

## Glossary of Terms for Education and Community Engagement July 2012 FINAL

**Ambassadors:** Volunteers who are committed to promoting, educating and selling tickets for a production. They represent individuals who are influencers and have access to a target market that will support building awareness for a show. They are dedicated to using their individual resources as a platform to educate and promote cultural product to their constituencies and peers with the goal of purchasing tickets. It is a commitment that usually takes place over a period of time and, supported by marketing collateral materials, can function as an integral component of community engagement. Ambassadors can develop groups, utilize their social networks as a promotional platform and distribute collateral materials throughout their community. These individuals are not only committed to a single production but are people who the organization can tap into for upcoming productions and serve as a representative for the organization.

**Arts Educator: (See also Teaching Artist)** artist, teacher, arts professional or researcher who provides instruction in and through the arts both in-school and outside of school time for learners of any age.

**Arts Enrichment:** an arts experience that deepens the value and self-worth of a student.

**Arts Experience(s):** involvement or engagement with the visual or performing arts for life-long learners.

**Arts Integration (also known as Infusion or Immersion):** the use of visual and performing arts that permeates the school culture as integral parts of the teaching and learning process; using the arts to enrich and enhance instruction in other subject areas. Quality arts integration will include teaching and learning in and about the given art form, incorporating rich artist work as an instructional component.

**Assessment/Measurement:** Documenting the knowledge, skills, attitudes and beliefs of a student or individual learner addressing the student's aptitude, motivation, learning style and the ultimate learning outcomes in achieving measurable standards or benchmarks/goals. These benchmarks are set before the start of a project; there may be pre and post qualitative and quantitative assessment of achievement by the learner.

**Audience Development:** An effort by a cultural organization to cultivate a targeted demographic as a potential audience. The targeted group may or may not be aware of or knowledgeable about the institution or its body of work. Good audience development should be sensitive to, indeed find connections with, the cultural nuances of the group with the goal of deepening on-going relationships and fostering loyalty. Effective audience development requires a variety of strategies including publicity and market research. It differs from an immediate sales campaign as it aims to cultivate long-term relationships with a view to creating a new audience.

**Backstage Tour:** a previously scheduled behind-the-scenes look at a performance venue's facilities for individuals or small groups. One or more venue staff members guide them. Depending on the venue, a fee may be assessed to participants.

**\*Clinic: (See also Master Class)** a presentation by an artist or teacher of the arts to a group of students that may inform, demonstrate or apply an art form to existing curriculum.

**Collaboration/Partnership:** The process of engaging organizations or individuals in a joint effort to produce and present a project, performance, master class, etc. that could not otherwise be presented. Collaborators bring their own strengths such as goods, services or training to the project and often share in the risk associated with the project.

**Community Engagement:** The process of developing relationships with cultural stakeholders who are committed to deepening the connection between a production and the community they represent. It is a value-enhancing experience that is not necessarily a direct sale approach but in fact adds value to the art experience. Community Engagement establishes connections to the targeted group of people that can foster interest in the production or presenting arts organization. This process includes community leaders and resources on a fundamental level of dialogue to develop programs that will potentially engage new audiences.

**Curriculum-based instruction/performances:** performances, master classes, workshops, etc. that have direct and documented ties to the curriculum /state standards, for which participants may receive academic credit or a grade.

**Distance Learning (used as a tool):** Distance learning may include two-way interactive videoconferencing (similar to Skype); a web-based classroom experience that could include a Webinar (interactive or static); a regularly recurring web-based class or seminar; a test or questionnaire on the Internet. Distance learning may be used in conjunction with a clinic, lecture/demonstration, master class or workshop.

**Docent: (See also Ambassador)** a trained staff person (often a volunteer) who leads facility tours, lectures or classes.

**Education:** Although we can try to standardize education terms, education is still controlled and defined at each state's department of education and each college/university differently: The National Standards are guidelines developed by the U.S. Dept. of Education, and in order for a school to be funded by the U.S. Dept. of Ed., these guidelines or standards must be met or documented. Local standards can refer to the State Dept. of Education with its set of guidelines or standards or an individual school district's guidelines or standards that every teacher must teach and every student must learn.

**Evaluