, Anthropology and Art

of the University of Puerto Rico. The sample was selected based on accessibility to the

researcher and willingness of the subjects to participate of the research.

The case study and interview methods were appropriate to collect particular information

of the arts education in Puerto Rico in order to determine its relation to the artistic talent

development of high schools youth. In addition to the interview method, organizational documents were collected and analyzed.

Research Participants' Demographics

The five participants of this study representing the selected sites were adult professionals working in organizations related to arts, culture and education in Puerto Rico. The persons interviewed hold or held positions related to arts education or arts programs administration or coordination, and have academic backgrounds related to arts and/or education.

Timeline

The general timeline was 1.) Gathering of literature. 2.) Design interview and document analysis instruments. 3.) Contact interviewees at the Department of Education of Puerto Rico, Institute of Puerto Rican Culture, Museum of Art of Puerto Rico and Museum of Art of Ponce, Museum of History, Anthropology and Art from the University of Puerto Rico 4.) Conduct interviews. 5.) Gather documentation about their arts education programs and collaborations. 6.) Analyze data from interviews and documents and compare with the literature reviewed. 7.) Produce report with findings and implications. 9.) Present final report. (See the month by month timeline on Appendix C).

Anticipated Ethical Issues

Some ethical issues that were expected to emerge during the research process were limited access to information due to confidentiality, and participants refraining from expressing their opinions or knowledge due to foreseen job repercussions or political implications. Participants were expected to feel uncomfortable with some of the questions, and would not want to be quoted.

Expectations

I expected to obtain data to help form a comprehensive and reliable base of knowledge to understand the status of arts education in Puerto Rico, in and out of schools. I expected to learn what mechanisms are in place for arts education and how they work.

Data Collection and Analysis Procedures

Data Collection Instruments

The research obtained data through semi-structured interviews and through document analysis (See Appendices D(a), D(b), E(a) and E(b)). Two of the interviews took place outside the interviewees' organizations, and the other two took place at the organizations. The in-person interviews had an average of a one-hour period. One of the interviews was made possible by submission of questionnaire via e-mail. All the interviews were conducted in Spanish.

Notes and audio-recordings were taken at the interviews. Because the organizations and the interviewees' job positions varied in nature, the questions were slightly modified in some instances to adjust to the particularities of the organizations represented by each participant. The data collected from the interviews in notes and audiotape were transcribed, in Spanish, into a computer document for analysis and interpretation. At this point the data was not translated to keep its authenticity and ensure its true meaning. However, the coding and further data analysis was translated from Spanish to English, and the final report is in English.

Documents for analysis were obtained from the interviewees at the time of the interviews. Most documents were obtained in person, and others were received through e-mail. Other public documents were collected through Internet searches. The documents included public documents such as promotional materials provided by the organizations, and news. Almost all the

documents gathered were also in Spanish, and the data extracted from them was translated to English for inclusion in the analysis and final report.

Recruitment instruments

Possible participants were identified and contacted. A letter with information was sent to possible participants to inform them about the topic of the research, why they were chosen to participate, and contact information. Recruitment letters were sent through e-mail (See Appendices F(a) and F(b)). After a week, possible participants received a phone call to confirm participation.

Consent forms

In addition to the recruitment letter, a consent form was read and provided them with a copy at the time of the in-person interview (See Appendices G(a) and G(b)). Signing of consent form was taken as approval and consent to participate of the research. If an in-person interview was not possible, a consent form was sent by e-mail, and instead of signing, verbal consent or completion and submission of questionnaire was be taken as consent.

Data confidentiality and disposal

The data collected during the interview was transcribed and saved on a personal computer. Data collected by e-mail was also saved in this file and kept on the e-mail account. Only the researcher had access to this file. Hard copy materials were kept in a binder. Only audiotapes were erased after complete transcription. There is little research on arts education in Puerto Rico, and even less on arts programs for teenagers, therefore, data collected during this research will not be destroyed. It will be kept as a resource for future research. (See Appendix B: Data Collection Schematic.)

Preliminary coding and analysis procedures

Data from interviews and documents was analyzed and coded as keywords, concepts or themes that relate (compare or contrast) to the literature review emerged. Commonalities and patterns across the different interviews and documents were identified.

Strategies for validating findings

Validation of findings occurred through literature review including data from similar research in the United States. Findings from the interviews and document analysis were compared. The research findings and analysis were presented to the research advisor for review. Members' checks were conducted to ensure that the transcription of the interviews represented the insights, meanings, and intentions of the interviewees, especially when quoting them.

Organization of the Study

In chapter two the literature will address the concept and importance of positive youth development, the role of talents and artistic talents development in promoting a positive youth development. It will address the importance of arts education, the importance of developing community partnerships to ensure youth arts opportunities, and its relationship with a healthy adulthood and improved opportunities in the workforce. In chapter three the study identifies arts programs provided by the public education system and arts organizations in Puerto Rico, as separate entities and through collaborations. The study identifies those factors that promote or that hinder the provision of arts education, and the availability and accessibility to youth, specifically adolescents, from low-income families. In chapter four I summarize the study and make recommendations on ways that can serve as a guide for arts organizations and arts programs in the public education system in Puerto Rico to create more and better opportunities

for youth to develop their artistic talents and interests and that contribute to their positive

development. Finally, the report suggests a model of what could be an effective arts education

program in Puerto Rico based on interviewees' comments.

Chapter 2
Literature Review

Chapter 2: Literature Review

Positive Youth Development

Research has demonstrated that art programs for at-risk youth improve their behaviors, learning skills and academic achievement, develop social and personal skills, increase self-esteem, promote healthy peers and adult relationships, and develop resiliency (Nebraska Department of Education, 2007; Torjman, 2004). Indeed, the benefits of art programs influence all youth. The at-risk term approaches and labels youth as problems, and treating youth as at-risk encourage the development of programs focused on fixing youth. Many youth arts programs are targeted to youth considered at-risk (Nebraska Department of Education, 2007). For this reason, many researchers, educators and policy makers are challenging the term and approach to youth toward a "positive youth development" orientation (Ferrell, 2004; MacLellan, 2000).

The positive youth development concept includes all youth and recognizes them as resources in themselves. The purpose of positive youth development programs is to increase factors that protect youth and enhance strengths that will help them face the challenges of life and move in a healthy transition into adulthood (Nebraska Department of Education, 2007). The general idea is that even if risk indicators are not evident in young people, it is important to build on their assets and strengths. Being problem free does not mean they are being fully prepared to face the challenges of adulthood (Pittman and Fleming, 1991). Mahoney and Lafferty (2003) recognize that risk factors and behaviors do limit positive youth development, but there is no evidence that the absence of risk factors and behaviors equals positive development.

Usually, adults focus on developing youth academic skills as a way to prepare them for adulthood and the workforce. But Witt (2002) states that academic competence is not enough; youth also need to achieve vocational, physical, emotional, civic, social and cultural competence.

It can also be argued that not being at-risk and being academically competent does not necessarily means that youth are maximizing their potential in the areas of their interests or in the areas where they are most talented. Therefore, policies for youth development should consider the full range of youth's developmental, social and economic needs (Yohalem, Wilson-Ahlstrom, Ferber and Gaines, 2006). It is a contradiction that, while States and communities talk about what youth need in order to be ready for adult life, the opportunities for involvement in positive activities decrease during the adolescence years, when youth most need to explore and take decisions upon themselves regarding their options for the future and their place in society.

This research adopts the positive youth development approach regarding Puerto Rican high school age youth. There is limited research on Puerto Rican youth, as Latino youth, and most of the research is oriented to negative aspects or deficits (Rodríguez and Morrobel, 2004). It is important to adopt this approach because "attention to youth development is potentially the greatest strategy in building communities that are skilled to overcome many unnecessary social problems" (Rodríguez and Morrobel, 2004, p.107). An orientation toward youth assets will mitigate the need for prevention and intervention programming (Rodríguez and Morrobel, 2004). According to Yohalem, Wilson-Ahlstrom, Ferber and Gaines (2006), it is critical to promote behaviors that we know will help youth be prepared for successful futures, and measure the changes we want to see instead of those we want to avoid.

Talents Development

Talents can be developed in everyone as talents emerge from aptitudes and sustained involvement in areas of strong interest and passion (Feldhusen, 1998; Treffinger, 1998). Researchers are relating talents and strengths to positive youth development, human progress, quality of life and enjoyment of leisure; they acknowledge the important role of educators in

nurturing those talents (Fulkerson and Horvich, 1998; Treffinger, 1998). Moreover, Feldhusen (1998) suggests that while we should be concerned with nurturing the talents of all young people at all levels of ability, we need to pay special attention to those who are highly talented.

The underlying rationale for positive youth development is that it is not enough to address youth problems; it is necessary to recognize youth capabilities, talents and strengths in order to address and fulfill their maximum potential. The importance of talents is that when refined, developed and built upon, they develop strengths for a healthy and positive youth development (The Gallup Organization, 2006; Treffinger, 1998). Youth talents must be nurtured, promoted, and taken seriously to help them identify their options for the future, and define their identity and their path in life.

Talents in the Arts

There are students with artistic interests and outstanding talents in all cultural groups, economic strata and areas of human endeavor. It is necessary that educators, teachers, schools, artists, parents and the community contribute efforts to create programs that identify, develop and nurture artistic talents for all students. It is necessary to provide opportunities for students with exceptional talent, especially those at an economic disadvantage, to reach their full potential (Fulkerson and Horvich, 1998; Haroutourian, 1995; Treffinger, 1998). It is important to clarify that the level of academic achievement does not determine the level of artistic talent of a student; although, the development of artistic talents can improve academic achievement (Oreck, Baum and McCartney, nd.).

There is no complete education without the arts (President's Committee on the Arts and Humanities, 2002). However, as described by Bahri (2005) often parents, teachers and principals have a lesser level of respect for the arts than for other disciplines such as science, mathematics

or history. Similarly, Clark and Zimmerman (1998) report that school systems emphasize academic talents more than artistic talents, but programs that ignore artistic areas are stifling students' natural interests and creative abilities. Schools recognize the usefulness of arts to help students improve their academic achievement; however, this is not always the case for students who are meeting standards or are talented in academic areas. Clark and Zimmerman (1998) suggest that there is no reason to assume that students with high scores in academic areas do not have advanced talents and interests in the arts. In fact, research indicates that academically talented students are highly able in the arts and that many students who are highly able in the arts also excel in academic subjects (Clark and Zimmerman, 1998).

The development of artistic talents is important for all students, as it helps develop competencies that prepare youth to face life challenges and to succeed, regardless of whether or not they are considered at-risk or outstanding students. Art experiences are especially important for adolescents because they can provide rich learning opportunities that can impact the way young people think, learn and see themselves (Gates and Heller, 2005). Moreover, the development of artistic talents and an education in the arts prepares youth to participate in a creative economy (Peterson, Shanklin-Peterson, 2007).

Caribbean Youth Development

This section focuses on Caribbean youth development in the arts. The study commissioned by The World's Bank (2003) posed the question of whether it is the case that young people in the Caribbean are at risk; it reports that Caribbean youth are not necessarily at greater risk than youth in other countries. Most youth are doing well, but there is increased attention to those unable to overcome the challenges presented by their environments (The World's Bank, 2003). Challenges faced by Caribbean youth include health and sexual issues, as

well as the interrelationship between education inequality, unemployment, poverty and involvement in drugs and crime. The World's Bank (2003) states that negative youth outcomes are a result of failures on the part of families, government, and society as a whole to provide the appropriate and adequate supports for young people to grow into responsible and productive adults. It seems to suggest that in order to promote positive youth development it is necessary that families, government and society intervene in youth development through the interrelated environments of home, school and community. It further recommends that schools and community organizations develop partnerships in youth services that reinforce life skills as well as provide recreation and safe spaces. It emphasizes that youth are not the cause of problems, but that the environments in which youth live and their support structures can either establish risk or protective conditions. In the case of the arts, partnerships should be initiated by local and state arts organizations and provide information to connect afterschool programs with arts education providers (Peterson, Shanklin-Peterson, May, 2007).

The report (The World's Bank, 2003) indicates that the state of the national economy is important in the lives of youth because it is a primary source of economic opportunities and social services, or lack of them, for youth and their families. Availability and accessibility of those opportunities and services represent protective factors for youth, while their absence or inaccessibilityincreases risk factors. Those risk factors can result in youth social exclusion from economic structures, such as unequal access to goods and services, labor markets, social protection programs, and participatory mechanisms.

Yohalem, Wilson-Ahlstrom, Ferber and Gaines (2006) suggest that involvement in high quality youth programs can help youth become ready for college, work and life, but they note that opportunities for such involvement decline as youth gets older, at a time when adolescents are in need of guidance, a higher level of freedom, structure and supervision, and an environment where

they can take "healthy risks" to discover and define who they are, what they are good at and what they want to do with their lives. As Gates and Heller (2005) describe it, adolescence is a time when young people struggle with questions about identity: who they are, where they belong, and what their future holds. Magrab (2005) states that adolescence is the last step before adulthood, where adolescents confront the solidification of skills, formation of a mature persona, and formulation of decisions for the future; and, that experiences and environments must support the transition by addressing the physical, emotional, social and intellectual changes. The literature suggests that a complete education in the arts help youth cope with, and master, fast/paced technological advances, forces of globalization, and major demographic and societal shifts by developing creative thinking, communication and collaborative work skills (Galligan, 2001).

It is important for arts organizations to identify the places where youth spend their time. These places represent opportunities to foster reciprocal learning, and attract youth to arts programs that provide them different artistic and learning experiences. The most relevant community institutions in youth's lives are schools, churches, community organizations and the physical home neighborhood. It is important to consider the context where youth live, in order to encourage participation in arts and cultural events (Stern and Seifert, 2000).

The report (The World's Bank, 2003) demonstrates that protective factors related to schools include providing relevant curricula for learning academics, technical skills, and life skills; access to peer groups, friends, mentors and organized activities for social development and emotional connection. Importantly, community organizations are potentially powerful allies in building community cohesion, education and advocacy. Torjman (2004) acknowledges that "connections through trusting networks and common values enforce positive standards for youth and provide them access to mentors, role models, educational sponsors and job contacts" (p. 6).

But, it is important to build youth trust in the education system, in arts organizations and in any other system or organization attempting to attract them. Many youth, especially those who most need the services often do not make use of them because they have lost trust, and therefore interest, in the institutions (Barker, 1995). Negative youth outcomes represent costs to the individuals, the families and to the economy and society at large, as are the costs of crime and violence, irresponsible sexual activity, health and mental health costs, school dropout, social exclusion, deficient quality of life, forgone productivity and forgone earnings for the individual and lost tax revenues for the government.

Youth and the Creative Workforce

Programs with a youth development orientation encourage youth civic engagement in order to involve them in national development processes (The World's Bank, 2003). Young people can contribute to creating positive externalities that improve the economic, cultural, and social environments. Yohalem, Wilson-Ahlstrom, Ferber and Gaines (2006) suggest that policies related to out-of-school time can be aligned with the developmental needs of adolescents through financial incentives, school credits, alternative pathways to credentials, participation requirements, and funding. Programs that provide young people with career development opportunities through internships, job shadowing, employment training, and on-the-job experience can prepare young people for adulthood and the world of work while compensating them for their time (Wilson-Ahlstrom, Ferber and Gaines, 2006).

Relative to positive youth development, Galligan (2001) suggests that the United States, (including Puerto Rico):

> needs a comprehensive strategy that links education and workforce development at
> federal, state, and local levels. This strategy needs to include education in the arts and

humanities as a principal cornerstone for strengthening America's cultural capital and for developing the skills necessary for Americans to remain competitive in the 21st century (p. 12).

The arts prepare young people for life in the 21st century by developing management, communication, problem solving and creative thinking skills. Arts education can also help to meet the challenge of sustaining a competitive workforce and increase cultural literacy in an increasingly knowledge based economy (Galligan, 2001). Providing youth with educational and job experiences that directly relate to talents represent an advantage that benefits both the adolescents and the organizations or companies employing them.

Galligan (2001) states that, according to the U.S. Census, artists and workers in creative industries were among the fastest-growing occupational groups in the latter half of the 20th century (1940-1998). Creative jobs include traditional arts occupations, but also knowledge based work in areas of communication, intellectual property, publishing, and computer software development, as well as advertising, architecture, fashion design, film, leisure, software, music, performing arts and computer services (Galligan, 2001). High quality arts learning experiences can help prepare young people for the challenges of the 21st century creative economy (Galligan, 2001; Peterson, Shanklin-Peterson, May, 2007).

Arts Education and Community Partnerships

Arts education has proved to have intrinsic and instrumental benefits for youth (McCarthy, et al, 2004). However, budget cuts cause schools to focus on subjects tied to testing, giving less attention to in-school arts programs. The creation of out-of-school arts programs appears to be one way of filling the lack of in-school arts programs. However, access to non-school arts education depends upon resources and availability of programs (Bodilly and Becket,

2005) someone who want to participate may not have the access or resources. People from low-income families participate less, or not at all, in cultural and recreational programs because they cannot afford to pay the fees (Torjman, 2004). Collaborations between different organizations in the community help to create arts programs that are affordable and accessible for underprivileged people, and connect them with opportunities.

Abundant literature points to partnerships as a way to fill the gap of arts learning experiences and to provide funding and incentives for youth involvement (Alderoqui, 2005; Bodilly and Augustine, 2008; Ellis and Dreeszen, 2003; Galligan, 2001; Ostrower, 2004; Shanklin-Peterson and May, 2007; Walker, 2004; Yohalem, et al, 2006). The partnerships include arts, community, and cultural organizations, state and municipal agencies, institutions of higher education, unions, and funders and other interested stakeholders across national, state and local levels (Galligan, 2001). Arts organizations are partnering with other arts organizations of different size and with non-arts organizations such as educational, health, religious, youth development, human services, recreational and community development organizations to accomplish both artistic and community service goals that might be difficult to achieve otherwise (Walker, 2004).

Arts organizations are also presenting arts programming in non-traditional venues such as open air spaces, schools, churches, restaurants, community centers and public buildings in order to increase their visibility in the community and connect with potentially new audiences and participants (Walker and Sherwood, 2003). More people are attending arts and cultural events at community venues, although most people do so for social/family reasons rather than for artistic reasons (Walker and Sherwood, 2003). However, people's exposure and attendance to arts programs can lead them to other forms of participation in, and support for, the arts and culture, such as art making, and financial and volunteer support (Walker, Fleming and Sherwood, 2003).

Exposure and attendance to arts programs can guide youth to discover their artistic talents and interests, and develop them from amateur to professional if they so choose. Integration of arts organizations with the communities may increase people's commitment to the arts and strengthen the case for political and economic support of arts and culture as valuable community assets (Walker, Fleming and Sherwood, 2003).

Bodilly and Augustine (2008) conducted six case studies, interviews and document reviews about the state of arts education and community-wide coordination in different regions of the United States. They found that community-wide coordination is necessary to arts education and increasing children's access to quality arts learning experiences. They stated that coordinated approaches in the public sectors such as public education and the arts, can increase the efficiency by reducing duplication and gaps in service (Bodilly and Augustine, 2008). It is important to add that community-wide arts education coordination is important as a way to increase the chances to reach those students that had dropped-out of school for distrust or disinterest in the school system or for any other reasons. Also, community-wide arts education coordination recognizes that arts learning can take place in and out of school settings.

Bodilly and Augustine (2008) found factors that foster and impede community-wide coordination. And, other literature refers to the benefits and the problems that partnerships, whether between arts/arts or arts/non-arts partnerships, may represent (Alderoqui, 2005; Ellis and Dreeszen, 2003; Ostrower, 2004; Ostrower, 2005; Walker, 2004).

Bodilly and Augustine (2008) found that factors that foster community coordination are the convening of key stakeholders to build support, overcoming ideological differences, identifying local leadership talent, laying groundwork for subsequent coordination, initial seed funding and sustained funding, convening and joint planning, evaluation, feedback and improvement, and effective leadership. On the other side, Ostrower (2005) advises that

partnerships are not always the best way to achieve an objective; that partnerships should be only a method to achieve an objective and not the end in itself. Ostrower (2005) insists that partnerships require prior planning to explore its feasibility and costs; develop realistic criteria for readiness, and assess that the potential benefits are truly congruent with each organization's mission. Partnerships imply serious commitments in terms of time, staff, resources and money. Partnerships require a shared vision, motivation, patience, honesty, mutual respect, clear roles and responsibilities, good communication and reporting channels, fair distribution of tasks and costs, including unexpected costs and costs not covered by funding grants (Alderoqui, 2005; Ellis and Dreeszen, 2003; Ostrower, 2005; Walker, 2004). A partnership may worth the effort as it can represent benefits such as increased cultural participation, expanded networks, improved organizational capacity, diversified audiences (including new donors), expanded programming and services, growth, relationships at the community level, bridge between arts groups and wider community, engagement in outreach activities, increased visibility in the community, and merged resources (Ostrower, 2004; Ostrower, 2005; Walker, 2004).

Among the factors impeding community coordination, found by Bodilly and Augustine (2008), are the lack of resources for collaboration, turnover of key leaders, and policy and funding and incentives changes, and conflict between providers and/or influencers. Once organizations engage in partnerships, conflicts may arise due to differences in organizational values, principles, culture and priorities (Alderoqui, 2005; Walker, 2004); differences in organization, staff and audience size, level of professionalization and ethnicity (Ostrower, 2004). Some of the resulting problems may be financial burdens, intensive demands on staff, difficult logistics and communication and inability to carry-out the assigned tasks and to accomplish the objective(s) (Ostrower, 2004, Ostrower, 2005, Walker, 2004).

Bodilly and Augustine (2008) found several strategies to improve access and quality to arts learning through assessing and implementing arts education collaborations. They can be summarized as conducting audits of arts education, setting a goal of access for all, strategic planning, constructing a case, advocating, attracting and leveraging resources, building individual and organizational capacity, hiring an arts education coordinator within the school district administration, requiring alignment with state arts standards, developing curriculum supports, qualifying/screening providers, coordinating peer review, ranking and modeling, and assessing student learning. The study concludes that coordination among multiple organizations has the potential to overcome the knowledge and skill gaps that exist in any single provider organization, be it a school or a non-school provider. In addition, coordination across organizations leads to improved access to arts learning experiences. The researchers advise to be cautious about promoting arts education for its potential to improve learning in other subjects that may backfire if improvements do not occur. Instead, arts education is better promoted for its intrinsic and youth development benefits (Bodilly and Augustine, 2008). Galligan (2001) seems to support the same advise of some critics by emphasizing that arts education should be about the arts and not about improvements in other areas.

A conceptual framework schematic is provided in Appendix A, which visually represents the intersections of these themes.

Chapter 3
Findings and Discussion

Chapter 3: Findings

Introduction

The literature review investigates the importance of the arts and talent development and its relation and impact on positive youth development. Benefits of the development of artistic talents for youth in improving academic achievement, job and life skills, positive attitudes, and improved quality of life are included. The importance of collaborations among arts and non-arts organizations among government, public, non-profit and for profit organizations in creating and making arts programs more accessible in order to enrich and improve the lives of youth is also addressed.

This chapter presents and discusses the findings of the study. I present the context of arts education in Puerto Rico, especially those arts programs concerned with promoting teens talents and positive development. I present the arts programs that are available for high school age youth in Puerto Rico and other arts programs where teens may have the opportunity to participate through the organizations included in this study, and the ways through which arts programs are being made accessible to adolescents from low-income families.

For this study, I purposively selected representatives from the organizations in Puerto Rico that have the mission, responsibility or position of creating and making arts programs accessible to the Puerto Rican population, and specifically to high school age adolescents (14+). The selected participants include the former Internal Director of the *Fine Arts Program* of the Department of Education of Puerto Rico, the Director of the *Arts in Education Program* of the Institute of Puerto Rican Culture, the Director of Education of the Museum of Art of Puerto Rico, the Director of Education of the Museum of History, Anthropology and Art of the University of Puerto Rico, and the Director of Education of the Museum of Art of Ponce.

Data analyzed includes personal interviews or e-mail questionnaires, phone calls and e-mail follow-ups. Documents analyzed include organizational brochures, circular letters, manuals, online news and articles and the organizations' websites. Participants were asked to provide information related to arts programs for high school age youth, targeting adolescents over 14 years old. They were exhorted to provide the information that they considered most descriptive about the current situation of arts education even if it did not directly relate to high school age youth. The interviews and interview transcriptions were conducted in Spanish; first coding and analysis were made in Spanish keeping the authenticity of the expressions, true meanings or connotations of the words used by the interviewees. The first analysis was translated to English, and further analyses were made in English.

The following section presents the different arts education programs that the organizations participating in this study have in place. Each section is organized around a description of the programs offered to adolescents by each organization, followed by interviewees' insights and a brief discussion.

Overview of the Department of Education of Puerto Rico and the *Fine Arts Program*

The Department of Education of Puerto Rico is the government entity responsible for providing public primary and secondary education in Puerto Rico, and its primary constituency are youth from five to 18 years old (Departamento de Educación de Puerto Rico, 2000). It is the institution with the mission and legal responsibility for providing opportunities for youth education and development. As of 2006 there were approximately 563,832 students enrolled in about 1,523 public schools of Puerto Rico; this is 306,082 elementary school (K-6th) students, 135,157 middle school (7th-9th students; and, 118,459 high school (9th-12th) students (Escuelas

públicas activas en Puerto Rico 1996-2007, n.d.; Matrícula en las escuelas públicas, 2005-2006, n.d.). There are approximately 189 public high schools in Puerto Rico (College Board, 2009, n.d.).

The Department of Education has a *Fine Arts Program* whose mission, as stated on their website is:

> To facilitate and ensure to the students all the possible opportunities to enable them to develop to the maximum and in an integral way, all their creative, physical, artistic, vocational, and emotional potentials in equal conditions, according to their physical and mental capacities. These enable them [the students] to project themselves, and develop as artists, appreciators and consumers through the visual arts, dance, music and theater (Programa de Bellas Artes, 2005).

The mission, as phrased differently on the "Public Policy about the Organization and Curricular Offer of the *Fine Arts Program* in the Elementary and Secondary Levels of the Public Schools in Puerto Rico", as:

> Provide and guarantee to the student the opportunity to develop his/her artistic and creative potential to the maximum, in equal conditions, as well as awakening his/her capacity as receptor, connoisseur, appreciator and consumer of the visual arts, dance, music and theater (Carta Circular Núm. 9-2007-2008).

The *Fine Arts Program* states that:

> The artistic experiences that the students will acquire, live and enjoy during their school life enable them to produce creatively, affirm their personality, prepare them for life and increase their understanding of the world and sharpen their aesthetic and ethic sense, their

spiritual values and their love for the environment surrounding them (Programa de Bellas Artes, 2005).

The *Fine Arts Program* is guided through circular letters. The circular letters are the communication vehicle between the Department of Education and the schools; they establish the public policy, the guidelines and rules to follow. The "Public Policy about the Organization and Curricular Offer of the *Fine Arts Program* in the Elementary and Secondary Levels of the Public Schools in Puerto Rico" (Carta Circular Núm. 9-2007-2008) determines the implementation of the four arts disciplines (visual arts, theater, music and dance) of the *Fine Arts Program* from elementary (K-6th), middle school (7th-9th), high schools (10th-12th) or secondary (7th-12th) schools and the responsibilities of the arts teachers. It approved and established two required arts credits for elementary school between 4th and 6th grades, and two required arts credits in secondary school or one credit in middle school and one credit in high school. One credit is equivalent to a 50 minute class, five days a week (250 minutes a week), 90 days per semester (half credit) for a total of 180 days per year. The students can take the two required art credits in any of the four disciplines, and can choose to take more art credits as electives (Carta Circular Núm. 9-2007-2008; V. Collazo, personal communication, January 17, 2009). Before the current circular letter, only one arts credit was required either in middle school or high school (V. Collazo, personal communication, January 17, 2009).

According to Collazo, former internal director of the *Fine Arts Program* of the Department of Education (personal communication, January 17, 2009), this policy has increased the number of art teachers needed. Being that the arts a core subject, as stated in the *No Child Left Behind Act*, the Department of Education realized that:

The establishment of two required art credits makes it necessary to have more art teachers. Last year, there were only 38 new art teachers in the teachers induction workshop. This year there were more than 139 new art teachers that were recruited (V. Collazo, personal communication, January 17, 2009).

The Department of Education has approximately 2,127 art teachers offering courses in one of the four arts disciplines. There are approximately 818 visual arts teachers, 814 music teachers, 119 dance teachers, 14 ballet teachers and 362 theater teachers, distributed among the 1,523 public schools in Puerto Rico (Maestros de Bellas Artes por Materia, n.d.; V. Collazo, personal communication, January 17, 2009). This numbers include arts specialists and teaching artists with teaching certification. Nevertheless, not all public schools have arts as part of their classes or not all schools have arts teachers. Sometimes the students do not receive any arts classes in at least one of the academic levels. The arts discipline offered in each school depends on the area of expertise of the teacher employed:

> The *Fine Arts Program* would like to have a teacher of each of the four disciplines at every school to allow students to choose and improve on a particular discipline of interest, but this implies high costs. It would be good to make possible for the students to identify in what areas they are good and continue it every year. Then, after graduation, the arts could be an option for their professional life (V. Collazo, personal communication, January 17, 2009).

This last comment relates to the importance of talent identification (a topic discussed later in this chapter).

The *Fine Arts Program* expects that:

> The students will go through an educative and artistic process, and expects that the
>
> students will be able to become artists if they so choose. The program expects some
>
> students to be artists, other to be spectators and audience for the arts (V. Collazo,
>
> personal communication, January 17, 2009).

The *Fine Arts Program* expects to develop the student artistic and creative potential and to

awaken his/her capacity as receptor, connoisseur, appreciator and consumer of the visual arts,

dance, music and theater (Carta Circular Núm. 9-2007-2008). The *Fine Arts Program* of the

Department of Education offer programs that provide some opportunities for students to

experience and learn about the arts, which are described in the following section.

The programs within the *Fine Arts Program* of the Department of Education of Puerto Rico

The *Fine Arts Program* of the Department of Education provides arts classes for regular

groups, talent groups, arts in the *Open School Program*, and arts specialized schools. The arts

courses for regular groups are basic art courses, while arts courses for talent groups are

advanced; courses are offered during the regular school day. The *Open School Program* is the

after-school program of the Department of Education, which offers arts classes. The arts

specialized schools are schools primarily dedicated to the instruction of one or more arts

disciplines to students admitted through auditions. Each of these will be discussed in the next

sections.

Regular groups. The regular groups are all those groups that receive basic art classes in the

schools. In these groups, any student may participate regardless of his/her level of artistic

ability, and does not require an audition. The students are expected to take the two required art

credits during middle (7th-9th grades), high (10th-12th grades) or secondary school (7th-12th

grades), but they can choose to take more arts elective courses as school organization and graduation requirements allow them.

The basic fine arts courses are: education in the visual arts, education in dance and corporal expression, education in music, education in theater. Among the elective courses approved by the *Fine Arts Program* that might be available at the schools include ceramics, design and composition, editorial design, photography, relieve, painting, digital video, digital drawing, webpage design, Spanish dances, ballet, modern dance, folklore, jazz, pantomime, Latin American rhythms, Caribbean rhythms, musical theater, choir, music appreciation, music history, different music instruments, band, folkloric music, theatrical makeup, diction, production, mask theater, puppet theater, acting, dramaturgy, stage design, costume design, Puerto Rican theater, Latin American theater, and others (Carta Circular Núm. 9-2007-2008).

Talent groups. Usually, an art teacher has five groups of students during each school day. An art teacher is allowed to have four regular groups and one talent group. The organization and graduation requirements of some schools allow artistically talented students to participate in a ¨talent group¨. The talent group is formed by auditioning students and selecting those with the most potential for advanced arts classes in the arts disciplines offered. The arts credits requirement for the students in the talent group is two credits, and they can choose to take more electives as well (Carta Circular Núm. 9-2007-2008).

However, "sometimes the school organization or the graduation requirements of a particular school does not allow for a talent group. Therefore, not all the schools have talent groups" (V. Collazo, personal communication, January 17, 2009). Not all schools may be able or allow offering advanced art classes. Artistically talented students in schools without talent groups may have to conform to a basic class that may not maximize their artistic potential.

Arts specialized schools. The arts specialized schools are part of the Unit of Specialized Schools of the Department of Education. As stated in the Department of Education website (2005), "the Specialized Schools provide the students educative excellence through the structure of an instructional program that respond to their differences and individual talents" (Unidad de Escuelas Especializadas, 2005). The Specialized Schools were created with the purpose of "awaken[ing] the talents and channel them to its total accomplishment; therefore the specialized schools were created to address the talents and capacities of the Puerto Rican students" (Carta Circular Núm. 16-2008-2009). The mission of the Specialized Schools is:

> to develop student's self-esteem to acquire excellence in all aspects of his/her personality, and enable him/her to continue studies in the selected specialization area according to his/her needs, interests and abilities in such a way that the individual would work for the personal collective welfare (Unidad de Escuelas Especializadas, 2005).

The arts specialized schools are elementary and secondary schools that accept students only through auditions. There are 13 arts specialized schools offering Fine Arts (3), Visual Arts (1), Theater (1), Ballet (1), or Music (7) in Puerto Rico. The Department of Education divides the 78 towns/cities of Puerto Rico in 10 education regions, each comprising an average of seven town/cities per region. Of the 10 education regions, seven have at least one art specialized school. Four arts specialized schools are located in San Juan and one in Bayamón, two are located in Humacao, two in Arecibo, one in Mayaguez, two in Ponce, and one in Caguas (Carta Circular Núm.16-2008-2009) (See Appendix I). Of the 13 arts specialized schools, six have an academic component and seven do not have academic component. In the cases where the art specialized school lacks an academic component, the students attend other regular school, and attend the arts specialized school after their school day.

The courses offered through the arts specialized schools in visual arts include: artistic appreciation, caricatures, basic and sculptural ceramics, installation, advanced and experimental drawing, design and composition; basic, advanced and experimental sculpture, photo printmaking, digital photography, advanced and experimental photography; advanced and experimental printmaking, lithograph, serigraphy ; advanced and experimental drawing; basic, intermediate, advanced and experimental painting; creative project in drawing, painting, sculpture, photography or printmaking. For dance the arts specialized schools offerings include: Spanish dances, international folklore, musical theater, production, Caribbean rhythms, choreography, scenic presentation, dance methodology, among others. For music, the arts specialized schools offer specialized instruction in different music instruments; the student can take up to three credits of specialization on the instrument of interest. They also offer courses in music fundamentals, music appreciation, music history, harmony, singing, choir, symphonic orchestra. The theater specialized schools offer acting, diction, stage design, theater costume design, universal theater history, pantomime, sound engineering, illumination, theater makeup, electronic publicity, experimental theater, children's theater, Puerto Rican theater, Latin American theater, scenic direction, dramaturgy, among others.

Some arts specialized schools have exclusive courses (including core and elective courses) not offered by the other arts specialized schools even those specializing in the same art form. Because of the diversity of exclusive courses, they are not itemized here, but two examples are provided. For example, the Escuela Central de Artes Visuales, (Central School of Visual Arts) offers courses in publicity, animation, digital video, and architectural design, among many others. Similarly, the radio and television specialized school is the only one offering radio and

television administration, direction, production, and programming, introduction to communications, locution, script writing, choreography for events and events production.

The students can come to the arts specialized schools from any part of Puerto Rico if they have the means to come (V. Collazo, personal communication, January 17, 2009) in relation to the economic cost that may represent for the student the transportation or relocation to a place close to the arts specialized school, although the schools are public and free. Collazo (personal communication, January 17, 2009) commented that two additional arts specialized schools were approved to be created during the next few years in two other cities of Puerto Rico. But, in Puerto Rico many students face problems to attend regular schools because of unreliable or lack of transportation; they often live in places far from school, and depend on the transportation provided by the school. Although seven of the 10 education regions have at least one arts specialized school, it can be really difficult for students from low-income families (as are the majority of students in the public school system) to go to an arts specialized school located in a city other than their own. Therefore, transportation and distance are very important factors to address in making programs accessible.

Counselors from the arts specialized schools make students in regular schools aware of the arts specialized schools by inviting and orienting regular school counselors who will pass the information to their students. Other times, the counselors of the art specialized schools visit nearby schools to orient teachers, counselors and students, usually those in 6th grade, about what is required for students to apply and get an audition for the arts specialized schools. A memorandum is sent via e-mail to all the 10 education regions, the regions forwards the information to the schools, and the school directors or staff have to pass the information to the teacher, and the teachers to the students (V. Collazo, personal communication, January 17,

2009). Collazo (personal communication, January 17, 2009) commented that, "usually the communication fails from schools directors or staff to teachers because many school directors or staff does not master computers and technology". This undermines the effectiveness and efficiency any initiative that may benefit the students.

Arts during Open School. Few years ago the Department of Education adopted extended working hours in the schools and created the *Open School Program*, which is an afterschool program that offers services to K-12th students during the extended hours. As described on the Department of Education website (2005):

> The *Open School Program* is an educational initiative whose foundation is the integral human development, the community participation and development and the occupational exploration in the school as a vital space…The program is directed toward reinforcing students study habits, academic skills, talent development, leadership, offer a safe haven, and use leisure time in a creative and productive way (*Programa de Escuela Abierta*, 2005).

The goal of the *Open School Program* is to enrich the educative process of the students (the majority of the students in public schools come from underprivileged communities or under poverty level), improve their academic achievement, and avoid school drop-out by extending the school period; its fundamental objective is to address the academic, cultural, recreational and social needs of the students. In order to satisfy these goal and objectives, the *Open School Program* requires the schools to organize five offerings, four of which must be tutoring, prevention, recreation, and fine arts activities (Carta Circular Núm. 1-2004-2005). The schools that participate in the *Open School Program* are suggested to implement activities such as story writing and illustration, book editing, photojournalism, theater plays, poetry, painting, dancing,

and touristic activities, among others. The cultural and artistic recreation offerings intend to develop expression activities through drawing, painting, traditional crafts, theater and cultural activities as an active participant or as spectator (*Programa de Escuela Abierta*, 2005).

Organizations such as the Institute of Puerto Rican Culture and the Museum of Art of Puerto Rico collaborate with the Department of Education on this initiative (V. Collazo, R. Román, January 2009). The arts classes offered during the *Open School Program* do not necessarily follow the arts education standards. Nevertheless, in some cases, if the teacher offering the art classes in the *Open School Program* is the same as the regular art teacher, these hours were often used as a continuation of the class. But, the students coming to the art class during the *Open School Program* are not necessarily the same as for the school hour class as it allow for students who are not enrolled in an art class during the regular school hours to take an art class as an extracurricular activity. Talented arts students may receive follow-up during the Open School hours (V. Collazo, personal communication, January 17, 2009).

Challenges of the *Open School Program*. The *Open School Program*, as an after-school program, was supposed to provide students with structured activities, and was envisioned to integrate the organizations in the school community and render positive outcomes. However, problems emerged and the project did not have the expected outcomes. According to Collazo (January 17, 2009), some of the problems were the untimely arrival of materials and that the teachers (arts and other subjects) working on the *Open School Program* were not being paid on time. The lack of materials affected teachers and students' enthusiasm and they started to feel discouraged and stopped coming. Hence, the program started to lose its organization, and was not as effective as it was envisioned (V. Collazo, personal communication, January 17, 2009). Román, director of the *Arts in Education Program* of the Institute of Puerto Rican Culture also

mentioned that the Institute of Puerto Rican Culture collaborated with the Department of Education on the *Open School Program* because "there was the intention to offer arts, but the resources were being wasted and teachers were not being paid on time" (R. Román, personal communication, January 15, 2009).

Students stopped coming to the *Open School Program* not for lack of interest in what was offered, but because the promises of the program were not being fulfilled. The teachers could not offer support to the students and accomplish the goals of the program without adequate resources and work conditions. Otherwise, the arts in the *Open School Program* represented an attractive and safe alternative for youth to invest their non-school hours, especially to those that cannot afford private arts classes. As Barker (1995) and Torjman (2004) expressed youth need trusting networks and positive connections. The public education system and the programs it creates for youth have to gain their trust by providing what is promised.

The *Arts in Education Program* of the Institute of Puerto Rican Culture

No current programs for high school youth. The Institute of Puerto Rican Culture is the state arts agency with mission and the responsibility by law of preserving and disseminating the Puerto Rican artistic and cultural heritage and to provide access to arts and culture to the public. The Institute is a large organization with many departments and programs. This study examines the *Arts in Education Program*, which is the program that most directly works with youth through the *Arts Integration in the Basic Education Curriculum, Artists' Residencies* and the *MotivArte* programs. However, the *Arts in Education Program* of the Institute of Puerto Rican Culture does not currently offer any programs for high school students (R. Román, personal communication, January 15, 2009). It is included in the study because it is part of the Institute,

which is the state arts agency, has a mission to serve youth of all ages, and collaborates with the

Fine Arts Program of the Department of Education. According to Román, director of the *Arts in*

Education Program, other programs of the Institute of Puerto Rican Culture in which adolescents

may participate include *ExpresArte a Todo Rincón* and *Arte para Sanar*.

Arts in Education Program. The *Arts in Education Program* started as a pilot program with the

Department of Education in 1992, and is funded by the National Endowment for the Arts (Artes

en la Educación, 2003). The objective of the *Arts in Education Program* is to integrate the arts

into the daily lives of students to make the arts a basic component of students' K-12 education,

develop their creativity, strengthen their self-esteem, their capacity to solve problems, develop

teamwork, and verbal and non verbal communication (*Artes en la Educación*, 2003;

Organización de Estados Iberoamericanos, n.d.). The *Arts in Education Program* provides and

complements art workshops and resources, brings arts and cultural activities to schools, and

provides training to artists, art teachers and teachers. The offerings of the *Arts in Education*

Program are not yet being implemented at every school of the public education system and are

not permanent yet. Currently all of its programs are offered to elementary school students and

teachers (R. Román, personal communication, January 15, 2009) causing a decline or absence of

arts opportunities for youth during secondary school years.

Elementary school programs: art as a means. The programs offered to elementary schools

through the *Arts in Education Program* are designed in collaboration with the Department of

Education following the *Fine Arts Program* curricular guides and arts education standards. The

Arts in Education Program does not provide art classes per sé, but use art as a medium for social

reflection, and has been working with artists and teachers in arts integration, and in bringing

artistic and cultural events to schools for students' enjoyment (R. Román, personal communication, January 15, 2009).

Arts Integration. Román (personal communication, January 15, 2009) explained that when he became the Director of the *Arts in Education Program*, he and his staff implemented the pilot program *Arts Integration in the Basic Education Curriculum* in two elementary schools of the Morovis educational region (See maps on Appendix H and I). The intention was to see the process and the outcomes from beginning to end, provide follow-up, and gain evidence of the effectiveness of the arts and the program itself. However, it is too early in the program to make recommendations.

Román acknowledged that the *Arts in Education Program* of the Institute of Puerto Rican Culture focuses on teachers training, and explained that:

> Still the focus of the *Arts in Education Program* is on teachers. The program works with the teachers, but there have not been a direct and constant impact on students. The intervention with students until now has been indirect, inconsistent and lack continuity…The program mostly works on training teachers in arts integration within the curriculum, and mostly at the elementary school level. The teachers are trained on how to utilize the arts as a resource for other subjects (R. Román, personal communication, January 15, 2009).

The *Arts in Education Program* employs artists who have credits in education or vast teaching experience as 'artists-mentors' that will work with the teachers in the schools. Teachers and artists-mentors together create integrated classes, matching the standards of the different subjects with the fundamentals of art (R. Román, personal communication, January 15, 2009).

Artists Residencies Program. Román (personal communication, January 15, 2009) explained that the *Artists Residencies Program* will be redeveloped as part of the follow-up to the schools in the pilot program. Through the *Artists Residencies Program*, he expects to develop an arts integrated project and test it (R. Román, personal communication, January 15, 2009). However, the *Artists Residencies Program* is only offered to elementary schools (*Programa de Residencias Artísticas,* 2003; Organización de Estados Iberoamericanos, n.d.).

***ExpresArte, MotivArte, Arte para Sanar* and other programs.** Román (personal communication, January 15, 2009) mentioned other programs of the Institute of Puerto Rican Culture, in which teens may have the chance to participate.

Román (personal communication, January 15, 2009) spoke about *MotivArte*, "this is a program for tutoring students with academic disadvantage that integrates the arts, and is supposed to start this year [2009]". Another program mentioned is *ExpresArte a Todo Rincón*, a program that provides free art programs to disadvantaged communities with the mission of creating job opportunities to improve the socioeconomic conditions and quality of life of the residents of disadvantaged communities (R. Román, personal communication, January 15, 2009; *ExpresArte a Todo Rincón*, 2008; *ExpresArte a Todo Rincón*, 2003). He briefly mentioned the *Arte para Sanar (Art to Heal)* project which had worked with patients with mental health issues and AIDS, including some teenagers. He added that teenagers may have the opportunity to participate of free art programs offered by some municipalities for a general public. Historically, the Institute of Puerto Rican Culture has created programs for adolescents, through the *Arts in Education Program*, as well as other programs or departments. However, those programs end, even disappear, for lack of funds and resources, and/or absence of a partner willing to provide sustained support to the initiatives (R. Román, personal communication, January 15, 2009).

Art Programs of the Education Department of the Museum of History, Anthropology and Art

Museum of History, Anthropology and Art tours and workshops. The Museum of History, Anthropology and Art (MHAA) is a small museum that is a part of the museums system of the University of Puerto Rico (UPR). It is located in UPR main campus in Río Piedras, a city in the metropolitan area (See Appendix I for location). MHAA was the first museum created by law in Puerto Rico in 1951 with the purpose of gathering, keeping and conserving Puerto Rican historic, anthropologic and artistic treasures. MHAA offer services to the University community and to the general population (L. Ortega, personal communication, January 22, 2009; Museo: Quienes Somos, 2006). According to Ortega, director of Education at MHAA (personal communications, January 22, June 5, 2009), the programs that most directly deal with youth are school programs that include free guided tours and workshops offered to K-12 students coming from private and public schools, although elementary school groups come more often than middle or high school groups (L. Ortega, personal communication, January 22, 2009). Educational workshops are offered to community groups and teachers training (L. Ortega, personal communication, January 22, 2009).

The school programs are influenced by MHAA educational mission that is "to disseminate the cultural heritage treasured here by making people have an experience with Art, and with the manufacture or creation of Art" (L. Ortega, personal communication, January 22, 2009). The goals of the workshops are to "promote relationships between the museum, schools and the community; encourage artistic and cultural appreciation, stimulate teamwork and enhance motor skills" (Museum of History, Anthropology and Art, n.d. ; Museo: Servicios y Programas). Tours and workshops are adjusted to the academic level and developmental stages

of the students, and are related to MHAA exhibitions or near surroundings. In the workshops the students are instructed on the vocabulary and history and execution of the art technique (L. Ortega, personal communication, January 22, 2009). The objective of the tours and workshops is:

> To make the students look for more art opportunities, arise their interest for the arts. Another objective is to be a resource for teachers to enhance or complement their classes or learn something new that they can replicate in their classrooms (L. Ortega, personal communication, January 22, 2009).

The workshops are offered to groups of 20 participants, and the guided tours are offered to a ratio of 20 people per tour guide; they can be offered to up to 60 participants including students and adults when there are three tour guides on schedule per time slot (L. Ortega, personal communication, January, 22, June 5, 2009). But, Ortega (personal communication, January 2009) explained that MHAA is in a temporary stage awaiting the reopening of the Antillean Archaeology Hall, the Ancient Egypt Hall and the Art Hall; and, that their only spaces for public and school programs are the temporary exhibition hall and the terrace, making it small for too much demand (L. Ortega, personal communication, January, 22, June 5, 2009).

Woodcut intensive workshop for teens. At this moment, MHAA has only one workshop specifically designed for teenagers in 7th to 12th grades, which is a woodcut workshop. The teachers bring their students to this workshop to "complement something that is not possible to offer in the classroom or [because it] serves as an introduction to something that will happen in the classroom… It is a very intensive workshop that last 3 hours, and is a one time experience….Different groups are impacted by this workshop, but there is no continuity to the same group [other than that the teacher may provide in school]" (L. Ortega, personal

communication, January 22, 2009). The school groups interested in MHAA workshops call, reserve a date and are served in a 'first come, first served' basis until workshops dates are filled. In the case of the woodcut workshop, it is offered 8 to 10 times during the year to different school groups. After the workshops, the teachers complete an evaluation form and the responses have been very good. Ortega recently implemented the students' evaluation form and commented that "do not have enough direct comments yet to make a statement; but so far, they [the students' evaluations] have been positive" (L. Ortega, personal communications, January 22, June 5, 2009).

Art Programs of the Education Department of the Museum of Art of Puerto Rico

The Museum of Art of Puerto Rico (MAPR) is a nonprofit organization incorporated in 1996, but it opened to the public in 2000. Although it is a relatively young organization, it can be considered a large institution. Its mission is "to enrich the lives of its diverse publics by promoting and making accessible the knowledge, appreciation and enjoyment of the visual arts of Puerto Rico and the world" (Museo de Arte de Puerto Rico, 2006a). According to MAPR's website (2006), MAPR offers different school programs designed for K-12 students that are aligned with the excellence standards of the Department of Education including tours adapted to the different academic levels and designed to promote the development of knowledge, enjoyment, understanding, and critical, analytical, conceptual and creative skills of the students. MAPR also offers workshops and provides K-12th students a gallery and workshop space in the *Burger King Gallery* and the *ActivArte Gallery* and the interactive online *Web Quest Gallery*, and *The Visual Arts Integrated to Sciences* (Museo de Arte de Puerto Rico, 2006b).

Colón, director of the Education Department of the Museum of Art of Puerto Rico (personal communication, January 21, 2009), explained that MAPR, offers teenagers different programs through payment of enrollment in an art workshop and payment of ticket to MAPR's collections. Examples of programs offered through enrollment are painting, photography, graphic design and cinematography workshops, while programs offered by paying a ticket are tours and different arts workshops related to the tours (D. Colón, personal communication, January 21, 2009). As expressed by Colón (personal communication, January 21, 2009), these programs are open to adolescents, and represent an opportunity for them to develop their talents, learn about the arts, and use their time in productive ways.

Museum of Art of Puerto Rico tours and workshops. The Museum of Art of Puerto Rico (MAPR) as stated in its calendar and website, offers tours and over 250 workshops a year to the general public, adults, elders, kids over 4 years old, adolescents and families; the workshops are offered in sessions of three months (Calendario de Actividades, Dic. 08-Ene. 09; Museo de Arte de Puerto Rico, b, c). However, when looking at MAPR's website (2006), few art workshops specified to be for teens; most workshops were marketed either to adults or kids under 12 years old, which may discourage teens' participation. For example, of 30 workshops offered in the March-May 2009 session, 17 workshops were for adults, 12 for kids under 12 years old, and only one for 13 to 15 years old adolescents (Museo de Arte de Puerto Rico, 2006c). During some sessions MAPR offer teenagers over 16 years old a portfolio preparation workshop for those interested in studying arts at college level, at a cost around $190 (Museo de Arte de Puerto Rico, 2006c).

The workshops are delivered by well-known artists and professors in the areas of drawing, painting, human figure, art history. The schools program offers thematic/interpretive

tours, and creative workshops for school groups of all levels. The tours and workshops are inspired by the permanent and temporary collections, and are aligned with the expectations of excellence of the Department of Education of Puerto Rico (Calendario de Actividades, Dic. 08-Ene. 09 [Brochure]).

***Galería ActivArte, El Artista que Llevas Dentro* and *Web Quest*.** MAPR also has the *Galería ActivArte, El Artista que Llevas Dentro program,* and *Web Quest* the interactive online gallery (*ActivArte Gallery, The Artist Within Program* and *Web Quest Gallery*) that are part of a collaboration between MAPR, the Ángel Ramos Foundation and Microsoft. The *ActivArte Gallery* was designed by a group of art educators, architects and adolescents (*The Artist Within*, n.d.). It is an interactive center designed to present educational exhibitions directed to kids to amply their knowledge of the arts; but as specified in MAPR's website (2006), they must be accompanied by an adult (Museo de Arte de Puerto Rico, 2006d).

The *Artist Within Program* is an exhibition that takes place in the *ActivArte Gallery*. It is designed to initiate visitors of all ages in the exploration of the work of 12 well-known Puerto Rican artists; it includes interactive kiosks, games and modules (Museo de Arte de Puerto Rico, 2006d). Although it is mentioned that it is designed for visitors of all ages, based on the photos presented on the website and the description of the physical design suited to kids it appears to be target younger kids.

The *Web Quest Gallery* is an online interactive gallery created for the exploration of the work of the artists presented in the *ActivArte Gallery* trhough seven lessons. Three of the lessons are designed for elementary school students, and four of the lessons are designed for middle and high school students.

***Galería Burger King*.** MAPR has the Galería *Burger King (Burger King Gallery)* which is an exhibition space available for students of all grades to exhibit their artworks. It is necessary to request access by submitting a letter-proposal (Museo de Arte de Puerto Rico, 2006e).

MAPR in the *Open School Program*. MAPR collaborates with the Department of Education as part of the *Open School Program* (afterschool program) that is free of cost to the students. The collaboration is sponsored by the Institute of Museum and Library Services and the Foundation of the Banco Popular of Puerto Rico, which provide necessary support and resources for MAPR to collaborate with the *Open School Program*. Through the *Open School Program* MAPR provides a curriculum that combines visual arts (artists, museums professionals like curators, registrars, conservators, educators, exhibit designers, and others), science (biology, chemistry, physics) and technology (graphic design) in which students meet professionals of all the disciplines who introduce them to the relationship that exist between their professions and the preservation and conservation of the artistic heritage. Colón expressed that:

> The students are taught vocabulary related to the techniques and the artistic mediums, terms related to conservation of artwork; they visit our conservation laboratory, take courses at our workshops with established artists; they familiarize with projects that are happening in Puerto Rico in which arts are combined with sciences. They learn advanced techniques of graphic design and at the end they exhibit their work at the gallery for students (personal communication, January 21, 2009).

The arts programs of MAPR in the *Open School Program* are offered directly to the schools, and the school administration invite the students to in the program. The students are free to accept the invitation, but it is conditional on attending the semester-long program (D. Colón, personal communication, January 21, 2009). Colón (personal communication, January 21, 2009)

also commented that the students visit the permanent and temporary collections, the garden of

MAPR; and are given art-specialized books, gifts, and a one year membership. She added that

"in special occasions, that is, when we have external funds for these projects, we have designed

Hip-Hop programs to which we had invited famous artists… We also call them to painting

contests" (D. Colón, personal communication, January 21, 2009).

Arts Programs of the Education Department of the Museum of Art of Ponce

The Museum of Art of Ponce (MAP) is a large institution located in Ponce, a city in the

south of Puerto Rico (See Appendix I for location). MAP was founded by a former governor,

Luis A. Ferré, who gave it as a gift for the Puerto Rican society, and opened its doors to the

public in 1959. Its mission is:

> To serve the public through its collection, conservation, study and exhibition of the visual
>
> arts of the western tradition from the XIV century to the present. It encourages the
>
> appreciation and enjoyment of the arts, the artists and their contexts, in addition to
>
> fostering interest in Puerto Rico's cultural heritage for the enjoyment of present and
>
> future generations, helping to improve the quality of life (Museo de Arte de Ponce,
>
> 2005a).

The Education Department of MAP has different programs for youth ranging from 5 to

20 years old. The programs offered to adolescents, or young adults (as addressed on MAP's

website (2005)) include: guided tours of permanent and temporary collections, art appreciation

workshops based on the permanent collection, educational and creative workshops based on

temporary exhibitions, *Future Guides of the Museum*, *A Vibrant Museum for Young Adults*

(Museo de Arte de Ponce, 2005b). The programs for teenagers are influenced by the idea that

"youth, and obviously the adolescents, are the immediate future of our society, and it is

necessary to give them resources" (A. M. Hernández, personal communication, January 2009; *Un Museo Vibrante para los Jóvenes*, April 2006). The education programs are also designed with the idea that "every individual must be in contact with art to have a whole and total development…Art must be part of the individual" (A.M. Hernandez, personal communication, January 2009). Hernández (personal communication, January 16, 2009) believes that "the individual exposed and educated on the arts develop his/her creative thinking". As evidenced by MAP's activities brochures they offer different programs and activities around the permanent and temporary exhibitions, some are designed for the general public, families, kids, and adolescents over 15 years old (A.M. Hernández, personal communication, January 2009; Monet, Oller, Renoir, Gauguin, entre otros, 2009; Pop Art, Actividades Educativas y Culturales, 2009).

Museum of Art of Ponce tours and workshops. The Education department of the Museum of Ponce (MAP) has different educative offerings such as museum tours of permanent and temporary collections, which are adjusted to different ages and levels of education (Museo de Arte de Ponce, 2005b). MAP also offers arts appreciation workshops based on its permanent collection, and educational and creative workshops based on temporary exhibitions. Hernández, director of the Education Department at MAP, commented that:

> MAP offers art workshops that include drawing, painting, creative writing, often integrated with theater and dance… The programs are intended to enrich youth lives, make them learn in a fun way, and make them know that they have diverse options, among them the museums, to enrich themselves as individuals and as future professionals (personal communication, January 16, 2009).

Future Museum Guides. MAP has the program *Futuros Guías del Museo (Future Museum Guides)* where teens participate. In this program students of art and theater in middle and high

school are recruited to perform as museum docents. They are trained in MAP's collection, art

appreciation, diction, voice projection and scenic movement. The program lasts one academic

year and the students receive grades for their work, as it is considered part of their art and theater

courses (Museo de Arte de Ponce, 2005b) which counts to their required and elective arts credits.

This program, as Yohalem, Wilson-Ahlstrom, Ferber and Gaines (2006) suggest, aligns with

adolescents needs such as school credits and job experience that compensate youth for the time

invested in the program.

A Vibrant Museum for Young Adults. *A Vibrant Museum for Young Adults* is an educational

program for adolescents from socially and economically underprivileged communities. Through

this program MAP offers art appreciation workshops, guided tours, conferences on self-esteem,

workshops on digital photography, drawing, painting, and other arts (Museo de Arte de Ponce,

2005b). This program is especially for teenagers from 14 to 19 years old. It runs eight to 11

Saturdays during the year, but it depends on the availability of funds. The focus of this program

is to improve adolescents' self-esteem through involvement in the arts. Hernández expressed

that:

> Every adolescent has self-esteem problems or other conflicts, and this program wants to
>
> promote a positive change in youth toward themselves and towards the arts. Make the
>
> teens see more options for their lives...It is important to make them conscious that they
>
> are important" (personal communication, January 2009; *Un Museo Vibrante para los*
>
> *Jóvenes*, April 2006).

Although this program is open to all interested adolescents, MAP tries to impact a young

people with social, educational, cultural or economic disadvantages first (A.M. Hernández,

personal communication, January 16, 2009). As specified in the handout, the population served

is youth that may come from homes where violence may exist (*Un Museo Vibrante para los Jóvenes*, April 2006). However, they also try to "become an alternative for learning and entertainment to all adolescents, even those adolescents with economic resources because they often do not see a museum as such alternative" (A.M. Hernandez, personal communication, January 2009).

Based on the interviews, the Museum of Art of Ponce is the only organization with programs that intentionally and directly addresses adolescents' positive development and artistic talent development, and that offers some consistency and continuity. The vision of this program is similar to Gates and Heller's (2005) vision that considers art experiences as especially important for adolescents because they provide rich learning opportunities that can impact the way young people think, learn and see themselves. The *A Vibrant Museum for Young Adults* program handout more explicitly states that the objective of this program is "to stimulate youth multiple intelligences that all human being posses, in such a way that they can obtain more tools to develop in an integral way" (*Un Museo Vibrante para los Jóvenes*, April 2006). The strategy to reach the objective of the program is to provide educative and cultural experiences as well as professional enrichment in which the adolescents actively participate, facilitated by the specialized resources, using the art collection and other invaluable resources of the museum (*Un Museo Vibrante para los Jóvenes*, April 2006).

The *A Vibrant Museum for Young Adults* program consists of a welcoming reception, presentation and tour of MAP to the adolescents. The adolescents are introduced to arts appreciation using the *QUEST*[1](*Questions for Understanding, Exploring, Seeing and Thinking)*

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[1] The QUEST game fosters reflection and learning about art, and accommodates to different types of learners through sets of questions that access learning through experiential, narrative, aesthetic, foundational and logical entry points.

game developed by Project Muse of Harvard University (Museums Uniting with Schools to Educate, Harvard University, 1996). They participate in museum tours, drawing, painting, and computers workshops, and self-esteem workshops. The self-esteem component is emphasized throughout the duration of the program. The art workshops are offered by artists, and the self-esteem workshops are offered by a psychologist or a social worker. The program culminates with an exhibition of the artwork, to which parents are invited, and the participants talk about the experiences during the project. This program lasts 2.6 academic months, for about 10 to 11 Saturdays, from January to May or from August to December (A.M. Hernández personal communication, January 2009; *Un Museo Vibrante para los Jóvenes*, April 2006). Each day of the program the students are also provided with either breakfast, snack or lunch. The program also provides the participants with a one year membership to the Museum (*Un Museo Vibrante para los Jóvenes*, n.d.).

Special activities. MAP also organizes special activities for young people. For example, they make youth art exhibitions on certain holidays like the International Museums, and invites adolescents being prepared in the arts from high school to college to exhibit a piece at MAP. MAP also invites parents, and brings artists and art critics for a critique session to create a learning dynamic with the young participants. Other similar initiatives have been organized but are often a one time experience to a limited group. "This kind of initiative does not happen every year due to lack of funds, although we would like to make them permanent programs" (A.M. Hernández, personal communication, January 16, 2009).

MAP's two locations. At the time of this interview, MAP was undergoing a reconstruction of its main building, and was operating in a location in a mall of the metropolitan area of Puerto Rico (Find locations on Appendix I). In this way, MAP is reaching a geographically different

audience. Their presence at the mall, which is one of the most visited, increases its visibility and accessibility to the public. Its presence in the mall makes visiting a museum a less intimidating and more familiar experience to mall visitors, especially younger people. The increased visibility and familiarity may result in attracting younger audiences not only to their location at the mall, but to their main facilities in Ponce. The new facilities at MAP's main location in Ponce include educative areas, a library, historic archival and a new conservation lab; in this way MAP expects to expand its audience and services (A. Arteaga, MAP magazine Oct. 2007). MAP will probably keep its location in the metropolitan area, thus becoming the only museum in Puerto Rico with two locations, reaching a broader audience by means of its increased accessibility. Nevertheless, the metropolitan area has the most concentration of arts organizations, and MAP will be reaching and competing for an audience already served by other museums. It is necessary to bring museums and other kind of arts organizations to cities of Puerto Rico where they are not widely available.

Arts and Non-Arts Collaboration

This section focuses on discussing arts programs that exist in Puerto Rico as a result of partnerships/collaborations among the Department of Education and the arts organizations included in this study and non-arts organizations that benefit youth. The study found that interviewees referred to partnerships as collaborations or alliances. The interviewees mentioned some of those collaborations while others pointed to the lack of "real partnerships". The interviewees described their role(s) in the collaborations, and the factors that encourage or discourage collaborations in Puerto Rico. It was found that some collaborations impact or serve youth directly, while others impact them indirectly by impacting the persons serving them.

Arts and non-arts collaborations. Many of the arts programs that exist in Puerto Rico are the results of partnerships among arts and non-arts organizations, public, non-profit and for profit organizations. Arts organizations are pursuing collaborations with other organizations in the community to find funding and fill the gap of arts education experiences (Alderoqui, 2005; Bodilly and Augustine, 2008; Ellis and Dreeszen, 2003; Galligan, 2001; Ostrower, 2004; Shanklin-Peterson and May, 2007; Walker, 2004; Yohalem, Wilson-Ahlstrom, Ferber and Gaines, 2006). For example, the *Fine Arts Program* of the Department of Education has had alliances with government agencies, private companies, and universities in Puerto Rico (V. Collazo, personal communication, January 17, 2009). Collazo (personal communication, January 17, 2009) explained the collaboration between the *Fine Arts Program* with the University of Puerto Rico that offer workshops to teachers and students of art specialized schools, and with the Alianza para un Puerto Rico sin Drogas (Alliance for a Puerto Rico without Drugs). The collaboration resulted in a publicity contest that became the base for a short film project in a secondary school for four years now. Private companies, such Pfizer, contributed money for art programs as part of their education service to the community. Other partnerships are pending and have not been in effect yet, as with the Colegio of Arquitectos de Puerto Rico. Many alliances deal with teachers and art teachers' training, while other alliances work directly with the students by bringing artists to the classroom so that the students experience or create art (V. Collazo, personal communication, January 17, 2009). The Institute of Puerto Rican Culture also collaborates with private organizations, universities and community organizations (R. Román, personal communication, January 15, 2009).

Partnerships: collaborations or alliances. Most of the partnerships mentioned by the interviewees consist of a funding entity and an arts organization that creates and implements the

program and the recipient of the program. Indeed, as I interviewed the participants, they referred

to such works not exactly as partnerships but as alliances or collaborations, and thus I am

adopting those words instead of the word 'partnerships' as it appeared to have different

connotations to the persons interviewed. Some of these collaborations were already mentioned in

the previous paragraphs as are the collaborations among the Department of Education, the

Institute of Puerto Rican Culture, and the different museums for the Open School and the arts

integration teachers' training programs.

Different roles. The organizations in this study have alliances with the Department of Education

or with the Institute of Puerto Rican Culture. Most times the schools (teachers and/or students) of

the Department of Education receive the services, while the Department provides the facilities

for the programs. In other cases the Institute is the funding agency or the provider of services and

specialized resources; museums also provide services and specialized resources.

As the state arts agency, the Institute of Puerto Rican Culturereceives and manages

budget from the Legislature, and then acts as a grant-maker by distributing funds to different art

organizations around the country, including the ones in this study. But the Institute also needs to

match these funds with any other funds it can get from municipal, state, federal sources or

private company donations. The Institute of Puerto Rican Culture provides the economic and

human resources, as well as materials and instruments to complement existing and new programs

in the community. The Institute announces its acceptance of proposals to deliver funds through

their website, and the entities requesting the funds must submit an application, other required

paperwork, and fulfill the established requirements. The requirements include presenting a

project that:

motivate the participants to look for more arts, to develop more, or discover a skill or

interest, match funds with in-kind resources, and commit to present a final report on how

the funds were used and the accomplishments of the program (R. Román, personal

communication, January 15, 2009).

Nevertheless, Román (personal communication, January 15, 2009) expressed that "the means 'to

develop more' are not well structured at the state level...that opportunities are found in an

informal way, and, that the information about the options is not well disseminated". He also

expressed that:

it is very difficult to find means and funds (to develop art projects or get access to art

opportunities) and finding them depends on the interested person or organization to move

and look for the aids because they are not that exposed or at reach (R. Román, personal

communication, January 15, 2009).

In the case of the *Fine Arts Program* of the Department of Education it is often the one

contacting other organizations requesting their services and proposing alliances. Collazo

(personal communication, January 17, 2009) explained that the *Fine Arts Program* has served

many roles in the alliances, including the role of recipient (through teachers and students),

mediator or facilitator of materials, manager of personnel, clerical office workers, and sometimes

the provider of artistic and cultural activities to partnering entities.

The role of Museum of Art of Ponce (MAP) in the alliances has been to provide the

specialized resources consisting MAP's collection, diverse workshops and the human resources:

specialized staff, artists, docents, administrative staff, among others; while the partnering

organizations provide the money for the project(s) (A.M. Hernández, personal communication,

January 16, 2009).Similarly, the Museum of History, Anthropology and Art (MHAA) had

contributed to the administrative aspect, the coordination of the program, recruitment of instructors, school reservations, design and promotion, and management of the budget in the most efficient way possible (L. Ortega, personal communication, January 22, 2009).

Collaborations for teacher training and school programs

Reasons to focus on teacher training. Most of the programs focus on providing arts experiences to elementary school students and teachers and arts teacher training. Interestingly, Collazo (personal communication, January 17, 2009) explained that the reason the *Fine Arts Program* of the Department of Education focuses on teachers and arts teachers training is related to the arts being a core subject as required on the *No Child Left Behind Act*. The *Fine Arts Program* is concerned about achievement of the arts education standards because it is possible that the students will be tested on arts through the *Puerto Rican Academic Achievement Tests* (*Pruebas Puertorriqueñas de Aprovechamiento Académico*, PPAA) within the next five years (V. Collazo, personal communication, January 17, 2009). While Collazo (personal communication, January 17, 2009) agrees that the arts can be measured and that the arts education standards help to regulate what is being taught, she is concerned about how students will be measured, considering that they do not receive art classes in each grade of their academic life. Collazo (personal communication, January 17, 2009) expressed that:

> The problem in measuring the arts through the *Puerto Rican Academic Achievement Test* is that students only take 2 credits in elementary school and 2 credits in the secondary school, but often they do not receive art classes at each level. I worry that expectations will not be met if there is no continuity through elementary, middle and high school.

Collaborations in schools programs. Some of the organizations studied collaborate with the Department of Education to offer art programs to specific schools in specific education regions.

Colón (personal communication, January 21, 2009) mentioned that the Museum of Art of Puerto Rico (MAPR) has partnerships with the Institute of Museum and Library Services, Banco Popular de Puerto Rico Foundation and Citigroup Foundation, which contribute the funds that make possible their collaboration with the Department of Education in the Open School project. Other sponsors or grant-makers include Microsoft, Kraft Foods of Puerto Rico, W.K. Kellogg Foundation, Ángel Ramos Foundation, Universidad del Sagrado Corazón. The W.K. Kellogg Foundation, Alianza Metropolitana de San Juan para la Educación (AMSJE-Metropolitan Alliance of San Juan for Education), and the Universidad del Sagrado Corazón collaborated with MAPR to offer training sessions and professional development certification to secondary school teachers of an education district in Puerto Rico.

The Museum of Art of Ponce (MAP) has also collaborated with the Department of Education "in order to make teachers and students see [MAP] as a resource to enrich the curriculum by integrating the arts, participating in arts and arts appreciation workshops" (A. M. Hernández, personal communication, January 2009). MAP's workshops are offered both at the Museum location and at the schools, and include tours and creative workshops for the students and teachers training (A. M. Hernández, personal communication, January 2009). Hernández said that many educational programs have been offered to schools through connections between museum staff and school directors and teachers. For example, the connections of MAP with teachers and school directors of the Department of Education served to create programs that indirectly benefit adolescents from 7th to 12th grades such as the *Teachers in Active Service Training* program and *The Sciences and Math in the Museum of Art of Ponce*.

The *Sciences and Math in the Museum of Art of Ponce* program was the result of an investigation among teachers of sciences and math in 7-12 grades. The program consists of 85

hours for secondary school teachers to train in arts curricular integration. The content of this program includes sensibilization and arts appreciation, integration of science and math in an artwork, restoration lab participation applying math and science principles, drawing, painting and sculpture workshops applying sciences and math, MAP's architectonic design conference, Ponce's historic zone tour, artificial environment versus natural environment and art conservation conference, Power Point workshop and interactive portfolio development. The aim of the program is to make the teachers find by themselves the answer to the question: Where are the sciences and math in an art museum? (Las Ciencias y las Matemáticas en el Museo de Arte de Ponce, n.d.).

Collaborations with other institutions. Collaborations with other organizations provide art programs to small groups of the population such as youth from public housing, special communities, hospitals or juvenile correctional institutions. For example, the Museum of Art of Puerto Rico offered art workshops to youth under the custody of the Administration of Juvenile Institutions, and provided them gallery space at the museum to exhibit their artwork (Delgado, December 6, 2008), and the Museum of Art of Ponce had alliances with the Muscular Dystrophy Association, Sister Isolina Ferré Centers, Communitarian Foundation of Puerto Rico, adult and juvenile correctional institutions, universities and other museums (A.M. Hernandez, personal communication, January 2009).

No real partnerships. On the other side, Ortega (personal communication, January 22, 2009) stated that the Museum of History, Anthropology and Art (MHAA) has no partnerships, although partnerships are one of MHAA goals:

> If it can be called a partnership, or an alliance, the Puerto Rican Endowment for the
> Humanities (affiliated to the National Endowment for the Humanities) gave us money for

a program. The Ángel Ramos Foundation gave money for workshops for one year.

Another one was the Ferré Rangel Foundation and the Ford Foundation, but the program

sponsored was for elementary schools….Sometimes we get sponsorships or grants, but

there is not a steady partnership (L. Ortega, personal communication, January 22, 2009).

Ortega (personal communication, January 22, 2009) also commented that:

Partnerships must be a 'win-win' situation, but in our experience we had not seen the

benefit for our [MHAA]. We have not seen how [MHAA] benefited from putting all our

resources, time and personnel to the service of the other organization; we had not felt a

real positive impact on [MHAA].

This is consistent with the research on partnerships, which found that conflicts may arise in

partnerships due to differences in organizational values, principles, culture and priorities

differences in organization, staff and audience size, level of professionalization and ethnicity,

thus causing financial burdens, intensive demands on staff, difficult logistics and communication

(Alderoqui (2005), Walker (2004) and Ostrower 2004, 2005).

MHAA has collaborated with the Institute of Puerto Rican Culture for artwork inter-loan

but has not collaborated for education programs: "A partnership between MHAA and the

Institute [of Puerto Rican Culture], and other organizations, has not happened for lack of

connection with peers. For example, I don't know who works there in Education or what are they

doing" (L. Ortega, personal communication, January 22, 2009). As evidenced by Ortega's

comment, there exists a disconnect between peers in arts organizations in Puerto Rico that should

be working together in advocating for the arts to influence the public policy makers, and unite

resources to create more and better arts programs.

The Museum of History, Anthropology and Art (MHAA) is part of the University of Puerto Rico (UPR), which also has a K-12 school. I asked Ortega if there was a relationship between MHAA and the high school of the UPR, but Ortega (personal communication, January 22, 2009) answered that "there is no link between MHAA and the high school of the University, but it should exist as a form of laboratory". She also commented that elementary, middle and high schools near MHAA come to the workshops but there is not a link with a more ample vision. Ortega added that:

MHAA often has relationships with teachers in some schools with whom they create art programs specific to the students of the teacher requesting the program, but when the teachers leave the schools, the connection is lost and any collaboration ends (personal communication, January 22, 2009).

Although some teachers recognize the benefit of art programs for their students and make efforts to provide them, its implementation depends on individual efforts, to which only a few students receive the benefit, and the support of the school authorities is very limited. There is no guarantee of continuity or follow-up of an art program when the contact teacher is not there taking care of it anymore. The school does not see the arts programs as part of the school responsibility much less a priority.

Partnership: a goal itself. The persons interviewed expressed the different objectives and goals that make their organizations to come into collaborations. However, for many of them, the partnership is a goal in itself. Collazo (personal communication, January 17, 2009) stated that:

The goals of the partnerships have been to establish a relationship with those other entities, develop workshops, materials, and impact teachers that will impact students,

depend less on government aid, reduce costs for the Department of Education, and

develop proposals where teachers can be involved.

Ortega (personal communication, January 22, 2009) stated that "until now the primary goal of

[Museum of History, Anthropology and Art] for collaborations has been to establish a precedent

to apply for grants or sponsorships in the future". Hernández (personal communication, January

16, 2009) expressed that for [the Museum of Art of Ponce] "the goal of the alliances are the

alliances itself, and contribute to the betterment of the quality of life of the people served through

the partnerships".

Other goals of the alliances: increase visibility, broaden audience. Other goals to seek

partnerships are related to raising the organizations' visibility in the community and marketing

the programs to broader audiences, including potential sponsors, grant-makers or partners.

Collazo (personal communication, January 17, 2009) stated that "most of the time the initiative

for the alliances come from the *Fine Arts Program*. Therefore, our goal is to make other

organizations know what the *Fine Arts Program* is doing for art teachers and students".

Similarly, Hernández (personal communication, January 16, 2009) mentioned that "we want

people to know about the [the Museum of Art of Ponce], and that it is relevant and pertinent to

their lives too". She also commented that most times the initiative for the alliances comes from

MAP, but recently many organizations are taking the initiative to contact them to start the

alliance after knowing of other organizations that had partnered with them before (A.M.

Hernández, personal communication, January 16, 2009).

    However, Collazo (personal communication, January 17, 2009) mentioned that:

        Some entities come into alliances not for really believing or being aware of the

        importance of the arts in education, but to deduct their contribution from taxes.

But, other organizations do come to alliances because they are directly related to

the arts.

Although the contributions from private organizations may be a good incentive of which art

organizations can take advantage for the creation of art programs, if they are not really made

with the intention to improve the situation of the arts, and to benefit students, the result is in

function of the private organization interests and not in benefit of the arts, and the art programs

continue to be isolated events with a short life span.

Alliances for social interests. Hopefully, not all the organizations that contribute to art

programs do so with the primary intention to deduct the contribution from taxes. Ortega

(personal communication, January 22, 2009) expressed "many institutions goal is to serve

special/disadvantaged communities, and provide funds for the arts programs because they want

to disseminate the humanistic knowledge in Puerto Rico to disadvantaged communities and to

the student population". Hernández (personal communication, January 16, 2009) also

commented that "the relation of many alliances with youth development is that often the

organizations with whom [Museum of Art of Ponce] partners directly impact youth, and in that

way also the museum". As Walker (2004) expressed arts organizations and other organizations in

the community collaborate to accomplish goals that might be difficult to achieve otherwise; this

is happening in Puerto Rico.

Challenges to Collaborations

Partnerships can be very promising for the parties involved and for the audience served;

however, the literature is very specific about assessing the viability of a partnership and carrying

it out, as it can also have risky results (Alderoqui, 2005; Ellis and Dreeszen, 2003; Ostrower,

2004; Ostrower, 2005; Walker, 2004). In Puerto Rico, the factors that promote partnerships are

not well established or systematized. The interviewees mentioned factors that contribute to a successful partnership, however, they acknowledge that more than factors that impede collaborations, there is an absence of factors to produce them effectively.

Factors promoting partnerships

Based on the interviews, it can be perceived that the primary factor promoting partnerships between arts organizations and the community is the need to complement arts education in the schools. Other factors that make arts organizations seek alliances with other organizations and businesses is the need to keep themselves relevant to the Puerto Rican community in order to dilute the elitist stigma, assure public and private support and survive economic crisis.

Some of the interviewees mentioned factors that promote and encourage them to participate in partnerships. Ortega (personal communication, January 22, 2009) emphasized that "a partnership needs to be a 'win-win situation', and must be equitative". Collazo (personal communication, January 17, 2009) emphasized also that a partnership needs to be well planned, well structured and reciprocal. Both organizations need to receive satisfactory benefits from the union to make it attractive to come into another partnership again.

Factors affecting and impeding partnerships

Arts organizations in Puerto Rico have been trying to identify the key stakeholders and the leadership to set the groundwork for future coordination. As Bodilly and Augustine (2008) expressed the factors that promote successful community coordination include the convening of key supportive stakeholders, overcoming ideological differences, identification of local leadership talent, setting groundwork for subsequent coordination, provision of initial and sustained funding, convening and joint planning, evaluation, feedback and improvement, while

the factors that impede community coordination include lack of resources for collaboration, turnover of key leaders, policy, funding and incentives changes, and conflict between providers and/or influencers. The interviews revealed that in Puerto Rico, the arts organizations face many of these obstacles in their efforts to form collaborations with other arts and non-arts organizations.

Lack of sustained funding. It appears that for Puerto Rico, obtaining initial and sustained funding has been difficult. For example, Collazo (personal communication, January 17, 2009) illustrated a very important factor affecting the creation of partnerships; she commented that the economic situation of the country in the last years has limited the creation of alliances because every entity is waiting to see what will happen with the economy of the country in the years to come. The short duration of alliances with funding agencies represent a problem for the development and sustainability of arts programs. The programs developed through the alliances usually last one year, although they can be renewed for an extended period of time but depend on the available budget of both partners (V. Collazo, personal communication, January 17, 2009). Hernández (personal communication, January 16, 2009) expressed that:

> [The] continuity of the partnerships has not been attained, and the funds of partnerships usually last only one year, at best. The [Museum of Art of Ponce] is working to get a continual sponsorship or partnership. Specially, we wish to have a steady partnership with the Department of Education for arts integration in the curriculum. We also wish to have a steady partnership to fund the programs we offer to teens.

The previous comments evidence the need for sustained financial support to initiate and continue programs through partnerships. Arts organizations in Puerto Rico wish to create programs that could reach a wider audience as well as specific groups for an extended period of time,

understanding that the benefits of arts to individuals and society accrue through sustained participation over time.

However, the arts organizations in Puerto Rico do not have enough income or funds to do so. The uncertain economic situation and the recent 50%-75% budget reductions to arts organizations in Puerto Rico (Irizarry, 2009) (See Appendix J), greatly limits what they and their alliances with the Department of Education, other nonprofits and businesses can offer to a wide and diverse population. Instead of being able to create arts programs specific to the needs of diverse groups in the population, such as adolescents, arts organizations will strive to reach a wider population through arts programs for a general public. As The World's Bank (2003) indicates, the state of the national economy is important in the lives of youth and their families because it is a primary source of economic opportunities and social services (or lack of them). Financial supporters that can commit to provide funds for the creation of diverse programs and for longer periods of times than what is currently available are needed.

Leadership changes. Another issue is that organizations, like the Department of Education and the Institute of Puerto Rican Culture, that are part of the government, have to face the changes of leadership with every new government administration. Changes in government administration represent a risk of losing the achievements that past leadership accomplished as new leadership comes in with different agendas ignoring the efforts of the past leadership. This situation makes it difficult for these organizations to conduct sustained long term planning and implementation of programs, conduct or obtain continuous evaluation, feedback, and improve their programs.

Dissatisfaction. Ortega, director of Education at the Museum of History, Anthropology and Art, (personal communication, January 2009) commented that "a partnership must be a win-win situation, but it has not been [MHAA] experience". A situation that is not satisfactory to any or

both of the parties involved in a partnership will bring deception feelings and will discourage participation in other partnerships.

Positive Outcomes of the Collaborations

Although some concerns and challenges of collaborations were mentioned, the arts organizations continue these efforts striving to improve the situation of arts and arts education in Puerto Rico as outcomes in general have been positive. Positive outcomes include: increased arts production, increased community involvement, improved art teacher's and teaching-artists capacity, development of a curricular framework, arts manuals and other art teaching aids, and provision of arts materials and equipment to arts programs in schools and communities.

Increased arts production and community participation. Most of the interviewees summed up the outcomes as the successful or satisfactory completion of the intended programs, increased art production and participation of disadvantaged communities. Román (personal communication, January 15, 2009) stated that the contributions made by the Institute of Puerto Rican Culture to other arts organizations such as the Museum of Art of Puerto Rico, and the Museum of Art of Ponce, and the partnerships carried out with the Department of Education and other community organizations, has had the effect of "a lot of art production and thousands of people impacted by the arts". He added that many art programs result in "people making the arts their way of living…their way to earn an income", but he acknowledged that "there are few well thought programs for the high school sector" (R. Román, personal communication, January 15, 2009).

Teachers' capacity building. Collazo (personal communication, January 17, 2009) described the *Fine Arts Program* of the last five years as vanguard, active, pro-teacher, diligent in working on the curricular framework, curriculums, standards, and in providing teachers the opportunity to

have an input and validate the documents created. During the last five years the *Fine Arts*

Program of the Department of Education has sought alliances with arts organizations and

universities in order to give art teachers in-service training, materials, equipment and technology

to improve their classroom performance, and has been able to train about 90% of its arts teachers

(V. Collazo, personal communication, January 17, 2009). The outcomes has been that the art

teachers and teachers are more prepared to provide better lessons to their students as they acquire

new knowledge and develop instructional tools to engage their students, and the art teachers feel

enthusiasm for the opportunities that the Fine Art program is providing them and their students:

"Students want innovative programs…and the art teacher trainings prepare the art teachers with

knowledge and different experiences that they can bring to the classroom and make a different,

fun, and engaging class" (V. Collazo, personal communication, January 17, 2009).

***Curricular Framework* and fine arts manuals.** A highly important accomplishment of the *Fine*

Arts Program of the Department of Education has been the development of a comprehensive

Curricular Framework and the four fine arts manuals. The *Curricular Framework* works on the

learning principles and teaching development in the four arts disciplines; it presents the

standards, grade expectations, concepts and skills that the teachers must teach and that the

students should learn and the activities that art teachers could implement. It is a guide for the

teachers to develop their lessons. The fine arts manuals present lessons for each of the four art

disciplines including arts integration, or connection, with other subjects. "The connections have

the purpose of making the arts be seen not apart from other areas of education, but integrated to

all areas of life" (V. Collazo, personal communication, January 17, 2009). The *Curricular*

Framework and fine arts manuals are for the use of the art teachers, teaching artists and teachers

integrating arts in their classes. It is important to mention that the arts organizations providing in-

school arts programs or arts integration programs for the Department of Education also follow the *Curricular Framework.*

Some of the materials provided to art teachers include books, reference books, posters and other innovative teaching tools such as educational comic books. For training and professional development, the *Fine Arts Program* has been taking groups of arts teachers to aesthetic education trainings at the Lincoln Center for the Performing Arts, besides the arts appreciation and arts integration workshops for teachers and arts teachers offered by the museums of Puerto Rico and the Institute of Puerto Rican Culture.

Addressing Positive Youth Development

In the following section is presented a description of how the organizations present their position toward arts, teens, and how the current art programs are addressing the artistic talent development and the positive development of teens. The interviewees demonstrated familiarity with research that provides evidence of the benefits of arts programs for teenagers, and demonstrated a desire to create art programs tailored to their needs. However, they pointed out that the problem of funding and the weak support that the arts receive in Puerto Rico affect their ability to implement programs to address adolescents' specific needs.

Ortega from the Museum of History, Anthropology and Art referred to the articles "La Experiencia Enriquecedora y Gratificante que Brinda el Arte" ("The Enriching and Gratifying Experience that the Arts Provide") written by her, and "El Arte como Herramienta Valiosa en el Aprendizaje" ("Art as an Invaluable Tool in Learning") written by the teaching-artist, Javier Maldonado O'Farril, included in a publication of the proceedings of the conference *Las Artes Visuales en la Sala de Clases (The Visual Arts in the Classroom)* that took place in 2005. In these articles they talk about their own experiences as students, artists and teaching-artists, and

the importance of the arts in teens' lives. Ortega (2005) described art as beneficial for the academic and definitive formation of the citizen; she acknowledged the importance of an excellent art teacher, expressed the importance of the development of motor skills, and observation skills and non-verbal communication. She strongly emphasized that:

> Taking into account the sad reality that not all public schools in Puerto Rico have a classroom exclusively for art teaching, or a budget for arts materials and equipment, or to create jobs for art teachers, it is imperative to include arts in the curriculum [of other subjects] (Ortega, 2005, p. 9).

However, Ortega (2005) warns that:

> …it is a temporary measure to avoid generations of students being deprived from the enriching and gratifying experience that the arts provide, and therefore, teachers of other subjects must integrate and apply arts concepts and activities in their classrooms….And, all the school authorities must support arts inclusion (p. 9).

In his article Maldonado (2005) pointed out some of the benefits of the arts: the capacity to create free spirits by fomenting creativity, to develop self-governance, to increase academic achievement when arts are integrated in the curriculum, which in turn increases students' interest and attention, and the discovery of talents.

Youth academic achievement and workforce capacity improvement. Román (personal communication, January 15, 2009) spoke about the importance of the arts and the benefits they provide to youth. He mentioned research such as *Critical Links* (Deasy, 2002) that provides evidence for the relationship of art to increased scores in academic achievement tests. He believes that the arts contribute to the development of artistic knowledge, memorization, interpersonal relationship skills and conflict resolution, in addition to develop social skills, and

self-esteem, prevents alcohol and drugs use, reduces the potential of delinquency, school desertion and behavioral problems. He insisted that the arts are excellent means because they provide multisensory stimuli and address multiple intelligences and learning styles. In the same way, Hernández (personal communication, January 16, 2009) commented that "Art is a very exigent discipline, and the self-discipline that youth develop in the arts results in benefit in other subjects". However, in Puerto Rico there are not any studies evidencing the effect of arts on students and all the evidence comes from informal channels (A.M. Hernández, personal communication, January 16, 2009; R. Román, personal communication, January 15, 2009).

The Department of Education states that "the presence of the arts in the scholar system is fundamental to increasing student academic achievement" (Carta Circular Núm. 9-2007-2008). It also state that:

> The Puerto Rico of this new century requires creative minds that allows it to visualize and implement new solutions, thus, the fine arts can be a laboratory where skills are exercised and concepts are internalized, shared with other areas of knowledge that help our youth to productively perform in their labor field of preference, and of course, that help youth with artistic talents to contribute to the artistic and cultural growth of our country (Carta Circular Núm. 9-2007-2008).

The previous statement recognizes that arts education forms productive persons capable of contributing creatively to the workforce. As Galligan (2001) states that the arts prepare young people for life in the 21st century by developing management, communication, problem solving and creative thinking skills, and increasing cultural literacy.

Integral development. The four fine arts disciplines curricula are organized to contribute to the formation of a human being with aesthetic sensibility, artistic education and a proactive attitude

toward the social environment where he/she lives (Carta Circular Núm. 9-2007-2008). Collazo (personal communication, January 17, 2009) believes that "the arts are important for the academic, social, mental and spiritual development of human beings". She had witnessed that "most art teachers are making efforts to provide their students with extracurricular or co-curricular activities because the students need to get involved in different projects and the art teachers are trying to provide them" (V. Collazo, personal communication, January 17, 2009) The art teachers believe that the arts contribute to the formation of well-formed persons; but it seems that what is offered in school is not enough to attain this purpose. It is necessary for the art teachers to access other resources in the community to provide students an array of experiences that help them complement their formal arts education, educate them about the existing options and possibilities for their lives, and see how they can be of benefit for themselves and the society. Therefore, it is important for arts organizations to assess the needs of young people and present them with opportunities to satisfy them.

Better life conditions. Román (personal communication, January 15, 2009) observes that "the arts help teenagers by improving their communication, increasing civilization, and improving quality of life; and at the same time, [the adolescents] contribute positively to the quality of life of their communities". Through teen programs, "besides taking them out of the streets, we develop an audience for the arts. In this way we solve an academic, social and even economic issue" (R. Román, personal communication, January 15, 2009).

Paying attention to youth development might be the greatest strategy to build communities skilled in overcoming social problems, and may prove useful in preempting the need of intervention programs (Rodríguez and Morrobel, 2004). Opportunities where adolescents can safely participate, discover and develop talents, acquire skills and knowledge, improve their

self-esteem and develop positive attitudes, will create better and healthier communities. The community will be as healthy as its members.

Elicit creativity, artistic skills and positive attitudes, skills and competencies. The interviewees agree that the arts programs elicit creativity by involving young people in producing something original. They concur that arts programs elicit positive attitudes, skills and competencies in the teenagers including aesthetic and social sensibility, enjoyment, desire, enthusiasm, motivation and willingness to learn arts and participate in artistic activities, commitment to the work being done, collaboration in teamwork, personal satisfaction, self-confidence, improved self-esteem and improved mood. Román (personal communication, January 15, 2009) expressed that:

> The *Arts in Education Program* addresses youth development by bringing art and cultural activities to the [elementary] schools so that the kids can have the experience…The program also provides workshops where the [elementary school] students use the arts as a method of social and community reflection…In these types of workshops the kids are encouraged to voice their opinions about social problems, find solutions, form ideas and provide alternatives.

Román (personal communication, January 15, 2009) described one of the workshops provided to 4th graders in a public school; the *Dímelo Bailando (Tell it Dancing)* program uses break dance for social reflection. The instructor guides the kids into corporal movement exercises and uses them as analogies between the dance and the experiences they have in their lives. It had the effect of "opening kids hearts to talk about their deepest fears and worries, and speak about difficult situations they experienced that they never told to anyone before" (R. Román, personal communication, January 15, 2009). He felt that the workshop helped students to be receptive and

created bonds among them and with him (as instructor) because after the 45 minutes of duration

of the workshops the students still wanted to talk about their issues and express their feelings (R.

Román, personal communication, January 2009).

Román (personal communication, January 15, 2009) believes that art programs for

adolescents are important to ensure a sensible and creative person, to develop social and

emotional competencies that help them be better students, persons and citizens as they develop

artistic creativity and creativity for conflict resolution, to channel their issues and to develop

emotional intelligence.

Collazo (personal communication, January 17, 2009) has witnessed that when students

participate in arts, whether in class or in extracurricular or co-curricular activities they respond

positively. As Collazo (personal communication, January 17, 2009) expressed:

> The students want to stay in the art classroom beyond the 50 minutes of class. They like
>
> their art classes very much. Want to rehearse all the week. Want to make exhibitions
>
> wherever possible. Want to participate in contests. Opportunities in the community where
>
> they can demonstrate their skills motivate them a lot and increase their self-esteem. I
>
> have seen them put all their effort and make sacrifices to be present in art activities or
>
> contests.

The workshops of the Museum of History, Anthropology and Art intend to develop the

creativity of the individuals, the use of their imagination:

> The teens discover that they can create something…the surprise factor arises and you
>
> perceive a change in their self-esteem when they see they can create something
>
> original…. I had witnessed teens very engaged in the workshops, working, concentrated
>
> in their art creation. I had seen surprise and satisfaction… Many teens become very

interested in the arts and ask if they can study arts at this University (L. Ortega, personal

communication, January 22, 2009).

She also commented that MHAA "tours and workshops [and the woodcut workshop for

teenagers] seek to develop students critical thinking, because they are going to see an exhibition;

they are going to analyze forms, colors, compositions" (L. Ortega, personal communication,

January 22, 2009).

.Hernández (personal communication, January 16, 2009)expressed that:

the response of the adolescents to [*A Vibrant Museum for Young Adults*] and other

workshops is excellent. They have a change of mood, a change of attitude. They develop

their artistic talents and their communication skills and overcome their shyness.

"The adolescents want this kind of initiatives, they ask for them" (A.M. Hernández, personal

communication, January 16, 2009). The Museum of Art of Ponce is looking for the way to make

initiatives like [*A Vibrant Museum for Young Adults*] something permanent to offer to

adolescents, and inclusively make annual convocations to schools for students to exhibit once a

year at MAP, even if the project in which they participate does not belong to MAP because they

want to reach every adolescent in Puerto Rico (A. M. Hernández, personal communication,

January 2009).

These positive responses of the teenagers can be related to the scarcity of recreational

activities for teenage youth, which teenagers reported as one of their top needs in a survey of the

Office for Youth Affairs (Consultores en Conducta Humana, Inc., 2003). Therefore, when

opportunities to participate in artistic activities appear, the adolescents take advantage of them

and want to maximize or extend the time spent on them. Artistic activities provide youth the time

and the space to enjoy themselves, to channel their energies, and to shape their personality as individuals and as part of a group.

Instructor's skills. Some of the interviewees highlighted the importance of having adequate personnel working with the adolescents. They acknowledge that the persons, especially the instructors, working with teenagers need to have certain personal skills, characteristics or preparation in order to have a good interaction with them and for the arts programs to flow smoothly and effectively. It is necessary that the person working with teens in an arts program feels comfortable working with them, understand their developmental changes, understand how to relate to them, engage, challenge and motivate them, has group management skills, masters the art form to be taught and is able to use different teaching approaches, and uses positive correction methods.

Ortega (personal communication, January 22, 2009) commented that the instructor working with teens need to be knowledgeable in the performance of the art techniques being taught, be prepared to deliver the information, understand the developmental changes that adolescents are experiencing, and in techniques on how to deal positively with adolescents behavior:

> The instructor chosen for teen programs need to have a love for this museum, engage with the public, have the right attitudes and vocabulary to deal with teens, have group control, know how to get the group attention, be a motivator, master the art form. The instructor must understand the emotional and physical changes that teens are undergoing, understand that teens have a lot of concerns but do not know how to express them. Challenge the teens in healthy ways; the teens do not need a lot of lecture, but challenge and discipline (L. Ortega, personal communication, January 22, 2009).

She gave as an example that the woodcut workshop is offered to teens because this is the age group with whom the instructor feels more comfortable working with because of the level of skill and safety required while manipulating the tools, and to understand more specialized vocabulary. Maldonado (2005) explained that the advantage of working with older students is that more concrete activities and of longer duration can be planned.

Ortega (personal communication, January 22, 2009) highlighted that an instructor should be able to recognize the artistic potential of the adolescents and help them 'find their path'. She also highlighted the caution of the instructor in being balanced and fair when praising students and making comments on their performance. She commented that the instructor at MHAA makes positive comments to all students, avoiding praising ones more than others, and avoiding putting pressure on anyone to be an artist (L. Ortega, personal communication, January 22, 2009).

Hernández commented on the ability of the personnel in relating to the adolescents in different ways and by different means, and on the need of training the personnel in dealing with teens and in the content of the program itself. She expressed that:

> The workshops are offered mostly by teaching-artists because an educator has more tools to reach the adolescents [compared to an artist without education experience]. The teaching-artists are selected through an interview, then they are trained in self-esteem and in the museum's collection; and then, we start the project (A. M. Hernández, personal communication, January 16, 2009).

For *A Vibrant Museum for Young Adults* program MAP contract a psychologist to train the teaching-artists to work with the adolescents' self-esteem because they have to help the adolescents to integrate their interior [feelings, emotions, thoughts]: "We have their fragility in our hands, and we have to contribute to integrate them, and in no way contribute to the contrary"

(A. M. Hernández, personal communication, January 16, 2009). She expressed that she is very careful about who is hired for this job, because the teaching-artists need to have patience, be respectful, and have skills to deal with adolescents. "There must not be any scolding; any correction must be positive correction….Adolescents sometimes have situations that they do not tell to anybody and you need to keep that in mind and treat them adequately" (A.M. Hernández, personal communication, January 16, 2009).

Hernández (personal communication, January 16, 2009) stated that "In working with teenagers you have to consider the human being, you have to know how to depart from where the adolescent is [in his/her development] and bring him/her forward, and it is a process". Hernández (personal communication, January 16, 2009) has had the experience of adolescents that are too shy to come to the museum, and MAP staff has had to go for them and bring them to the museum; however, when they participate of the program they result very talented and have an outstanding development. She points out a need to develop trust between the museum, the adolescents and their parents to reduce adolescents' shyness and parents distrust (A.M. Hernández, personal communication, January 16, 2009).

Ortega and Colón commented on the age of the instructors working with teens. It appears that the age of the instructor and other personnel working with teens is a factor that may influence whether the interaction between the instructor and the adolescents flows smoothly or not. Colón (personal communication, January 21, 2009) expressed that "the personnel working [for the Museum of Art of Puerto Rico] in the graphic design programs is young enough, and are not very distant from the ages of the teenagers, although they are young they are at a professional level". In contrast, Ortega (personal communication, January 22, 2009) said that "it may help to have young adults working with teens, as they are closer in developmental stage, but there must

be trust and respect from both parts". Although an instructor closer in age to the teenagers may increase the chances to relate to each other in terms of tastes, interests and experiences, what is really important is the capacity of the instructor to define his/her role as adult and instructor, keep control over the group and build an environment of trust, respect, and professionalism.

Accessibility of Arts Programs

The following section presents how the arts organizations and the public school system in Puerto Rico make their arts programs accessible to adolescents, especially those from low-income families. Programs offered at the schools and in the community, or those that provide transportation, are more accessible to young people. Arts organizations make themselves more accessible to young people by absorbing the costs of the programs for adolescents, making them free for the adolescents or providing them with scholarships or sponsorships. But, in order to make the arts programs 'free' the arts organizations need to find ways to absorb the costs either by allocating budget or through grants, sponsorships or donations.

Free arts programs through the school system. The public schools system is the most common way through which arts organizations in Puerto Rico reach and make arts programs accessible to youth. The *Fine Arts Program* of the Department of Education makes its arts programs available to the students enrolled in any of its schools (V. Collazo, personal communication, January 17, 2009). The Department of Education reaches most of the student population in Puerto Rico. There are approximately 118,427 students enrolled in the public high schools in Puerto Rico (Matrícula en las escuelas públicas, 2005-2006, n.d.). The public school system is the most accessible means for students to learn about the arts and develop their artistic talents. Although, other opportunities may exist in the community, their cost may not be

affordable to most students; as Bodilly and Becket (2005) expressed non-school arts education are more available to those with the will and resources to access them.

The workshops at Museum of History, Anthropology and Art (MHAA) are free for all the public. The programs are primarily offered to public schools considering that often they lack art classes and otherwise the students may not have access to them. The programs are made accessible through the schools because in that way MHAA do not have to incur in expenses such as insurance or transportation. MHAA also offer workshops for the general public, from eight years and older to which teens can come when not as part of a school group; but these workshop do not seek to deeply develop any specific skills (L. Ortega, personal communication, January 22, 2009).

Hernández (personal communication, January 16, 2009) commented that the education programs of the Museum of Art of Ponce (MAP) are made accessible to adolescents from low-income families through their schools. MAP networks with schools and teachers in different parts of the island, and the teachers refer the students to the program (A. M. Hernández, personal communication, January 2009).

The partnership between the Museum of Art of Puerto Rico with the Citigroup Foundation created the program *Asómate al Arte* as an extension program that brings the Museum to schools of scarce resources (D. Colón, personal communication, January 21, 2009).

Scholarships and sponsorships. Colón (personal communication, January 21, 2009) commented that the Museum of Art of Puerto Rico (MAPR) makes its programs accessible to students through scholarships. Colón (personal communication, January 21, 2009) expressed that "[MAPR] do not have fixed funds to offer free entrance to the youth, but as Director of the

Education department I try to knock several doors to obtain funds to provide scholarships to

groups of students of scarce resources". She also commented that:

> There are scholarships for talented youth and for youth with cancer, but the funds are not
>
> recurrent, but [MAPR] always try to get some funds although they are less so that youth
>
> can attend some of the workshops offered through the art school of the MAPR (D. Colón,
>
> personal communication, January 21, 2009).

Román also mentioned students' scholarships granted by the Institute of Puerto Rican

Culture as a way to increase access of youth to art programs. Nevertheless, he insisted that there

is still a need for more means for students, and a need to make them aware of the existence of

such aids as the scholarships, and a need to facilitate the process to get them because "the aids

are not exposed, they are not reached easily" (R. Román, personal communication, January 15,

2009).

Free art programs in the community. Román (personal communication, January 15, 2009)

mentioned that although the *Arts in Education Program* of the Institute of Puerto Rican Culture

does not currently have a program for adolescents, adolescents from low-income families can get

access to the arts programs offered through programs for disadvantages communities like

ExpreArte. Other ways to get access to art programs are through the schools, with the hope of

having a good and committed art teacher that seeks aids and opportunities for the students, or

through the free art programs offered by some municipalities or through informal groups in the

neighborhoods (R. Román, personal communication, January 15, 2009).

Interestingly, Román (personal communication, January 15, 2009) raised the theme of the

importance of churches in providing access to the arts to youth from disadvantaged communities.

He said that today it is common that churches have music, choir, drama or pantomime groups.

Even when the programs may be informal or unstructured, they provide youth with opportunities to discover their talents, and these are often youth's first artistic opportunities (R. Román, personal communication, January 15, 2009).

In some occasions, the Museum of History, Anthropology and Art has provided miscellaneous workshops to interested parties in the community that request them. "Sometimes a community leader comes and says that he/she have a group of teens that meet in the afternoons as an after-school project, and that they would like us to provide them art classes" (L. Ortega, personal communication, January 22, 2009).

The Museum of Art of Puerto Rico make arts accessible to youth and to the larger population by offering free entrance once a week from 2pm to 8pm, and through interactive activities on MAPR's website (D. Colón, personal communication, January 21, 2009).

Challenges Affecting the Accessibility and Effectiveness of Arts Programs

The following section expands on the challenges related to the accessibility of the art programs offered to adolescents. Some of the challenges faced by art programs include the lack of recurrent funds, small staff to carry out the programs, elitism, number of students per classroom, the amount of time for art classes, deficient communication channels, lack of visibility and dissemination of the existence of the art programs, distance and lack of transportation, and school authorities' unsupportive vision and attitudes toward the arts, and the need to take the arts seriously. The conditions under which the art programs exist are difficult especially in the absence of a strong arts public policy. The weak supports for the arts at a state level, and particularly the scarcity of aids for teen arts programs reflects the failure of the

government and public policy makers to take the arts seriously as an essential part of youth development, and as part of their present and future personal and professional options.

Need to take the arts seriously. Román (personal communication, January 15, 2009) expressed a concern about the "arts being excluded to give more emphasis to science, math and technology…It is necessary to take the arts seriously. If the arts education is taken seriously, the academic aspect would be more successful". He considers that "those who make the public policy do not care and those with the knowledge keep the arts out of the reach of the masses". He urges "for a change in public policy" and a "change of paradigm" in the mentality of policy makers, school directors, teachers, inclusively art teachers, artists and arts organizations. He also recognizes the importance of conducting observation, developing pilot programs, evaluation plans, and methods to measure the effect of the art workshops and arts integration programs, including statistics. He wants to develop very specific, structured art programs to provide evidence that the arts work. However, "the *Arts in Education Program* lacks economic resources, time and personnel to be present at the schools all the time" (R. Román, personal communication, January 15, 2009). In addition, Román (personal communication, January 15, 2009) points out that the greatest obstacle in Puerto Rico to develop these kind of program is the bureaucracy and the governmental slowness: "you have to wait months to get the contracts, to get the money, and to do anything…life goes on, and you need to do your job, but you start to improvise until the protocol is done".

Need for a strong arts public policy. Specifically, on the case of programs for teenagers, Román (personal communication, January 15, 2009) expressed that "a big project where the arts are presented to adolescents as a prestigious alternative has not been articulated. At the government level, a strong serious policy has not been articulated regarding the arts".

No talent identification. Román (personal communication, January 15, 2009) sees as a problem that:

> There is no talent identification. Nobody cares about that. There is neither tradition nor structure of talent identification neither through the government nor any other institution…. The result is that the talents are lost and the great resource that the arts are, are wasted too. Those who make the public policy do not care.

Maldonado (2005) a teaching-artist that participated in the conference *The Visual Arts in the Classroom* (2005) cited Annette López de Méndez, director of the conference, who expressed that "play is eliminated from students too early" in relation to the elimination of arts from the curriculum in middle and high school. Also Brown (1999) expressed that "most schools manage to pound the creativity and playfulness out of children by the time they reach middle school" (p. xxv). Maldonado (2005) is concerned about "if after certain maturity they [the students] are not exposed to these [arts] experiences, we will never know if they have talent or not. This issue makes art something more than complementary, it is a responsibility" (p.8).

Fulkerson and Horvich (1998), Haroutourian (1995) and Treffinger (1998) advise that it is necessary that educators, teachers, schools, artists, parents and the community contribute to create programs that identify, develop and nurture artistic talents for all students, especially for those with exceptional talents and those at an economic disadvantage. Although the Department of Education has Arts Specialized Schools they serve a limited number of students. More adolescents, even those that had dropped out of school, could benefit from arts programs that help them to identify talents that will put them in a better situation to participate in positive activities and contribute productively in the workforce once they reach adulthood. Also, by

developing their talents they would have better emotional health and a sense of accomplishment

and pride if they are able to follow their vocation.

Conflicting visions and attitudes toward the arts. Conflictive situations emerge when schools

directors do not share the vision of the importance of art experiences with the art teachers. For

example: art teachers can plan museum visits, but need the approval of the school council or

director (V. Collazo, personal communication, January 17, 2009). Ortega (personal

communication, January 22, 2009) had found that teachers and students need the authorization of

school directors to come to the museum, and sometimes the school directors do not see a

museum visit as a relevant activity, and do not authorize it. Also, there is a certain amount of

contact hours that teachers and students must comply with, and that is to what the directors pay

attention (L. Ortega, personal communication, January 22, 2009). Colón (personal

communication, January 21, 2009) had experienced as an impediment for youth to come to

MAPR programs:

> …the mediocrity that reigns in many schools where the directors do not encourage
>
> [museum field] trip to students or that ignore the importance of art for the development of
>
> youth self-esteem, academic achievement, and the possibility of exposing their personal
>
> problems and establish a dialog with their peers and educators.

The *Public Policy about the School Organization and Graduation Requirements for the*

Elementary and Secondary Levels… states that most public schools in Puerto Rico had failed to

comply with the *No Child Left Behind Act* standards and most students had a poor performance

in the *Puerto Rican Academic Achievement Tests* (Carta Circular Núm. 27-2008-2009). This

situation and the measures enforced will probably adversely affect schools' use of museum and

arts organizations for complementary educational activities: "The schools superintendent might

authorize extracurricular activities out of the school in as much as the students perform adequately, with the warning that the general measure for this criterion will be the *Puerto Rican Academic Achievement Tests*" Carta Circular Núm. 27-2008-2009).

Hernández (personal communication, January 16, 2009) commented that in some schools the arts are supported, in others not, depending on the vision of the school director and the teachers. Collazo (personal communication, January 17, 2009) commented that most art teachers promote the arts as a profession, but few students go for it because other people, sometimes teachers from other subjects or family, discourage them with misleading ideas and false expectations, not seeing that the arts can be a business, and that you could become an artist, an administrator of an art organization or have your own art company. Bahri (2005) and Clark and Zimmerman (1998) expressed, that often parents, teachers and principals have a lesser level of respect for the arts than for other disciplines, and that most school systems emphasize academic talents more than artistic talents; but programs that ignore artistic areas are stifling students' natural interests and creative abilities. Instead of discouraging adolescents from developing their artistic talents and following an artistic career path, adolescents' talents should be influential in the decision-making process about their professional future as well as in providing them personal fulfillment. If you have to work in something in order to survive in today's economy it rather be something you really want to do. Supporting Collazo's view about the different alternatives of arts professions, Galligan (2001) mentioned that arts occupations include creative jobs such as communication, intellectual property, publishing, computer software development, advertising, architecture, fashion design, film, leisure, software, music, performing arts and computer services. In addition, arts education is important for any kind of job requiring imagination, discipline, support, agility and multicultural sensitivity.

Lack of forceful evaluations in support of the arts. Both Hernández and Román stated that in Puerto Rico there are not any studies that evidence the effect of arts on students (A.M. Hernández, personal communication, January 16, 2009; R. Román, personal communication, January 15, 2009) which would be really useful to advocate for the arts. She said that:

> The evidence that art is benefiting youth's academic achievement has come from informal written messages from some teachers; the teachers inform that art has made easier for students to grab a concept or master a skill or that their conduct was modified…. [But] there is not a forceful evaluation, we cannot measure that yet; there have not been the favorable conditions or factors to do so". (A.M. Hernández, personal communication, January 16, 2009).

Although there is not a forceful evaluation of the effects of arts programs on youth, a positive change has been observed which harmonize with research that states that art programs improve youth behaviors, academic achievement, and help them to develop social and interpersonal skills, and improve interpersonal relationships with peers and adults (Nebraska Department of Education, 2007; Torjman, 2004). But, conducting studies that evidence the effect of arts on students in Puerto Rico may require first to attain continual and consistent (probably long-term) implementation, observation and evaluation of programs. To attain this and to evaluate the effect of arts on students will require great financial, time and human resource investments.

In addition, it is important to be aware of and able to articulate the instrumental values of the arts, especially when seeking financial support from entities that focus on concrete and measurable outcomes, it is necessary to stress more aggressively the intrinsic value of the arts. If the organizations that have the responsibility of the arts and of the artistic and cultural future of

the country do not stress the intrinsic values of the arts, and the importance of nurturing artists, artistic and cultural programs and careers, no other organization will do so. Not stressing the intrinsic values of the arts could result in the stagnation of arts organizations for lack of adequate personnel sensible to the arts and able to advocate and persuade the public on behalf of the arts. Consequences of not giving due attention to the development of the artistic talents of the Puerto Rican population may include the stagnation of local artistic production and reduced presence in the international arts scene.

Time allocation and number of students. Art teachers usually have a minimum of 30 students per group (usually five groups) and 50 minutes per class to work with all of them. As Collazo (personal communication, January 17, 2009) commented "it is not easy to work with more than 30 students, which is the minimum quantity of students in a classroom. It would be better to keep that number under 30 or 25". She also indicates that:

> Arts teachers give more than the required 50 minutes to their classes because 50 minutes are not enough. It would be better to have a one hour or one hour and a half period, because the students need to meet the standards, but need to put time into the creative process and work over the artwork (V. Collazo, personal communication, January 17, 2009).

Román's opinion (personal communication, January 2009) is that:

> The arts [education] standards are too demanding for the amount of time allocated to art classes and to be exposed to and to experience the arts; also, that art [education] standards for regular schools are as demanding as those of arts specialized schools. The art classes need more time.

Moreover, in Ortega's opinion (personal communication, January 2009) "the schools need to have an art program where the students can be engaged like in any Math, Spanish, English or Social Studies class". She feels that:

> Two credits in art in the secondary school is very little, poor, not enough, but it would be worst to have nothing…It is even a disrespect and lack of consideration to the citizens, because youth are citizens since they are born. The students are citizens, and that is a fault against their formation as citizens and to their potential to be able to "think outside the box". The citizen is restrained from developing an important area for their complete and holistic formation. Only two art credits is an insult.

Nevertheless, the approval of two required arts credits during the secondary grades is one of the greatest accomplishments of the *Fine Arts Program* of the Department of Education.

Arts integration misunderstanding. Román (personal communication, January 15, 2009) expressed that there are few arts integration programs, besides those of the *Arts in Education Program*, and are not well articulated. He had noticed that:

> Many teachers and art teachers still do not really understand what [arts] integration really is…. We need the teachers to understand, give the space and respect the arts integration program…. But, the teachers have a lot of dilemmas and for many the arts integration is an additional burden and they feel insecure and uncomfortable about the arts.…. Even art teachers do not understand what arts integration is and feel bothered by the idea (R. Román, personal communication, January 15, 2009).

Román (personal communication, January 15, 2009) expressed that often these art teachers or artists attitude towards arts integration programs respond to a perception of a need to protect

their egos and sometimes to an elitist mentality. All the aforementioned attitudes and perceptions often result in teachers not continuing the arts integration or in doing it in an inadequate way.

Hernández talked about a fact that may be a root of the misunderstanding of arts integration in the academic curriculum: "in Puerto Rico there is not a museum culture like in other countries where there are museums embedded in the communities" (A.M. Hernández, personal communication, January 16, 2009). For these reason many people, even professionals, are not used to attending museums, and do not know how to appreciate the objects in the collections and therefore can feel shy or uncomfortable in them. Hernández (personal communication, January 16, 2009) said that:

> There are teachers that had never came to a museum before, or they came only once during their childhood and now they are adults, sometimes around their forties. They know nothing about art or artists and do not want to be questioned because they feel afraid….We introduce the teachers to the arts through the game *QUEST* [2](*Questions for Understanding, Exploring, Seeing and Thinking)* from Harvard's Project Zero. Through *QUEST* the teachers discover that they can appreciate an artwork, from its technical aspects to the intangibles. Finally, the teachers have to create a curriculum, a complete instructional module utilizing our collections. Part of the curriculum is bringing their students to the [MAP], and the [MAP] provides them notepads and chairs for the teacher to deliver the class in front of the selected artwork(s). And, this is something that the museum really wants to happen all the time (A.M. Hernández, personal communication, January 16, 2009).

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[2] The QUEST game fosters reflection and learning about art, and accommodates to different types of learners through sets of questions that access learning through experiential, narrative, aesthetic, foundational and logical entry points.

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After instructing the teachers in how to appreciate art, they work by themselves on the arts integration, however, "some teachers are shy regarding arts integration and want us to go to the school and help them, while other teachers are very eager and want us just to see how they are doing it and get feedback" (A.M. Hernández, personal communication, January 16, 2009).

Elitist stigma. A reason for people in Puerto Rico not attending the museums, and the consequences of not doing so, can be traced to people's perception of museums as elitist, classist institutions. Román (personal communication, January 15, 2009) expressed that in Puerto Rico the arts are elitist and poor people have less access to the arts. This is congruent with Torjman (2004) who wrote that people from low-income families who cannot afford the costs participate less or do not participate in cultural programs.

In the case of the Museum of Art of Ponce, besides the elitist and classist stigma, the resistance of many people to come to it can also be related to the fact that its founder was Luis A. Ferré, ex-governor and president of one of the political parties in Puerto Rico with which some people do not wanted to be associated. Hernández (personal communication, January 16, 2009) explained that:

> Historically, museums came from the elite; and, in Puerto Rico too the museums are perceived as elitist institutions….Some people do not want to come to MAP because they said 'it is [property] of the Ferré [family], that [is] for rich people' even when don Luis expressed that it was a gift to the Puerto Rican people and asked schools to make use of it since it first opened its doors to the public….But museums recognized that art is for all and that they must reach everyone. There had been a change, but the elitist stigma persists (A.M. Hernández, personal communication, January 16, 2009).

She said that "museums must focus on visitors, and the adolescent is a visitor…the museum must be always open to adolescents" (A.M. Hernández, personal communication, January 16, 2009). "MAP wants to let the adolescents and all people know that the museum is part of them, and that they are part of the museum" and is demonstrating it to the public "through publicity, with activities for the general public, all kind of public, activities for all levels of comprehension, knowledge and vocabulary" (A.M. Hernández, personal communication, January 16, 2009).

Lack of funds. Although, the response of most art teachers and students has been positive, the art programs often face problems that impede participation of students and the sustainability and effectiveness of the arts programs. Indeed, Collazo (personal communication, January 17, 2009) indicated that "the *Fine Arts Program* has no budget; its budget depends on obtaining funds through proposals under *Title I*, *Title II* and *Title V*". She also commented that:

> Most public schools in Puerto Rico participate of Schoolwide program that provides federal funds, and now being the arts a core course, art teachers qualify to receive funds for resources for art classes…It is an advantage, but it is still a minimal advantage….In many occasions the art teachers have had to put money from their own pockets to buy the materials needed for their classes (V. Collazo, personal communication, January 17, 2009).

Román (personal communication, January 15, 2009) spoke about a teens' arts program in a public school that he managed for several years. The program was called *Operación Guatú* and was created through a collaboration between a community organization and the Universidad Metropolitana (Metropolitan University). This program was not part of the Institute of Puerto Rican Culture programs, but it was used by Román to exemplify the funding issue faced by arts programs. The students were referred to this program by the school social worker who identified

at-risk students by those who had friends that used alcohol or drugs or were using them themselves, having school/academic problems or having family problems. It became a prevention program model; but, despite its success, it ended for lack of funds from both the community organization and the Universidad Metropolitana (Metropolitan University) which required matching funds.

Hernández (personal communication, January 16, 2009) expressed that a great limitation to create permanent initiatives for youth is the lack of funding, and that the education team at the Museum of Art of Ponce (MAP) is very small and is not enough for all the work that needs to be done. Hernández (personal communication, January 16, 2009) also mentioned that MAP receives funds from the legislature through the Institute of Puerto Rican Culture to pay salaries, but not for project development.

Similarly Colón (personal communication, January 21, 2009) commented that many youth do not participate in art programs of the Museum of Art of Puerto Rico for lack of money to pay the entrance ticket or the transportation, and MAPR do not have fixed funds to make the programs free for youth all the time, and that it requires acquiring external funds.

Ortega (personal communication, January 22, 2009) commented that MHAA receives funds from the National Endowment for the Arts (NEA) for exhibitions, but not for education programs. She expressed that the Museum of History, Anthropology and Art wants to offer more workshops, for teenagers, all age students, and general public as well, but their budget do not allow them to do so. "Museums need more funds to create more offerings and have more flexible hours" commented Ortega (personal communication, January 22, 2009). The sponsorships or grants usually last just one year, and she would like MHAA to have a steady sponsor or a grant for at least five years, or at least, have a list of sponsors and grant-makers that rotate for each

year. Unfortunately, MHAA does not have someone wholly dedicated to identifying funds and partnerships opportunities and writing grants, like in a development office (L. Ortega, personal communication, January 22, 2009). Another issue she brought to attention is that:

> A program needs a well structured budget and resources whether provided by the museum, a sponsors, donors, pro-bono workers or volunteers. But philanthropy is not very deep in the Puerto Rican culture; that is not congruent in the mentality of most Puerto Ricans. The people here do not understand that very well (L. Ortega, personal communication, January 22, 2009).

It is unfortunate that programs benefiting adolescents by involving them in creative and productive activities, as well as contribute to encourage them to their community's welfare, end for financial reasons. Although it is comprehensible that a program will end if the necessary financial resources are not provided, it is disappointing that the benefits that youth arts programs provide to the society are not reasons enough for the funding organizations to provide sustained financial support.

Physical limitations. Some art programs are affected by physical limitations such as limited and/or inadequate facilities, equipment and technology. Collazo (personal communication, January 17, 2009) expressed that "many schools do not have classrooms conditioned or exclusive for arts classes. In many cases the arts teachers do not have a place to store their materials and the artworks produced by the students". She also expressed that the limitation of equipment and technology can affect the ability of art teachers and teachers doing art integration in bringing innovative experiences to the classroom. For example, "art teachers may want to integrate virtual museum visits to their lessons, but the school may not have the technological equipment or the Internet connection" (V. Collazo, personal communication, January 17, 2009).

Ortega also observes that MHAA physical facilities are very limited:

> We do not have classrooms for the workshops. All the workshops are offered in the terrace. I have to clean the area by myself afterwards, because if not the maintenance personnel complain because it is not part of their job to clean this area; situation that is an isolated and regrettable issue. (L. Ortega, personal communications, January 22, June 5, 2009).

Distance and lack of transportation. An impediment for students to come to the art programs is related to distance, transportation and economic situation of the students. As stated by Collazo (personal communication, January 17, 2009):

> Transportation is an impediment for students to come to the art programs because of the distance, many students usually live in places far from school. Most students depend on school transportation and otherwise do not have money to pay for transportation. Many students have to leave the school or the art activity by the time that the school transportation arrives or they will not have how to go back to their homes. Therefore, they cannot come or cannot stay during the extended hours or projects or activities out of school hours. It is a transportation problem, but is also an economic problem.

Ortega (personal communication, January 22, 2009) coincides:

> Usually, the schools are far and lack transportation or the school or the students do not have money to pay for it. It has also happened that the school reserves the municipal transportation, but at the last moment it is taken for another activity, and the museum visit has to be cancelled.

Hernández (personal communication, January 16, 2009) also expressed that sometimes the schools cannot bring students to the museum because of lack of school authorization, lack of transportation and lack of funds.

Changes in funding criteria: from arts to social interest projects. Organizations in Puerto Rico such as foundations and other agencies that decide to contribute to arts organizations as grant-makers, sponsors or donors, do so to accomplish civic purposes, and to represent themselves as socially responsible entities. Perhaps, in an effort to be more inclusive and benefit as much people as possible, many of these organizations are establishing criteria that funding must support social interest projects. It is not enough for the arts organizations to ask for funds to implement arts programs; it is necessary for arts organizations to justify what, how and to what extent the arts programs will make a positive social impact justifying how the art programs will contribute to civic engagement and the solution of social issues. In Ortega's (personal communication, January 22, 2009) words:

Many grant-makers do not give money to the arts per sé. You have to make your program look like a Humanities activity to get the money, or make it look like a social service that includes arts to get the funds…Some of the ones that gave money to arts in the past, now have changed and do not give to arts anymore, but to social interest projects. These changes may imply that the museum will need to contract a social worker, assess the capacity of museum employees, do research on social impact and disadvantaged communities, connect with other organizations or clubs already working with this population that have the people with whom we can make alliances (L. Ortega, personal communication, January 22, 2009).

The requisite that arts programs must justify themselves as social interest projects

implies, that the arts professionals may need to modify their perspectives of the arts, the use of arts and the role of arts organizations in relation to the community; must educate themselves about the community issues, and learn and define how they can engage address those issues through the arts.

Deficient communication. Many comments made by the interviewees point out that communication among arts organizations and their collaborators has not been the most efficient. The communication has been deficient for various reasons such as disinterest in passing the information to others, inability in the use of communication technology, inexistent or insufficient communication among peers in different organizations, disconnection of the organizations.

For example, Collazo (personal communication, January 17, 2009) stated that although the Department of Education has an e-mail system to communicate information at once to all the education regions, sometimes the communication is not effective or efficient because the education regions fail to pass information to the schools or the school directors fail to pass information about art opportunities to teachers and students. She also expressed that in some occasions the information about the arts opportunities come in late and there's little or no chance for the students to prepare and participate. It was not mentioned whether the failure in passing the communication was intentional or unintentional, but it can be inferred that it is possible that school authorities that do not support the arts, will not pay attention to this information, and therefore will not pass the information or encourage the participation of their students in the arts activities. Collazo (personal communication, January 17, 2009) stressed that it is important that the teachers take the initiative in seeking the opportunities and passing the information and motivation to their students to participate in different art activities.

Ortega, director of Education at Museum of History, Anthropology and Art (personal communication, January 22, 2009), commented that many schools prefer to receive their announcements via fax, for considering it more effective than e-mails which often are not received, are overlooked or are lost among the numerous messages that the schools receive. Collazo (personal communication, January 17, 2009) also commented that school directors and staff in many occasions do not master computers and technology, and fail to receive and pass information through those channels. School staff may need to be trained in the use of the communication technology. It is a very important issue, because technology is continually changing, and people in positions of great responsibility need to stay up-to-date. Especially, it is necessary that the persons dealing with teenagers understand the technology that they use and through which they can better communicate with and educate them.

Perhaps a bigger problem related to communication is the disconnection between arts organizations in Puerto Rico. Ortega (personal communication, January 22, 2009) expressed that arts organizations in Puerto Rico are disconnected from each other. She commented that about five years ago the University of the Sacred Heart (Universidad del Sagrado Corazón) had a conference about cultural management where they were defining what a cultural manager is and were trying to raise the notion of the importance of coming into conversations and start working together. However during the conference some issues came out as to why organizations in Puerto Rico were not sharing their vision and resources. Some of the issues were that "there is not an adequate communication network, and there are no real partnerships. Everyone is busy and immersed in their own world and no one is really seeking the opportunities to establish partnerships" (L. Ortega, personal communication, January 22, 2009). She exemplified this situation: "The staff of the museums of the University of Puerto Rico system met for the first

time at a conference convoked by the American Association of Museums. If it is not in this way, we never meet each other" (L. Ortega, personal communication, January 22, 2009).

Ortega (personal communication, January 22, 2009) perceives that there is distrust and jealousy at the personal and institutional level among art organizations and its leaders. She also expressed that there is not a common end or global mission. "There is a need to emphasize the notion that we should work together to disseminate the Puerto Rican culture, to have better offerings, to create partnerships" (L. Ortega, personal communication, January 22, 2009).

Need for arts, culture and museum professionals. Ortega described her perception of the general situation of arts organizations and arts education in Puerto Rico. Although Ortega recognizes that there have been some initiatives to advance the arts and arts education, her opinion is that:

> In Puerto Rico we are behind schedule in our museums formation and development compared to cultural institutions and museums in the United States and abroad. Now is that in Puerto Rico are starting to appear degrees in arts administration or something related to museums. Now is that professionals with that vision are being developed. The professionals currently in museums did not studied [arts administration] or museology, they studied art history, art or archeology. Puerto Rico is still in a formation phase (L. Ortega, personal communication, January 22, 2009).

Without resting merits to the persons currently working at arts organizations in Puerto Rico, the previous comment indicates a need of having professionals with a career preparation specific to the job that is required in arts organizations, with a comprehensive understanding of both arts, management, and the situation of arts and arts education in Puerto Rico, a vision in favor of the arts, and the capacity to build connections among different sectors of the Puerto Rican society to

advance the arts. Although the professionals currently working at arts organizations in Puerto Rico may have vast experience, it is necessary to build on their capacity as it is possible that they lack knowledge or skills that can help them do a better job, especially concerning youth programs and civic engagement. It is also necessary to prepare the next generation of professionals that will replace them in the future.

Few universities in Puerto Rico offer courses related to arts or cultural management or museology; and just in recent years some of these universities started to offer certificates or degrees in those areas. For example, the Universidad del Turabo has had for several years a master degree in Public Affairs with a concentration in Arts Administration through its Social Sciences School (Administracion de las Artes); while the University of Puerto Rico just started offering its master degree in Cultural Management through its Humanities department as recent as January 2009 (Programa en Estudios Interdisciplinarios).

Marketing and visibility. Another problem that in certain aspect is related to communication is how the arts organizations present themselves and communicate with the community, how they make themselves visible and market their programs to different audiences, such as the teenagers.

Hernández (personal communication, January 16, 2009) reflected that "an impediment for adolescents to come to the program is that they do not get to know about it, that they do not know that the [Museum of Art of Ponce] offer them options to develop their creativity". Another impediment that she mentioned is that the institutions to which MAP offers the programs are not interested in participating. However, she restated that most times it is not the reason but that [the schools, organizations or the teenagers] do not know of the existence of the programs, because when youth know what [MAP] has for them, they are eager to participate (A.M. Hernández, personal communication, January 16, 2009).

In contrast, Colón expressed that "teenagers do not come to the programs by self initiative, and therefore [the Museum of Art of Puerto Rico] need to do a great direct promotion to achieve their participation" (D. Colón, personal communication, January 21, 2009). In the same way that adolescent have needs different from kids and different from adults, they are also reached in different ways. To market arts programs to teens, arts organizations need marketing techniques and strategies specific to them. Walker and Sherwood (2003) recommend arts organizations to reach youth at the places they already attend to socialize. Instead of youth coming to arts organizations, the arts organizations must go to the places where youth spend their time like schools, churches, community centers, sporting events, malls and other public spaces. This might be a first step to create the familiarity that will make adolescents step into arts organizations and participate more, and in diverse cultural and artistic activities such as art making, giving, volunteering and advocating for the arts.

Teenagers: a greater challenge. One of the most important findings of this research is a point brought by Román (personal communication, January 15, 2009) who acknowledged that "there is a lack of arts programs for middle and high school students [because] it is a greater challenge to deal with them than to deal with elementary school students". He suggested that "we fear this sector a bit" and that "what is done in Puerto Rico for high school students is made by the grace of the Holy Ghost" (R. Román, personal communication, January 15, 2009). Yohalem, Wilson-Ahlstrom, Ferber and Gaines (2006) noted that opportunities for youth involvement decline as youth gets older; this appears to be the case in Puerto Rico. Román (personal communication, January 15, 2009) commented that the rationale of many arts programs is that "if you target elementary school students you are preparing them to be ready, by default, for the arts when they grow-up…which certainly is not true". He explained that:

The development of adolescents in the arts mostly depends on the commitment of the art teacher in the school, if there is any, or on the commitment of the student seeking the opportunities by her/himself or his/her parents. And, if organizations in their communities do not provide art programs, the students [at best] create their own art groups. (R. Román, personal communication, January 15, 2009).

In conclusion, the creation of arts programs in Puerto Rico, whether for teenagers or other groups of the population, is affected by a fragile infrastructure evidenced by the absence of strong arts and arts education public policies, leadership opposing views toward the arts and towards the development of artistic talents, persistence of elitism, impractical work conditions, shrinking budgets, reduced resources and staff number.

Chapter 4

Summary and Recommendations

Chapter 4: Summary and Recommendations

This chapter presents an overview of the problem and research methodology, a summary of the findings and a discussion of its implications to the arts administration and arts education fields. Recommendations to improve the situation of arts programs in Puerto Rico are offered.

Summary of the problem

There is a lack of available research either in Spanish or English concerning arts programs in Puerto Rico, and formal and informal arts practices in the community, especially programs for teenagers. The primary research question addressed how the public education system and major arts organizations in Puerto Rico were addressing the positive development of artistically talented high school age youth from low income families. Sub-questions were related to the general situation of arts education in Puerto Rico, the status of partnerships, factors impeding adolescents' access to the arts, benefits of supporting adolescents through the arts, and what would be an effective arts program for them.

Summary of procedures

A situation analysis and needs assessment of art programs for high school age youth from low income families in Puerto Rico was conducted through literature review, interviews and documents analysis. Selected participants included the Directors of Education of three museums, the Director of the *Arts in Education Program* of the Institute of Puerto Rican Culture and the former Internal Director of the *Fine Arts Program* of the Department of Education. Data was collected concerning existing youth arts programs, collaborations, their accomplishments and challenges. Most of the data obtained was in Spanish and required translation into English for reporting purposes.

Summary of Findings

The major findings of this study are listed in the following section. One of the most important findings is that there are few arts programs especially designed for adolescents in Puerto Rico. Most arts programs are intended for elementary school kids. The arts organizations in Puerto Rico offer few arts programs especially designed for adolescents focusing on the development of artistic talents and positive development. Teens are perceived as a greater challenge than younger kids, difficult to attract and difficult to deal with, and many arts instructors have a preference to work with younger kids.

Most adolescents get access to the arts through programs offered through the school system, including arts classes, arts integrated in the curriculum with other subjects, or after-school program. Many of the existing programs are the results of collaborations. Arts programs are not uniformly available across the island, and access to them depends on transportation and other economic resources of the adolescents interested in such programs. The duration of the arts programs ranged from one time experiences to an academic year.

In the public school system the students are required to take two arts credits in elementary school and are required to take two arts credits either in middle or high school, and they can choose to take additional arts elective courses. However, there is no talent identification system; and many schools do not have arts classes. The adolescents that get the best opportunity to develop their artistic talents are those admitted to the talent groups or arts specialized schools, both of which require auditions. But, many schools do not have talent groups; and, where there are, the art discipline offered depends on the expertise of the art teacher. The few arts specialized schools are geographically distant, making it difficult for many students to attend and may offer only one art discipline, which leaves out those students talented in the other

disciplines of art. The arts programs in the *Open School Program* allow the participation of adolescents in the arts disregarding their level of ability, but administrative conflicts affects the appropriate delivery of the service.

The museums offer tours and workshops for K-12th students. But, there are very few programs exclusively for adolescents, and fewer programs explicitly and directly addressing both artistic talent development and youth positive development. There are programs where teens may have the chance to participate, but they do not address their specific needs, and may not be attractive to them, or may not be even marketed to them. Many arts programs appeared to be more focused only on the artistic talent development or in educating about the arts, but they were not described as directly and intentionally created to address other adolescents' needs.

Most arts programs serve only a small percentage of the youth population because they are not implemented throughout the country, only in specific cities or communities or at the facilities of the arts organizations. Many arts programs do not offer continuity for development in the arts because of their short duration, which is usually less than a year, once a week for few months or even one-time experiences.

Some arts programs are produced through collaborations between the arts organizations and the Department of Education, the arts organizations and the Institute of Puerto Rican Culture, or the arts organizations and private/for-profit organizations or funding entities. The collaborations have artistic and educational goals, and in the case of collaborations with private companies, they intend to achieve community service goals. The arts organizations use the public school system to provide youth with free arts programs, making them accessible to most youth from low income families. Other ways include the acquisition of grants to absorb the costs of providing free programs or the provision of scholarships for students to participate in arts

programs. However, many of them only impact a reduced portion of the youth. The duration of

most alliances is about a year. There is a need for sustained collaborations that ensure programs

last longer and benefit a greater portion of the population.

The existing arts programs and collaborations among the studied organizations reported

positive outcomes such as increased arts production, increased youth and community

participation, increased visibility of arts organizations, teachers, art teachers and teaching-artists'

capacity building, development of a curricular framework and arts manuals, improved youth life

conditions, fostered youth integral development, improved youth academic achievement,

developed youth creativity, artistic skills and positive attitudes. However, arts programs face

challenges such as an absence of a strong arts and arts education public policy, lack of support

and respect for arts careers, no talent identification structure, absence of supporting evidence and

forceful reports on behalf of the arts, a persistent elitist stigma, change of leadership,

bureaucracy, inefficient communication, lack of funds and changes in funding criteria, small

staff, limited facilities, inconformity with alliances. The study found some inconsistencies with

the collaborations, therefore the collaborations need to be well planned and ensure that the

parties involved will be really satisfied with the process and the outcomes.

This study focused on identifying arts programs intentionally and directly addressing

youth positive development while promoting the development of artistic talents and arts

learning. Some of the arts programs identified were inclined toward teaching the adequate

execution of an art technique, and while they contribute to youth positive development this was

not the main focus of the design of the program. Other programs identified focused on utilizing

the arts as a mean of expression and reflection, and for the development of positive attitudes and

behaviors, but did not emphasized on mastering an art technique. Most of the programs

identified either focused on the arts product or on the arts process.

However, the *A Vibrant Museum for Young Adults* and the *Future Museum Guides*

programs of the Museum of Art of Ponce where found to be designed specifically for teenagers

and focused on satisfying their artistic and developmental needs. These two programs manage

to balance youth learning and mastering an art technique with meeting needs in other areas of

their lives through their participation in the arts. Adolescents participating in the *A Vibrant*

Museum for Young Adults Program learn about the arts, discover or develop artistic skills,

improve their self-esteem and develop a positive self-image. Adolescents participating in the

Future Museum Guided Program learn about the arts, develop and apply artistic, social and job

skills and benefit from the validation of academic credits for their participation in this program.

Both programs allow frequent and continued involvement in the arts as they last several months.

The study identified two programs as the most important collaborations among

organizations for their potential to impact a large number of adolescents directly and indirectly.

The teacher professional development programs in arts and arts integration are an important

collaboration between arts organizations and the public education system. It impacts art

teachers, teaching artists and teachers by preparing them to consequently make an impact on

students. The teacher professional them in a variety of arts techniques, arts integrations

strategies and resources for delivering engaging arts lessons for their students during the regular

school day. Well prepared arts teachers are necessary to achieve excellence in arts education

and arts integration and provide students a holistic educational experience.

The *Open School Program* is a very important collaboration between the arts

organizations and the public school system that directly impacts students providing arts

programs during the after-school hours. The *Open School Program* integrates many arts

organizations and connect them with the students and the school community. Through this

collaboration the Department of Education is able to supplement the arts education provided

during the regular school day or to integrate arts to youth lives in schools that do not provides

arts classes during the regular school day. The students have the opportunity to experience the

arts and pursue an artistic interest. Their well-being is promoted by offering them structured,

productive and creative activities in a safe environment. The collaborations of arts organizations

with the public education system allow them to reach a large number of the students from low-

income families and provide them relatively easy access to arts programs at relatively low or no

cost for an extended period of time.

Every person interviewed stated that adolescents respond positively to arts programs and

demand more opportunities to get involved in the arts. The interviewees were aware of the

intrinsic and instrumental benefits of the arts, and demonstrated familiarity with research related

to the benefits of arts for teenagers, and the importance of providing them the opportunities to

discover and develop their artistic talents. They recognized the need of creating more programs

for adolescents and expressed a desire for providing adolescents with opportunities to develop in

the arts. They believe that arts programs benefit youth in ways that make them balanced human

beings, develop their artistic and creative potential, prepare them to overcome challenges and

achieve their goals, and increase their chances for a better quality of life. However, none of the

organizations have reported or offered statistics about the effect of their youth arts programs, the

evidence is mostly anecdotal.

It was argued that arts organizations are constrained in developing programs to address

the specific needs of teenagers due to lack of a strong arts public policy, lack of a supportive

vision toward the arts and arts professions, lack of forceful reports on behalf of the arts in Puerto

Rico, lack of sustained financial support, changes in funding criteria, need for adequate

personnel to work with teens, need of efficient networks and communication channels among

arts organizations and collaborators. The creation of more and effective arts programs for

adolescents is contingent to strengthening support for arts organizations and community

collaborations through the development and implementation of strong arts and arts education

public policies.

Recommendations

An Effective Arts Program for High School Adolescents Would Be…

The following section is based on interviewees' opinions and is provided as a suggestion

for the creation of arts programs for adolescents. After providing their perceptions and

experiences regarding the situation of arts programs for teenagers in Puerto Rico, the

interviewees were asked to describe an effective arts program for this population. An effective

arts program would be one that makes the arts relevant to adolescents lives, represents a

prestigious alternative for their present and future, attracts and keeps them engaged, takes their

points of views into account, recognizes and develops their potentials, satisfies their needs,

integrates the parents, ensure accessibility, has adequate budgets, personnel materials, equipment

and facilities, and will offer consistency and continuity to teens involvement and development in

and through the arts over time.

Román (personal communication, January 15, 2009) argued that for an arts program be

effective for adolescents, it must present the arts as a prestigious alternative for their lives. Arts

programs presented to teenagers, especially those from disadvantaged communities, must be:

shaped according to the cultural competence of the school, sector, neighborhood, community or society. Must take into account the scale of values of the community and contextualize the arts to the needs of the community. The way in which the art form is presented must make sense to them; therefore, you need to know the people you are serving, what their needs are, know who their heroes and villains are (R. Román, personal communication, January 15, 2009).

Likewise Hernández (personal communication, January 16, 2009) stated that to create an effective arts program for teens "you need to know the teens, pay attention to them, work with their needs, strengthen them, integrate them to the process and make them feel pertinent". Colón (personal communication, January 21, 2009) pointed out that "for a youth program to be effective it has to make [youth] part of the conceptualization and programming, involve them and give credibility to their recommendations". Seeing youth as resources contribute positively to their economic, cultural, and social environments, and involve them in their nation's broad development processes (The World's Bank, 2003).

In Collazo's (personal communication, January 2009) opinion a program is effective if it provides access to the students, ensures accessibility, keeps the motivation of the students, has variety, and makes the students put their abilities into practice. "Despite their circumstances, the students want to learn new things. The students want things that challenge them as much or even more than video games or other technology" (V. Collazo, personal communication, January 17, 2009). Also Hernández (personal communication, January 2009) expressed "art programs are effective for teens if they expand teens' horizons; if the programs make them discover their creative self, if they develop their self-esteem". Ortega (personal communication, January 22, 2009) insisted that an art instructor must be able to recognize the potential of the students,

identify their strengths and weaknesses and motivate them. It is necessary to recognize youth capabilities, talents and strengths in order to address and fulfill their maximum potential (The Gallup Organization, 2006; Treffinger, 1998).

An arts program whether for teenagers, children or adults, need to have a clear set of goals and objectives, and the participants should know what is expected from them. Having clear objectives and goals can help to get funds : "As more documented and organized is a project, the easier it is to obtain funds to accomplish it. And, as more money you get from other sources, the more willing other agencies are to give money [match funds] for your project" (L. Ortega, personal communication, January 22, 2009). She also mentioned the need to have materials of a decent degree of quality that allow a decent execution of the art form. Finally, she emphasized that for a program to be effective it needs continuity, both from the museum [arts organizations] and from the schools (L. Ortega, personal communication, January 22, 2009). It was also mentioned that "the parents must be integrated in the activities where the adolescents are involved" (R. Román, personal communication, January 15, 2009).

The interviewees had a fairly clear idea of what an arts program needed in order to succeed. But making it a dream come true requires identification of the entities that will intervene in its design, planning, implementation, documentation and evaluation. It will require assessing what is already being provided by the arts organizations, schools and social service organizations, and where the gaps or conflicts are, as well as the best way to address them. It will require building individual and organizational capacity and improving communication and information sharing and networking among organizations, as well as among the organizations of the communities being served.

The literature suggest that access to and quality of arts learning experiences can be improved by: conducting audits of arts education, setting a goal of access for all, strategic planning, constructing a case, advocating, attracting and leveraging resources, building individual and organizational capacity and hiring an arts education coordinator highly placed within the school district administration, requiring alignment with state arts standards, developing curriculum supports, qualifying/screening providers, coordinating peer review, ranking and modeling, assessing student learning (Bodilly and Augustine, 2008). In Puerto Rico, arts organizations and the public school system have started to implement some strategies that are aligned with arts standards, the development of curriculum support and plans for attracting resources. However there is still a need for audits of arts education, assessment of student learning, and building organizational capacity and peers networks.

Improving the infrastructure of the arts fields in Puerto Rico

The following recommendations are focused on improving the infrastructure of the arts and arts education fields in Puerto Rico, and on developing an understanding of the adolescent population. The arts field in Puerto Rico needs to continue evolving and improving but it is necessary first to create a solid foundation and support structures for the arts, arts management and arts education fields in Puerto Rico. The recommendations in this section include examining the fields and exchanging information, creating and improving communication spaces and channels to strengthen the professional network, building individual and organizational capacity, improving communication and relationship with different audiences, overcoming bureaucracy, increasing advocacy, building the case for philanthropy and volunteerism, and increasing earned income.

Examine the field and exchange information. A way to strengthen the arts fields is by documenting and evaluating the processes and outcomes of arts programs and sharing the information with others in the arts fields and other community organizations. Sharing information and experiences can contribute to organizational reflection and analysis of their own practices; spark new ideas for ways to do things, improve the processes and the outcomes of arts programs; establish criteria for best practices, identify gaps in services, discuss visions of the future of the arts fields and establish a direction, goals and objectives, and assess resources and facilitate the process for future planning and implementation of programs. It will be necessary to include professionals from other fields to determine best practices in working with different audiences/groups in the community. Also, documenting and evaluating the impact of arts programs can be used to sustain advocacy efforts to acquire funds and the support of key persons influencing the community and influencing public policy and laws.

Improve communication channels among arts organizations. In order to improve and strengthen the arts fields in Puerto Rico it is necessary to provide and improve the time, spaces and the channels of communication among people in arts organizations, and among them and individuals and organizations in the community; it is necessary for discussing and sharing information, knowledge and experiences. Arts professionals in Puerto Rico need to know where to go to learn, where to contribute their own knowledge, and where to find or share resources. It is important that they can recognize and discuss individual and organizational accomplishments and challenges found in their jobs and in collaborations with other organizations. The exchange of information and ideas can help to assess the viability of collaborations as well as to document and evaluate them, and publish the information so that others can learn what had worked or not, why or why not, and how it can be done better. This space for communication is also important

in discussing with funding agencies and other financial supporters their criteria for funding

programs, and the nature of arts programs and the issues confronted by arts organizations: needs,

challenges, goals, achievements, and benefits provided to the population.

Build individual and organizational capacity. It would be important to strengthen the arts

fields in Puerto Rico to consider the creation of a local arts professionals association through

which individual and organizational capacity can be built through trainings, internships,

fellowships, seminars, conferences, and research; and create an archive or database where

interested parties could find public information about the arts organizations. In that way

knowledge and information can be created, collected and disseminated in a formal and

systematic way. I consider that universities in Puerto Rico now offering degrees in arts and

cultural management would play an important role in providing the local arts leadership that will

improve the arts fields by preparing arts professionals through pre-service and in-service

training. Universities are essential in collaborations with the community, and in evaluating

programs and making recommendations, conducting research and publishing the findings. In

addition, the participation of undergraduate and graduate students in arts research or in case

studies can give them practical experience, enhancing theories studied in class. Brown (1999)

considered that:

> The arts community must have leadership with passion, vision and guts. We must have a
>
> clear understanding who we are leading and the potential of where we can go. We are a
>
> people's movement, doing the people's bidding. We must fight for every citizen to have
>
> access and participation in the arts. We must take risks and we must take charge (p.
>
> xxviii).

Improve communication with audiences. Arts organizations need to reinforce direct communication with their intended audiences. Many interviewees commented that the purpose of their programs is to expose people to the arts and spur in them a desire to look for more arts opportunities. Hence, the arts organizations need to inform audiences about arts opportunities, and where they can find aids and resources to get access to them. It is advisable to reduce intermediaries so that information can be passed more easily, and aids and resources can be accessed more easily and faster.

Overcome bureaucracy. It is necessary to overcome the slowness of bureaucratic systems in the process of providing arts programs, avoid duplicity of tasks and reduce steps in the process of collaborations. It might be necessary to rethink management styles and structures, and rethink roles in partnerships to reduce time consumed in inter and intra agency protocols that make the process slower and longer often resulting in missed opportunities, waste of time and resources, and people's dissatisfaction, distrust, and impatience. That slowness of bureaucratic processes not only affects the enthusiasm of the staff working on providing the arts programs but it also affect the enthusiasm of the participants, and can also discourage the collaboration of other service providers and contributors, is cause of nuisances and conflicts, and has the potential of breaking important connections in the network.

The slowness of processes should also be an issue to discuss with funding agencies as many interviewees complained that often applying for funds or for a renewal of funds becomes a "headache" for all the requirements and paperwork and is harder than actually implementing the program. Although, many alliances or applications for grants or sponsorships can be renewed, the paperwork and protocols required is often a source of discomfort for those trying to implement the programs, especially in arts organizations with small staff where few persons are

responsible for a lot of work. It might be necessary for funding agencies to devise how to make the application and renewal process easier and time efficient. An easier process can make it more attractive for organizations and individuals as well, to create more programs and get involved with the different sectors of the community through partnerships.

Other alliances or applications for grants or sponsorships cannot be renewed immediately and require the applicant to wait several years to re-apply. For this reason, many art programs are suspended until a new grant-maker, sponsor or donor appears and provides the necessary funds. The rule of not renewing grants or sponsorships reveals poor understanding about the nature of arts programs and seems insensitive to the benefits of arts programs to the population(s) served. Funding agencies might be helpful in increasing the involvement of arts organizations with the community if, instead of trying to serve several groups for short periods of time, they decided to reward with continual funding those programs that demonstrate substantial achievements and potential to increase its benefits to the community.

Increase advocacy. Advocacy is the job of any arts professional. It will be necessary for arts professionals to demand support for the arts and arts education, and for its accessibility to underprivileged sectors of the population. It might be necessary for artists, art organizations, and the communities to write letters to key persons in the government about increasing support and incentives for organizations and businesses involvement in increasing arts opportunities. In the case of teenagers, they, their parents, caregivers, educators or community leaders may need to make use of press and media to make the public aware of their needs and interests. They need to organize and directly speak to arts, culture, arts education and recreation providers to demand and express what they want as formal, informal, in and out of school opportunities to develop

their artistic interests and talents. They will need to raise their voices when services are not provided as promised.

Build the case for philanthropy and volunteerism. In the advocacy efforts it is necessary to articulate the importance of philanthropy and volunteerism for arts organizations, and the individual and collective benefits that are achieved by getting involved with arts organizations. In Puerto Rico there is not a well-rooted culture of philanthropy and volunteerism. It might be necessary for a strong educational campaign and the creation or increase of incentives for individual and organizational acts of philanthropy and volunteerism as, for example, the tax exemptions provided to businesses for their donations and contributions to their communities. The benefits to community may be increased if businesses commit to support arts programs for longer periods of time or make larger contributions. Arts organizations can build a volunteers base if schools or colleges and universities provide incentives to arts, arts education and arts management students, or required them to get involved in community service. Arts scholarships and sponsorships can require recipients to volunteer for arts programs.

Increase earned income streams. It is the responsibility of arts organizations to work toward securing different money streams flowing into the organizations to sustain their programs. Although it is always an option for arts organizations to turn to their own communities for support, their support is not enough to keep the field healthy because most times the communities served are small and poor (Frye, Durland and Gard, 2004). Therefore, arts organizations need to be aggressive in preventing programs to end or disappear because of lack of funds by ensuring different income streams, and generate earned income to depend less on grants. This will require a continual job of writing proposals, cultivating donors, and developing

earned income strategies. This job can be time consuming, may require developing special skills, and may require creating a specific job position.

Improve the infrastructure of in-school arts education. The *Fine Arts Program* of the Department of Education demonstrates that it is working on its infrastructure by building the capacity of its arts teachers, teaching artists and teachers. The Department of Education, and the arts organizations that collaborate with it, demonstrates efforts in keeping the arts in schools through the provision of arts programs and arts integration programs. Nevertheless, arts integration should not be a replacement of the arts, but should complement other subjects or to temporarily fill the lack of arts. Arts education cannot remain subordinated solely to arts integration and its potential benefit for learning in other subjects. It is important to keep in mind, as Galligan (2001) and Bodilly and Augustine (2008) emphasized, that it is wiser to promote arts education for its intrinsic benefit and youth developmental benefits rather than for its potential to improve learning in other subjects; arts education must be about the arts.

Arts classes must be strengthened and made uniform across the school system and academic levels, especially for the possibility of the arts being tested in the near future through the *Puerto Rican Academic Achivement Tests*. The possibility of testing students in the arts might require the Department of Education to ensure art classes in the four art disciplines, at every school and academic level. Testing students in the arts suggests further questions such as: At what grades will the students be tested? What art forms will be tested? Will all students be tested in all the art forms? What will happen if the schools do not offer art or the students do not have art at certain level? Where will the funds to ensure arts classes at all levels come from? How will arts education support be affected if students fail the testing? Will the schools be penalized?

At this moment the arts education in Puerto Rico is developing and shaping, it is improving, but it is still not strong enough. The benefits of arts education has not been provided to all students and its effects have not been documented. Some students receive a better arts education and participate of more arts experiences than other students, while others are not even provided with them. The arts can be measured, but it is important to ensure that the ground has been set to ensure that testing results will favor arts education. Testing the students in the arts without setting the supportive conditions could be detrimental, instead of beneficial, because test results may be reflecting gaps of the system, could be interpreted as underachievement of the students, ineffiency of educators or inexistence of the benefits of the arts to the students. Not addressing factors could negatively affect the tests results not obtaining enough evidence to support the claims of the positive effects the arts on students, making it harder to convince decision-makers, funders and public policy makers about the value and need of investing and keeping arts in the schools. Preparation and coordination is necessary to guarantee that testing results will highlight the effectiveness of arts education to advocate for arts education support.

Improving the job conditions of art teachers, arts classrooms and availability of arts in every school at every level can ensure students' access to them and contribute to obtain favorable results. It is a logical step in the process to focus on art teachers, regular teachers and artist training programs first, and prepare them in a way that in the near future they can be resources in programs that will directly impact youth. Once the personnel is well trained, the arts organizations can focus on creating programs that impact the students directly. However, the attention of arts education should not be solely focused on the elementary school grades, depriving adolescent students from the arts and their artistic talent development at a stage where they would benefit from the invaluable resource that the arts are.

Understanding adolescents

The recommendations offered in this section are focused on developing an understanding of the adolescent population in order to create programs that address their specific interests and needs. The recommendations include conveying an authentic interest in teenagers, being intentional in addressing their positive development, identifying and preparing talented teens and encouraging artistic talent development in all youth, promoting youth civic participation, recognizing their importance for arts organizations, adopting a positive attitude toward them, marketing directly to them, and providing adequate art facilities.

Convey authentic interest in teenagers' well-being. The scarcity of art programs for adolescents might convey the wrong message that teens are less important than other groups in the population for the arts organizations creating the arts programs and for those formulating the arts public policy. It could be perceived as irresponsibility in the cases where serving youth is part of their organizational mission. Not providing art programs for teenagers is overlooking their artistic and developmental needs and not having their satisfaction as a priority.

It is a good idea to start exposing younger kids to the arts, but it is a contradiction to stop the process instead of continuing it throughout their lives until adulthood. It cannot be assumed that the experiences they had in early years will suffice for the rest of their lives. It cannot be assumed that they will have access or motivation to continue looking for more arts experiences, especially when the opportunities and aids are not evident. The access needs to be facilitated. The programs needs to be exposed as well as the aids and means to participate of them. Keeping them unknown can be perceived as a lack of real interest or concern in people coming to the programs or making use of the aids.

Be intentional in addressing youth positive development. The art programs need to be more intentional in addressing youth needs, not assuming that simply offering art programs will contribute to their positive development. It is necessary to be intentional and build the structures to address those needs, and identify the indicators that will demonstrate that they are being addressed and that evidence the impact on youth lives. Beyond making adolescents participate in general arts activities and museum tours, the museums should recognize that adolescents have different needs and create or adjust programs accordingly, which will be congruent with the visitor-centered approach that many arts organizations in Puerto Rico claim to adopt. Arts programs should be contextualized to the circumstances of adolescents and their communities.

Prepare artistically talented teens. It is necessary to start a talent identification process early in youth lives. This process would provide youth an ample understanding of themselves and their possibilities in life. I also consider that preparing artistically talented teens contributes to build a positive self-image through feelings of joy, pride and fulfillment for putting their talents into practice. They need to be well informed about the implications of entering the arts field and have real expectations to make the best decisions for their present and future.

For those adolescents interested in studying arts, an early talent identification will increase their chances of preparing and being able to be admitted into a talent group or arts specialized school and building a portfolio for college. I consider that if during the elementary school years, youth that do not have art classes, will have a lower chance of passing an audition for the arts specialized schools or for a talent group in the secondary school years. Even if they are talented, their skills are not very developed and they are not as prepared as those students that had enough art classes. Talent identification is important even if students will not be interested in

studying arts in secondary school or college because it puts them in a better position to make decisions about their academic and career path whether in the arts fields or not.

In addition, identifying talents implies assessing their assets and strengths, which supports seeing the adolescents as resources and sources of solutions in themselves (as opposed to problems) for their own benefit and for their communities. Identification of talents will approach youth from an assets and strengths perspective rather from a deficit and weakness perspectives which may contribute in increasing social capital and promoting social justice.

Encourage artistic development. I consider that adults need to make adolescents feel proud of their artistic talents and that it is a right decision if they decide to pursue a career in the arts regardless their abilities in other areas of knowledge, thus recognizing that the arts are as important as those other areas. In the public schools of Puerto Rico two arts credits are required but the students can choose to take more electives. However, if students are not encouraged to take arts classes and do not have the self initiative, confidence or motivation they will lose the opportunity to develop their talents.

Adolescents may not have interest in the arts and in that case the school and arts organizations cannot do anything to change their mind. I consider that adolescents cannot and should not be forced to be involved in the arts further than the required arts credits, but they need to understand why arts education is beneficial to them, and why arts are important for society. It is important to make the students recognize that it is important to acquire visual and artistic literacy to understand and contribute to the artistic and cultural heritage either as an audience/consumer or as an artist.

But, indeed the schools and arts organizations can do much to encourage artistic development, change youth perspectives regarding studying arts, make them become familiar

with arts institutions and encourage them to pursue arts careers. For example, the arts organizations can adapt their programs to youth needs and adapt their marketing strategies in a way that appeals to teens. Inclusively, the education system can convey that the arts are important and that it is worthy and advantageous to get involved in them by improving job conditions of art teachers, increasing arts programs and arts specialized schools, identifying students talents, providing art classes according to levels of skillfulness, encouraging participation in extracurricular arts activities, validating the arts groups initiated by the students can.

It is important to create more opportunities for teenage involvement in the arts, in-school, after-school, summer camps, or annual contests as well to create links between high school students and arts colleges, arts jobs, and arts scholarships. Provision of part-time jobs, internships or validation of credits for working at arts organizations can make adolescents become familiar with arts organizations, develop their skills, acquire knowledge, and experience. In this way they can also be integrated in the design of programs for their age cohort. Arts jobs can also provide students the money to cover other needs or to afford participation in different arts experiences.

An attractive and prestigious alternative for Puerto Rico's youth, might be possible if government leadership and policy makers realize arts education and humanities as cornerstones for strengthening America's [Puerto Rico] cultural capital and for developing the skills necessary for Americans [Puerto Ricans] to remain competitive in the 21st century, and link arts education with workforce development at federal, state, and local levels, as Galligan's (2001) suggests. It is important that the government, policy makers and arts organizations to help teenagers make the connection between the arts and different professional options. I think that by making this

connection the arts organizations can break the stigma, misconceptions and false expectations of being an artists and of what can be attain with the arts. Therefore, it would be wise to create programs that, beyond identifying and develop artistic talents, link them with job skills. I also consider that it is important for arts organizations to pay attention to adolescents because by helping them to take career decisions based on their artistic talents, they are feeding the arts field, and ensuring there will be a well prepared generation of arts professionals to replace the current leaders when they are no longer able to hold their positions.

The intervention of arts organizations in the community is also important to help youth identify their artistic talents especially in places where there is a lack of art classes in the schools. I emphasize that arts organizations should create programs specifically for teenagers considering that younger kids have more chances to do some kind of art in a more natural way or as part of their play in and out of school. However, teenagers do not have those chances as easily or they are taken from them too early in life, turning the arts into something unfamiliar for them. Arts organizations should intervene by bringing arts opportunities to communities, reaching adolescents where they are, rather than waiting for them to come because adolescents may not know what arts organizations have available for them, may feel intimidated and uncomfortable coming to an arts institution, or may not be able to identify if they would like to come.

Promote adolescent civic engagement. Adolescents are often a group of the population that are left out of public debates and public processes. Because of their age, they do not have the same privileges as other citizens, as for example, they cannot exercise the right to vote until they are 18 years old. Other times adolescents do not participate because they do not realize the importance of their participation or because the settings where the discussion of public issues occur are dominated by adults that monopolize the discussions, or because adolescents might

find this discussions tedious. However, Assaf, Korza and Schaffer-Bacon (2002) has found in their research that:

> Art can bring people to the conversation who might not otherwise participate. It can bring forward the voices of the silenced or left out of public discourse. It can bring together groups of people with divergent viewpoints who might not readily agree to talk or work together in other settings (p. 5).

The arts can attract adolescents to participate and contribute to the processes of their communities, and can give them a voice to raise awareness about their concerns and positions toward certain issues and be heard by those making decisions. Additionally, Putnam (1993, as cited by Hager, 2006) states that:

> An important factor for inner city youth in achieving employment is the amount of "civic engagement" in the neighborhood. Youth in neighborhoods with high levels of civic engagement, or social capital, are more likely to finish school, have a job, and avoid jobs and crime (p. 19).

But, adolescents need role models, and this put a responsibility on artists, educators and arts organizations on thinking about their role in society and their involvement in civic issues. It is necessary to increase the participation of parents as primary role models.

In addition, Zollo (2004) advises to keep causes relevant to teens' lives and communities because they are much more interested in their immediate environments than in the nation or world at large. They are more concerned about issues and causes happening close to them (Zollo, 2004). The contextualization of arts programs to teens' needs and desires, and to issues directly affecting them and their communities can motivate them to get involved in civic activities.

Arts organizations need to ask teens, their families and communities whether participation in the arts and the using of arts in civic issues has improved their lives and their communities, and document it.

Adopt a positive attitude toward teenagers. During the interviews comments such as that teens do not usually come to the arts organizations, and that it is more difficult to deal with teens than with younger kids, and a preference for working with younger kids emerged. Maybe it is a false assumption that teens do not want to come to arts organizations, and nobody is doing something to change it. It could be possible that a negative attitude toward teens may be intentionally or unintentionally influencing how the arts organizations market themselves to teens.

I do not support the idea that teenagers do not want to participate in arts programs or come to arts organizations. Instead, I agree with Batcke's (2007) description of teens disposition for the arts and culture. Batcke (2007) expressed that "while it is easy to believe the negative stereotypes, today's teenager is part of a generation primed for cultural involvement. They are diverse, open-minded, curious, and in search of experiences beyond the everyday" (p. 1). I believe that arts programs can find in teenagers and in after-school hours a market to fulfill.

A reason why adolescents may not come into museums or other formal arts organizations could be that the arts programs are not being effectively marketed to them because they are misunderstood. Teenagers may perceive negative attitudes toward them. Teenagers may be shy, and feel uncomfortable or uninterested in coming to an arts program or arts institution if they do not know what opportunities are offered. Teenagers may not ask, may not know whom to ask, or will not know where to look to get the information of arts programs that might be of interest to them. That information needs to be communicated through direct marketing strategies.

On one side, many arts organizations and museums preach the benefits of arts programs for kids and for future adult participation in the arts, but on the other side they lose those kids in their transition to adulthood. It is important for people in arts organizations to adopt a positive attitude toward the adolescents because, as Batcke (2007) comments, to remain relevant, arts and cultural organization need to attract and retain teen audiences. Also, arts organizations staff may need to change their attitude toward teenagers because. "You cannot communicate to people you are against" (Merle as cited in Frank, 1997). Especially, those arts organizations claiming that they adopt a visitor/customer-centered approach must treat teenagers as another visitor/customer with specific perceptions, needs and wants (Dimick, 1995; Zollo, 2004). Arts organizations must work to know them in order to develop programs that satisfy their needs and wants and learn to market those programs effectively (Dimick, 1995). Johnson and Hanson (2006) and Pfeil (2005) advise that the people involved in the marketing process and in the delivery of the product/service, or art program, must make teenagers feel welcome, smile, be flexible, creative, honest, real and supportive.

Importance of teenagers for arts organizations. Siegel, Coffey and Livingston (2001) and Zollo (2004) agree that today's teenagers, as part of Generation Y, represent a major economic force, as they spend their own money and influence the spending and activity choices of their families. Besides being a powerful economic force, they can contribute fresh ideas and perspectives, and are powerful grassroots marketers. Teenagers also represent the future art producers, arts-related professionals and art audiences (Batcke, 2007).

Marketing to teenagers. To be successful in reaching teens, or any generation, you must try to think the way they do (Siegel, Coffey and Livingston, 2001). Therefore, it is imperative to keep in continual touch with teenagers (Batcke, 2007; Siegel, Coffey and Livingston, 2001). This can

be done by talking and hearing directly from them through focus groups, online panels, and interviews (Siegel, Coffey and Livingston, 2001). Also, volunteer jobs, part-time jobs and internships can provide teens enriching job opportunities in exchange for their ideas that will enhance the product/service being promoted. "No one know what appeals to teens more than a teen, and no one can be more useful in imagining teen-friendly experiences or promoting events and programs than a teen" (Batcke, 2007, p. 2). Teens relate to brands or organizations that understand how they feel, grow with them, that they can trust and that are fun (Sutherland, 2003).

It is important for any organization targeting teenagers to know what is already available in the community and offer something different that can surprise the teenagers (Batcke, 2007; Pfeil, 2005). Arts organizations can provide experiences beyond everyday experiences where the teenagers can learn, teach, and gain personal insights that help them define who they are, fuel their passions, and inspire them. They also need opportunities to shine and gain leadership, popularity and friendship (Johnson and Hanson, 2006; Siegel, Coffey and Livingston, 2001). Wali, Severson and Longoni (2002) found that making new friends was one of the significant benefits of interacting with diverse people in the course of art making. Making new friends can be integrated into the promotion of arts programs for teenagers.

Zollo (2004) commented that traditional marketing channels such as TV, radio and newspaper are unappealing to adolescents. However, Zollo (2004) and also Gronbach (2008) and Pfeil (2005) commented that snail mail is an effective channel to reach teens because it is personalized. Johnson and Hanson (2006) explained that personalization is a great marketing strategy because instead of giving a generic message to more people, it makes a select group feel special. In marketing to teenagers, personalization, sense of exclusiveness and recognition of

their individuality, their talents and potential is key (Johnson and Hanson, 2006; Siege, Coffey and Livingston, 2001; Zollo, 2004). The best way to market to teenagers is by using a combination of traditional and innovative strategies and channels, especially because many arts programs need to be marketed to youth from disadvantaged communities who may not have continuous access (or access at all) to the latest technology or communication channels. Traditional marketing still works to reach teenagers (Siegel, Coffey and Livingston, 2001).

It is necessary for arts organizations to market directly to adolescents in ways such as word of mouth, peer to peer connections, street teams, promotions, giveaways, advertising in their communities and at the places and events where they gather, and through other communications channels and technology that they use such as social networking systems, blogs, and pod-casts. They do so in ways that are fun, have humorous, entertaining and offer instant gratification (Batcke, 2007; Gronbach, 2008; Quart, 2003; Siegel, Coffey and Livingston, 2001; Zollo, 2004). Arts organizations can also market themselves to teens through their websites, making sections especially for them, including interactive activities, layouts, colors, images, wording that are attractive to teens. Renewing the content of the websites encourages teens to keep coming back. Siegel, Coffey and Livingston (2001) advice that printed ads and websites must be fun, very visual and light in text content; content must be clear, concise and easy to understand.

Johnson and Hanson (2006) stated that once teens are attracted, it is necessary to get their feedback to know how to continually improve the experiences offered to them. They also stated that giving participants the opportunity to talk about their experiences with a product or service in such ways as group discussions, testimonials, memories or photo sharing also serves as a marketing strategy. It would be interesting if arts organizations include in their websites forums

where teens can interact with other teens, artists or staff members. These forums can also serve to spread the word about programs. Similarly, hosting events especially for teens and using promotions to articulate the benefits of participation may encourage them to become part of the programs. Marketing is used to demonstrate the entertainment aspects of the arts programs, to make teens see themselves in relation to the programs, and to see the programs as an alternative to invest their time.

Teenagers may feel more comfortable if the arts experiences happen in places they are familiar with, that can reduce their stress of experiencing something new. As they become more familiar and make personal connections they can discover their talents and feel more self-motivated to visit arts organizations. The programs that already exist for the general population can be adjusted and strategically marketed to attract youth participation.

Appropriate arts facilities. The study included different arts organization, some of which have better physical facilities, or access to better physical facilities, than others. In a similar way, some schools have better arts facilities than others (when they exist). The limitation in physical facilities represent also a limitation in the number of programs that can be offered and the number of participants that can be received, also limits the storage of arts materials, equipment and artworks, and also limits adequate execution of the art forms. Inadequate facilities can cause frustration, both to the arts providers and to the participants.

Assaf, Korza and Schaffer-Bacon (2002) stated that the arts are "more than just a physical environment, the arts and humanities can offer psychological, experiential and intellectual space conducive to reflection and discussion" (p. 6). Therefore, it is important to provide physical spaces that are suited for teenagers. The places where teenagers will create art need to be adequate for them to exercise their creativity and be able to perform adequately the art form. But,

moreover, it is imperative that those spaces are in conditions that ensure their physical and psychological safety. The arts setting have to represent to the adolescents a place where they can express themselves without fearing being physically or emotionally limited or harmed. The arts facilities need to be places where teens can learn and practice democratic values.

When building or acquiring new facilities it is necessary to take into account its purpose, the kind of activities that will take place, and the audience that will participate. Architects, designers and urban planners must think about the creation of safe places for youth to gather and experience different events and practice different arts. In order to increase safety and accessibility, places for youth need to be placed in concurred areas close to other service organizations and to transportation facilities.

Community Youth Arts Centers: An Alternative for Teens

Shift to the community. I approached the need of arts programs for teenagers from a point of view that conceives the arts and the development of artistic talents as essential for the positive and integral development of adolescents. This concept considers necessary the integration of the adolescents' families and communities, artists, arts organizations, schools and other organizations related to youth services in their developmental process.

The fact that many foundations and grant-makers are changing their giving criteria toward social interest projects makes it necessary for the arts organizations, artists and other arts professionals to conceive and develop a community arts field in Puerto Rico. A shift toward social interest projects will require arts professionals and arts organizations to think about community arts project. It is therefore imperative to create deeper connections and interaction with the community. This will require arts professionals to prepare themselves by learning how to work with the communities in order to affect a social impact. Frye, Durland and Gard (2004)

advise arts professionals working with communities to include practitioners in other fields in their conversations, learn from people who may have similar goals and needs, learn new histories, research methods, technical capabilities, management skills, and ways of thinking about a problem.

Community arts in Puerto Rico exist in an informal way, such as the art making of small groups of teenagers with recreation and socialization purposes. This kind of group often remains unseen to youth in other communities and to formal established arts organizations. The artworks produced are also considered informal, and therefore exist separate from the established formal arts institutions. Wali, Severson and Longoni (2002) expressed that " informal arts activities are largely hidden from public view. In part, this is because government and private sector agencies do not generally maintain systematic databases of community assets" (p. xiii). I think that arts organizations can learn about youth interests by studying these informal arts groups. I think that informal arts groups represent the essence of what a community wants and needs, and arts organizations can integrate this information to the programs they already offer or in the creation of new programs or community-specific programs. By examining these informal arts groups in the community, arts professionals in Puerto Rico can research their dynamics in order to better understand them, improve their conditions, and increase the support given to them.

As arts programs in Puerto Rico become more involved with community, it is important to be informed about working with adolescents. As Brown (1999) indicates:

> As shepherds of the arts….One of our greatest challenges is the shepherding of young people. How do we show value for their art? How do we involve them in our organizations; programs and value systems? What are we doing to embrace them? (p. xxiv).

Different specialists with expertise in working with adolescents could convene to share their knowledge and advice in approaching and working with teens. It might be necessary to assess the personal and professional characteristics of personnel working with teens, and train them to understand teens developmental stages, and learn how to relate to them while maintaining control in a way that promote healthy and positive connections with adults and peers.

"Research has shown that relationships of two year or more influence the ability of an arts program to affect long term change" (Hager, 2006, p. 22). Hence, youth arts programs might require long-term partnerships among arts, cultural and recreational organizations, youth social services agencies, schools, and possibly with churches, health organizations, colleges and job agencies.

Community youth arts centers. Hager (2006) presents community youth arts programs as informal arts and out-of-school-time programs that take place in community centers, youth organizations, and recreation programs that provide youth safe places to go after school helping to bridge the institutional gap between school time and family time. Community youth arts programs are a way to shepherd and embrace young people, value their arts regardless of their level of ability, integrate them to arts organizations and to the processes of their communities.

I consider that in Puerto Rico arts programs for adolescents can be provided successfully through small community youth arts centers. These small community youth arts centers could be established as "satellites" of major arts organizations (other organizations or businesses) or could be independent organizations. A community youth arts center can fill youth time with productive, creative and structured activities; time that otherwise would probably be spent listening to radio, watching TV, playing video games or simply being bored.

In-school art programs provide youth formal training in the arts, but they are not available to all students, and they do not fill the time that teens are not in school. In my opinion the *Open School Program* of the Department of Education, as it was envisioned, was a great way of filling students' after-school time, although some problems undermined its effectiveness. I consider it a program that is worth keeping and improving; however, being the Department of Education a big institution with protocols, bureaucratic processes and budget compromises, affected the sustainability of the *Open School Program*. The emergence of projects similar to the *Open School Program* in the community should be encouraged and supported by the government, and demanded by the community. On the other hand, a smaller scale could be more manageable and sustainable.

Out-of-school arts programs and informal arts learning experiences may be more attractive for teen participation as it takes off the pressures of an educative structure where they have little decision power over what they want to do and learn. Instead, youth in out-of-school and informal arts programs will be working for self-fulfillment, self-actualization, passion, vocation, enjoyment and leisure. Wali, Severson and Longoni (2002) stated that informal arts activities attract people for:

> the common interest and intrinsic passion that people have for making art; the
>
> metaphorical space of informality that permits participants to engage with the arts in a
>
> non-intimidating manner; the greater ease of access to physical spaces where informal
>
> arts practice occurs; and the types of strategies used to recruit new participants (p. xvi).

Out-of-school arts programs as informal arts learning experiences can provide the teens more freedom and flexibility to explore their creativity and give them an outlet to test their ideas and express their opinions through arts making.

Small community youth arts centers can be created by established arts organizations, other youth or community organizations, foundations, businesses or through collaborations. Creation of community youth arts centers in different communities across Puerto Rico can reduce the impact of the issue of distance and transportation that affect arts organizations, and thus increase accessibility of arts programs by being closer to people that do not have the means to come to the major arts organizations, most of which are clustered in the metropolitan area. In this way, the arts organizations or any entity creating a community youth arts center will increase its visibility in the community, and will possibly gain its goodwill. In addition, community youth arts centers can create jobs for arts teachers and teaching artists, and even provide teens first job experiences. I also think that community youth arts centers can serve as laboratories for different university departments to conduct research about the arts, arts education, and their effect on youth and on the larger community. Wali, Severson and Longoni (2002) found in their research that informal arts create employment opportunities for professionally working artists, play a research and development role and provide audiences for the formal arts sector.

A community youth arts center placed in a familiar location, with a less formal environment than a museum or a school, can be more attractive for teens. It must be a place where teens feels welcomed, expected, where they can feel comfortable and free to express themselves. As a less formal place, a community youth arts center could become the place where youth come for socialization, to gather with friends, and do what they enjoy doing. Coming to a relaxed, fun, yet positively challenging place, such as a community youth arts center, can become part of their daily activities. It has the potential to attract more teenagers through word-of-mouth of teenagers feeling satisfied with the programs, and feeling comfortable with the place and with the atmosphere created through positive connections with adults and peers, healthy

challenges and involvement in issues or activities relevant to them. Besides, being more accessible and attractive, community arts centers can be more inclusive than arts schools as they can accommodate adolescents with different levels of artistic ability. I believe that a community youth arts center will be successful as an informal arts learning place because as Wali, Severson and Longoni (2002) state "the inclusive character of informal arts practice and the socially accessible localities where it occurs induce trust and solidarity among participants, and promote greater understanding and respect for diversity" (p. xvi). There should exist places in the community where teens can come disregarding their level of ability in the arts, but that provide them the guidance, opportunities and resources to evolve to higher levels of artistic ability.

Arts organizations can play the role of administrators, organizers, facilitators and supporters of the community in which community youth arts centers are established. The arts organizations can serve as a support structure for small arts centers to be recognized and accepted by government and funding agencies to get access to more resources than being alone without the endorsement of an established and recognized organization. However, a community arts center will still need to look for ways to sustain itself, whether by the community or other entities.

"Community arts organizations are strengthened by a populist foundation" (Brown, 1999, p. xxvi). I believe that the community, especially the adolescents served, should have power to make decisions over the programs created for them. The programs offered at a community youth arts centers must be based on the desires and needs of youth in each specific community. The arts organizations can provide insights, suggestions and advice about ideas, provide structure to processes, and help to get resources that otherwise would be hard for the community to obtain. Even if the same arts organization establishes arts centers in different communities, the programs

in each must be adapted to the particular context of youth in each community. The programs offered must not be predetermined, or at least proposed programs should be flexible to allow for modifications. Ideally programs must be designed taking into account the point of views of those who will be served. For this reason, It is useful for arts organizations to examine what arts adolescents are doing informally, what groups are organized, who are the leaders, and how they can support those activities and leaders. The arts organizations can do a scan of what are the existing community arts initiatives and propose to help them or they can start new initiatives and propose them to different communities that might be interested. Arts organizations can hire and train the staff for the community arts centers to ensure that the persons working at them are highly qualified for the job required. The arts organizations can match and assign art teachers and artists to different communities.

I consider it a great advance if other museums in Puerto Rico, like the Museum of Art of Ponce, decide to open branches in different locations. However, I think it is important to place them where arts opportunities are scarce. I think they will not be as effective in reaching newer and greater audiences if instead they are placed where vast arts opportunities already exist. The arts centers should be spread across Puerto Rico, not concentrated in the metropolitan area which already have a larger variety of artistic opportunities than the rest of the island.

In addition, I think that the creation of smaller arts centers instead of a museum per sé, can be more sustainable and create a closer connection with the community. I think it could be successful if small art centers are created in different cities as extensions or satellites of museums but with more focus on developing youth creativity and artistic talents. The focus will be on the creative process, and in making an impact on the community issues, rather than having as primary purpose touring or presenting the collections. In this way the museums can become

more relevant and more familiar to the people and reduce the perception of elitism, which may increase their audience at their main and secondary locations. It can also contribute to building long term relationships with the community, having more impact than one time arts experiences.

Conclusions

The interviewees demonstrated willingness to provide information based on their opinions and experiences with youth arts programs, and the achievements and outcomes of the organizations that they represent. They recognized gaps in serving the adolescents, while expressed their desire and intention of creating more programs to increase their participation in the arts and to address their developmental needs. They identified their limitations, voiced their concerns and claimed for support.

This study confirmed that youth arts programs are invaluable for adolescents' positive development as they shape healthier human beings, adults and citizens by satisfying many of their artistic, personal, recreational and educational needs. By strengthening youth well-being through the arts, youth will be in a better situation to connect with, benefit and improve their lives and their communities.

The recommendations offered may inform arts organizations practices in creating more and better youth arts programs in Puerto Rico, and in raising consciousness about the importance of supporting arts organizations, arts education, and artistic talents development and the usefulness of the arts in youth lives. I believe that arts opportunities are a matter of social justice to which all people are entitled to, especially adolescents soon to become adults and to take part in the processes of the country.

Today arts education in Puerto Rico is better in comparison to arts education in the 80's and 90's. Currently the public education system offer more arts programs than two decades ago. Although most students have access to schools, arts programs are not available in all the schools. There are also more arts organizations in the community, and therefore, more arts programs are being offered. However, their availability, visibility and accessibility of arts program and of the resources that will enable youth participation are not uniform across the island.

The need for a program or organization which brings arts organizations together, shares information and resources, and sets a shared vision and agenda is evident. Arts organizations in Puerto Rico need to grow in experience and knowledge to improve their services and create a base of information for the arts, arts education and arts management fields in Puerto Rico. It is necessary to influence the mentality of those creating policies that affect arts organizations. Arts organizations also need to rethink their roles in their communities and reframe their programs to address the issues of their communities as this will strengthen their relationship with diverse audiences.

Recommendations for Further Research

Almost all the literature reviewed refers to art programs, education systems and youth development research in the United States. Literature related to the Caribbean does not even include Puerto Rico. It is necessary to identify similar literature specific to the context of Puerto Rican youth, education system, and governmental initiatives and partnerships that promotes arts learning experiences and youth positive development. It is important to identify literature that explain or provide examples of how, not just why, to provide and support arts learning experiences in the schools and in the community.

Further research is needed about arts programs of other museums and arts organizations in Puerto Rico. It is important to include the cultural centers or community centers in different municipalities which often produce free art programs for the community. Some municipalities have their own schools, and would be convenient for the study and necessary to look at what arts programs do they have in place. It would be interesting and important to include in the study the Museums and Parks Department of the Institute of Puerto Rican Culture, the Recreation Department and the Office for Youth Affairs to assess the use and provision of arts opportunities through their services, and whether these services are designed for teenagers. Also, it must be important to examine informal community initiatives that are not linked to municipal or state programs, including churches, and those groups initiated by the adolescents themselves. It is also necessary to look to families to examine factors that might be affecting adolescents' participation in the arts that may come from within the adolescents, their parents or caregivers, from their peers or other influential persons in their lives, or life circumstances.

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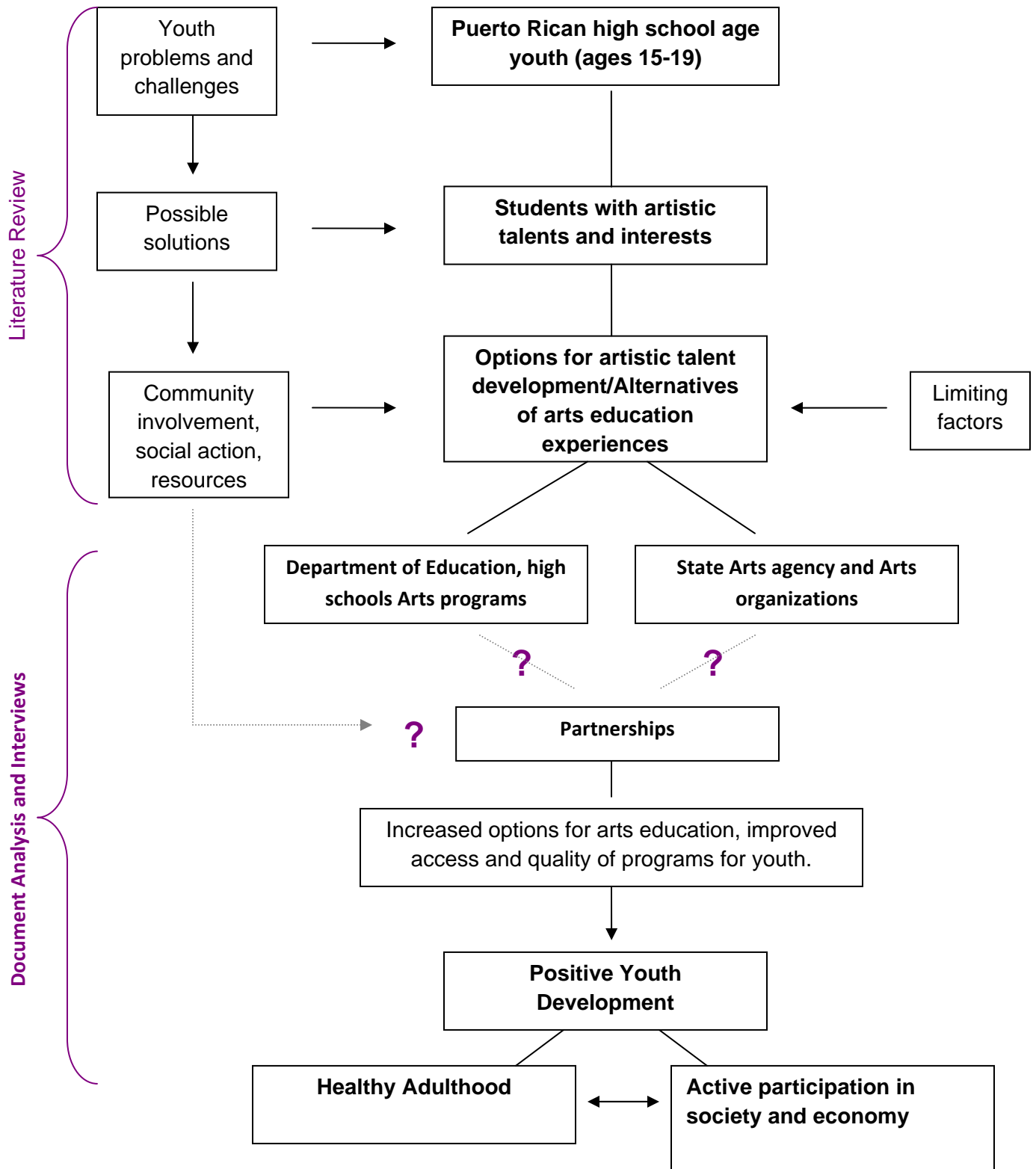
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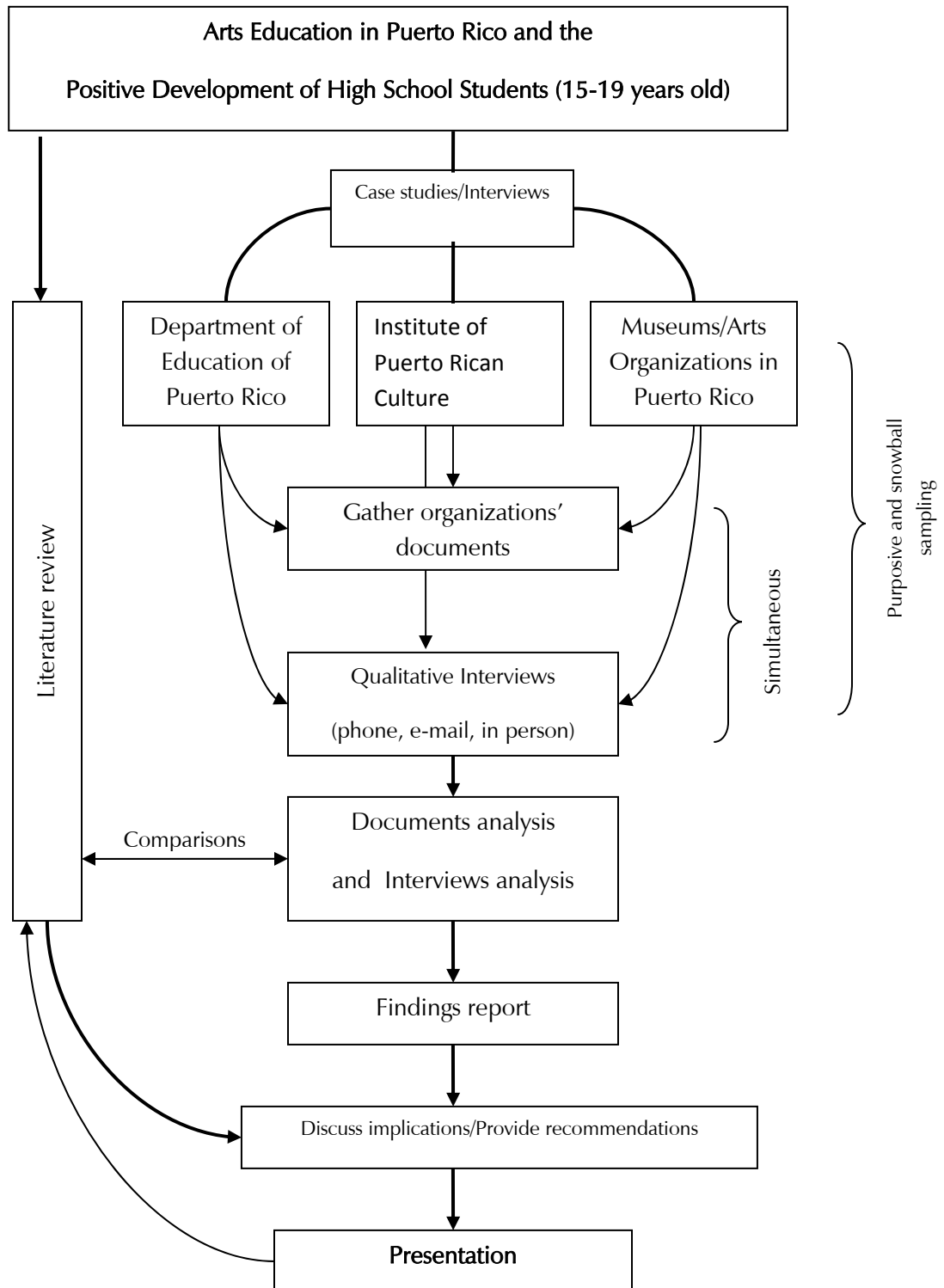
Appendices

Appendices

Appendix A: Conceptual Framework Schematic

Appendix B: Data Collection Schematic

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┌─────────────────────────────────────────────────────────┐
│          Arts Education in Puerto Rico and the           │
│                                                          │
│   Positive Development of High School Students (15-19 years old)   │
└─────────────────────────────────────────────────────────┘
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Case studies/Interviews

Department of Education of Puerto Rico

Institute of Puerto Rican Culture

Museums/Arts Organizations in Puerto Rico

Purposive and snowball sampling

Literature review

Gather organizations' documents

Qualitative Interviews (phone, e-mail, in person)

Simultaneous

Comparisons

Documents analysis and Interviews analysis

Findings report

Discuss implications/Provide recommendations

Presentation

Appendix C: Research Timeline

December	January	February	March	April	May

Literature Review

Human subjects compliance documents. Contact and set appointments with the Department of Education, Institute of Puerto Rican Culture, and Museum of Art of Puerto Rico, Museum of Art of Ponce. Prepare interview and document analysis instruments. Select possible interviewees.

Send informational material to interviewees. Conduct interviews Gather documents from each organization.

Analyze interviews. Analyze documents. Compare with the literature reviewed. Conduct phone or email follow-ups.

Complete data analysis. Submit first draft with findings and recommendations.

Submit final report and present information.

Appendix D (a): Interview Instrument

Date: **Location:**

Interviewee Name:
Academic Preparation:
Position:
Organization/Department/Agency:

Consent: _____Oral   _____Written   _____Audio Recording
                    _____Quote   _____Member's check

Interview Context:

Key Points:

Coding	Information	Notes

Interview Questions:

1. What arts program(s) is your organization offering to high school age youth?

2. What influences into the design of arts programs for youth? Who designs the arts programs for youth?

3. In what ways do the program(s) address youth development of skills and talents?

4. Which factors could prevent artistically talented high-school age youth from participating in arts programs?

5. How are program(s) made accessible to high-school age youth from low-income families?

6. How have youth responded to the arts programs?

7. What do you think makes an arts program effective for high school age youth?

8. Does your organization (department or agency) collaborate with other government, private or non-profit organizations to provide programs for high school age youth?

9. What have been the goal(s) of the partnership(s)? How are the goal(s) related to youth development?

10. What has been the role of your organization when engaged in partnerships?

11. What have been the outcomes of partnerships?

Appendix D (b): Interview Instrument (Spanish)

Fecha: **Localidad:**
Nombre del entrevistado(a):
Preparación académica:
Posición:
Organización/Departamento/Agencia:

Consentimiento: _____Oral   _____Escrito   _____Grabación de audio
                            _____Citación   _____Repaso y revisión

Contexto de la entrevista:

Puntos clave:

Codificación	Información	Notas

Preguntas de la entrevista:

1. ¿Qué programa(s) de artes ofrece su organización a jóvenes en edad de escuela superior?

2. ¿Qué influencia el diseño de programas de artes para jóvenes? ¿Quién diseña los programas de artes para los jóvenes?

3. ¿De qué manera(s) dichos programas atienden el desarrollo de las habilidades y talentos de los jóvenes?

4. ¿Qué factores podían impedir que jóvenes en edad de escuela superior con talentos o intereses artísticos participen en programas de artes?

5. ¿Cómo se hacen accesibles los programas de artes a jóvenes en edad de escuela superior provenientes de familias de bajos ingresos?

6. ¿Cómo han respondido los jóvenes a los programas de artes?

7. ¿Qué piensa usted que hace a un programa de arte efectivo para jóvenes en edad de escuela superior?

8. ¿Colabora o está asociada su organización (departamento o agencia) con otras organizaciones gubernamentales, privadas o sin fines de lucro para proporcionar programas de arte para jóvenes en edad de escuela superior?

9. ¿Cuáles han sido las metas de las colaboraciones o asociaciones? ¿Cómo se relacionan esas metas con el desarrollo de la juventud?

10. ¿Cuál ha sido el rol de su organización en esas colaboraciones o asociaciones?

11. ¿Cuáles han sido los resultados de esas colaboraciones o asociaciones?

Appendix E(a): Document Analysis Instrument

Case Study: **Data ID:**

Key Descriptor:

Date:

Document name:
Document type:

Document location:
Source/Reference:

Provided by:

Coding	Information	Notes

Appendix E(b): Document Analysis Instrument (Spanish)

Estudio de Caso: **Identificación de datos:**

Descriptor clave:

Fecha:

Nombre del documento:
Tipo de documento:

Localización del documento:
Fuente/Referencia:

Proporcionado por:

Codificación	Información	Notas

Appendix F(a): Recruitment instrument

Date

Name
Position
Address

Dear *Name*:

You are invited to participate in a research project titled *Arts Education in Puerto Rico and Artistic Development of High School Age Youth*, conducted by Kyryhan M. Rodríguez Rodríguez, from the Arts and Administration Program of the University of Oregon. The purpose of this study is to explore how are the public school system and arts organizations in Puerto Rico addressing the arts education and artistic talent development needs of Puerto Rican high school age youth.

A significant gap of information exists about arts education opportunities currently available in Puerto Rico, especially for high school age students. The research aims to conduct a situation analysis that will focus on the availability and accessibility of arts programs to high school age youth from low-income families. The research aims to explore and analyze the role of the public education system and arts organizations in Puerto Rico in providing arts education opportunities, in and out of schools settings, for the positive development of youth. As a creative economy emerges, it seems important to develop youth artistic, cultural and creative skills, as they will be the next potential arts producers, consumers and supporters.

You were selected to participate in this study because of your position as *Position Title* at the *Organization Name* and your experiences in *Expertise Area (art, education, youth)* in Puerto Rico. If you decide to participate in this research project, you will be asked to provide relevant organizational materials and to participate in a face-to-face interview that will last approximately an hour, to be scheduled beginning the last two weeks of January 2009. If you wish, interview questions could be provided beforehand for your consideration. The interview can take place at *Organization Name* or at a more convenient location. Interviews will be scheduled at your convenience. I will ask your permission to take handwritten notes and audio record the interview for its transcription and for validation purposes. You may also be asked to provide follow-up information through phone calls or e-mail.

Please, feel free to contact me if you have any questions. You can contact me at (787)923-0445 or by e-mail at krodrig1@uoregon.edu. You may also contact, Prof. Lori Hager, research adviser, at (541) 346-2469 or at lhager@uoregon.edu. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403; (541)346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this research.

Sincerely,

Kyryhan M. Rodríguez Rodríguez,
Principal Investigator
krodrig1@uoregon.edu
(787)923-0445

Appendix F(b): Recruitment instrument (Spanish)

Fecha

Nombre
Posición
Dirección

Estimado(a) *Nombre*:

Usted ha sido invitado(a) a participar del proyecto de investigación titulado *Arts Education in Puerto Rico and Artistic Development of High School Age Youth*, llevado a cabo por Kyryhan M. Rodríguez Rodríguez, estudiante de maestría del Arts and Administration Program de University of Oregon. El propósito de este studio es explorar cómo el sistema de educación pública y las organizaciones de arte en Puerto Rico atienden las necesidades de educación en arte y de desarrollo de talentos artísticos de estudiantes en edad de escuela superior.

Existe una falta de información significativa sobre las oportunidades de educación en arte disponibles actualmente en Puerto Rico, especialmente para estudiantes en edad de escuela superior. Esta investigación tiene la intención de llevar a cabo un análisis de situación enfocado en la disponibilidad y accesibilidad de programas de arte para estudiantes en edad de escuela superior y de familias de bajos ingresos. La investigación está dirigida a explorar y analizar el rol del sistema de educación pública y de las organizaciones de arte en Puerto Rico en proveer oportunidades de educación en arte, dentro y fuera de las escuelas, para el desarrollo positivo de los jóvenes. Según emerge un sistema de economía creativo, parece ser importante desarrollar en los jóvenes destrezas artísticas, culturales y creativas ya que ellos son potencialmente los futuros productores, consumidores y patrocinadores del arte.

Usted fue seleccionado(a) para participar de este estudio debido a su posición como *Título de Posición* en *Nombre de la Organización* y su experiencia en *Área de Expertise (arte, educación, juventud)* en Puerto Rico.
Si decide participar en este proyecto de investigación, se le pedirá que provea material relevante de su organización y que participe de una entrevista personal que durará aproximadamente una hora, que será programada a partir de las últimas dos semanas de enero, 2009. Si lo desea, las preguntas de la entrevista le pueden ser provistas de antemano para su consideración. La entrevista puede llevarse a cabo en *Nombre de la Organización* o en un lugar más conveniente. La entrevista será programada a su conveniencia. Durante la entrevista le solicitaré permiso para tomar notas y para grabar (audio) la entrevista para propósitos de transcripción y validación. Es posible que también le solicite que provea información de seguimiento a través de llamadas telefónicas y correos electrónicos.

Por favor, siéntase libre de communicarse conmigo si tiene alguna pregunta. Puede llamar al (787) 923-0445 o enviar un correo electrónico a krodrig1@uoregon.edu. Además, puede contactar a la Prof. Lori Hager, consejera de investigación, al (541) 346-2469 o al correo electrónico lhager@uoregon.edu. Cualquier pregunta relacionada a sus derechos como participante de esta investigación debe dirigirla a Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403; (541)346-2510.

Gracias anticipadas por su interés y consideración. Pronto me comunicaré nuevamente con usted para hablar de su potencial participación en esta investigación.

Cordialmente,

Kyryhan M. Rodríguez Rodríguez,
Investigadora Principal
krodrig1@uoregon.edu
(787)923-0445

Appendix G(a): Consent Form

Arts and Administration Program
University of Oregon

Name
Position
Address

Re: **Arts Education in Puerto Rico and Artistic Development of High School Age Youth**
    Research Protocol Number <u>E328-09</u>

Name:

You are invited to participate in a research project titled *Arts Education in Puerto Rico and Artistic Development of High School Age Youth*, conducted by Kyryhan M. Rodríguez Rodríguez, from the Arts and Administration Program of the University of Oregon. The purpose of this study is to explore how are the public school system and arts organizations in Puerto Rico addressing the arts education and artistic talent development needs of Puerto Rican high school age youth.

You were selected to participate in this study because of your position as *Position Title* at the Museum of Art of Puerto Rico and your experiences in *Expertise area (art, education, youth)* in Puerto Rico. If you decide to participate in this research project, you will be asked to provide relevant organizational materials and to participate in a face-to-face interview that will last approximately an hour, to be scheduled beginning the last two weeks of January 2009. If you wish, interview questions could be provided beforehand for your consideration. The interview can take place at the *Organization Name* or at a more convenient location. Interviews will be scheduled at your convenience. I will ask your permission to take handwritten notes and audio record the interview for its transcription and for validation purposes. You may also be asked to provide follow-up information through phone calls or e-mail. There are minimal risks associated with participation in this research, as it is exploratory in nature. The data obtained through this research will be kept secure.

Your consent to participate demonstrates that you are willing to have your name used in any resulting documents and publications. Your participation is voluntary, and you may withdraw your consent and discontinue participation at any time without penalty. A pseudonym may be used to protect your identity if you request it. It may be advisable to obtain permission to participate in this research to avoid potential job conflicts as a representative of the Museum of Art of Puerto Rico.

I strongly belief that the results of this research will be of great value to the arts and culture administration, arts education and social services fields in Puerto Rico. However, you may not benefit personally from this research.

Please, feel free to contact me if you have any questions. You can contact me at (787)923-0445 or by e-mail at <u>krodrig1@uoregon.edu</u>. You may also contact, Prof. Lori Hager, research adviser, at (541) 346-2469 or at <u>lhager@uoregon.edu</u>. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403; (541)346-2510.

Please, read and initial each of the following statements to indicate your consent:

_____ I consent to the use of audiotapes and note taking during my interview.

_____ I consent to my identification as a participant in this research.

_____ I consent to the potential use of quotations from the interview.

_____ I consent to the use of information I provide regarding the organization with which I am associated.

_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this research.

_____ I wish to maintain my confidentiality in this study using a pseudonym.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name _____

Signature _____

Date _____

Thank you for your interest and participation in this study.

Sincerely,

Kyryhan M. Rodríguez Rodríguez
Principal Investigator
krodrig1@uoregon.edu
(787)923-0445

Appendix G(b): Consent Form (Spanish)

Arts and Administration Program
University of Oregon

Nombre
Posición
Dirección

Re: **Arts Education in Puerto Rico and Artistic Development of High School Age Youth**
    Número Protocolo de Investigación E328-09

Nombre:

Usted ha sido invitado(a) a participar del proyecto de investigación titulado *Arts Education in Puerto Rico and Artistic Development of High School Age Youth*, llevado a cabo por Kyryhan M. Rodríguez Rodríguez, estudiante de maestría del Arts and Administration Program de University of Oregon. El propósito de este studio es explorar cómo el sistema de educación pública y las organizaciones de arte en Puerto Rico atienden las necesidades de educación en arte y de desarrollo de talentos artísticos de estudiantes en edad de escuela superior.

Usted fue seleccionado(a) para participar de este estudio debido a su posición como *Título de Posición* en *Nombre de la Organización* y su experiencia en *Área de Expertise (arte, educación, juventud)* en Puerto Rico. Si decide participar en este proyecto de investigación, se le pedirá que provea material relevante de su organización y que participe de una entrevista personal que durará aproximadamente una hora, que será programada a partir de las últimas dos semanas de enero, 2009. Si lo desea, las preguntas de la entrevista le pueden ser provistas de antemano para su consideración. La entrevista puede llevarse a cabo en *Nombre de la Organización* o en un lugar más conveniente. La entrevista será programada a su conveniencia. Durante la entrevista le solicitaré permiso para tomar notas y para grabar (audio) la entrevista para propósitos de transcripción y validación. Es posible que también le solicite que provea información de seguimiento a través de llamadas telefónicas y correos electrónicos. Los riesgos de participación en esta investigación son mínimo, pues la misma es de naturaleza exploratoria. La data obtenida mediante esta investigación se mantendrá segura.

Su consentimiento en participar de esta investigación demuestra que está dispuesto(a) a que su nombre aparezca en cualquier documento o publicación que resulte de la misma y que renuncia a la confidencialidad. Su participación es voluntaria y puede retirar su consentimiento y descontinuar su participación en cualquier momento sin penalidad alguna. Cualquier información obtenida mediante esta investigación, que pueda ser asociada e identificada con usted se mantendrá confidencial y será revelada solo con su permiso. Si usted lo solicita, podría utilizarse un pseudónimo para proteger su identidad. Es aconsejable que obtenga permiso de su *Nombre de la Organización* para participar en esta investigación y así evitar conflictos laborales como representante de la misma.

Creo firmemente que los resultados de esta investigación serán de gran valor para las áreas de administración de arte y cultura, la educación en arte y servicios sociales en Puerto Rico. Sin embargo, es posible que usted no derive beneficios personales de esta investigación.

Por favor, siéntase libre de communicarse conmigo si tiene alguna pregunta. Puede llamar al (787) 923-0445 o enviar un correo electrónico a krodrig1@uoregon.edu. Además, puede contactar a la Prof. Lori Hager, consejera de investigación, al (541) 346-2469 o al correo electrónico lhager@uoregon.edu. Cualquier pregunta relacionada a sus derechos como participante de esta investigación debe dirigirla a Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403; (541)346-2510.

Por favor, lea e inicie cada una de las siguientes declaraciones para indicar su consentimiento:

_____ Consiento a que se tomen notas y a que se grabe (audio) mi entrevista.

_____ Consiento a que se me identifique como participante en esta investigación.

_____ Consiento a que se cite mis declaraciones en esta entrevista.

_____ Consiento el uso de información provista por mí respecto a la organización a la cual estoy asociado(a).

_____ Deseo tener la oportunidad de repasar y revisar mis comentarios y la información provista por mí antes de que dicha data aparezca en la versión final de cualquier publicación que resulte de esta investigación.

_____ Deseo mantener mi confidencialidad mediante el uso de un pseudónimo.

Su firma indica que usted ha leído y entiende la información antes mencionada, que usted voluntariamente esta de acuerdo en participar, que usted puede retirar su consentimiento en cualquier momento y descontinuar su participación sin ninguna penalidad, que ha recibido una copia de este documento, y que no está renunciando a sus derechos o reclamaciones legales.

Se le ha provisto una copia de este documento para sus archivos.
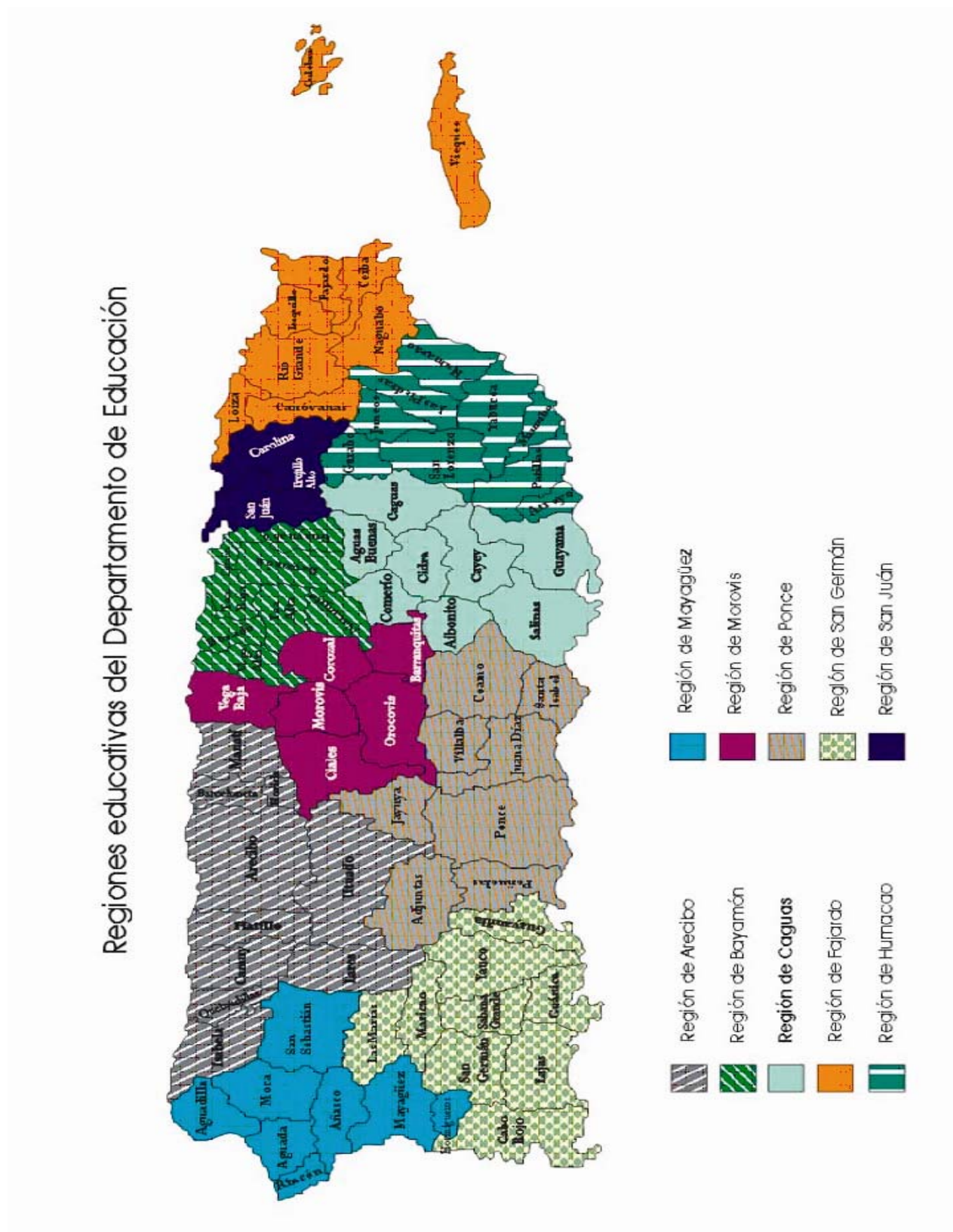
Print Name   _____

Signature   _____

Date   _____

Gracias por su interés y participación en esta investigación.
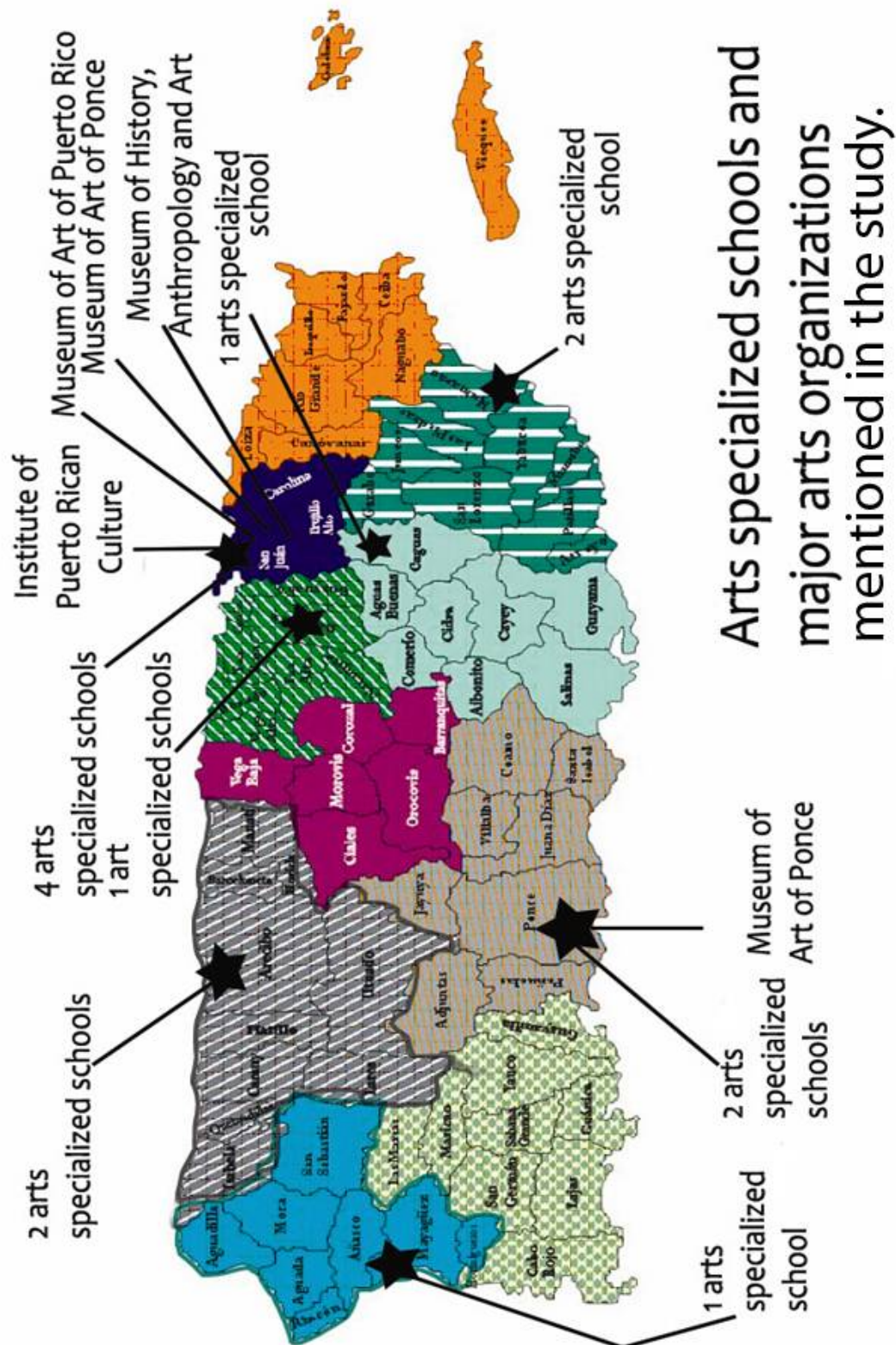
Cordialmente,

Kyryhan M. Rodríguez Rodríguez
Principal Investigator
krodrig1@uoregon.edu
(787)923-0445

Appendix H: Educational regions of the Department of Education of Puerto Rico Map

Regiones educativas del Departamento de Educación

Appendix I: Map of arts organizations and arts specialized schools mentioned in the study

Appendix J

Budget Reductions to Arts and Culture Organizations in Puerto Rico

Arts Organization	2008-2009 Budget *	2009-2010 Budget	Reduction %
Instituto de Cultura Puertorriqueña (Institute of Puerto Rican Culture)	18,984	6,872	65%
WIPR (state TV station)	18,708	6,158	67%
Corporación Artes Musicales (Musical Arts Corporation)	6,391	1,420	77.2 - 88%
Conservatorio de Música (Music Conservatory)	5,372	1,347	75 - 76%
Centro de Bellas Artes Luis A. Ferré (Luis A. Ferré Fine Arts Center)	3,590	1,234	66%
Escuela de Artes Plásticas (Fine Arts School)	3,382	989	71%
Conservación Histórica (Historic Conservation)	2,096	950	55%
Corporación Industria Cinematográfica (Film Industry Corporation)	687	239	65%

 * Numbers expressed in millions.
**The Legislature of Puerto Rico delivers funds to the Museum of Art of Ponce and to the
   Museum of Art of Puerto Rico through the Institute of Puerto Rican Culture; by reducing its
   budget it is also reducing the budget of these and other museums.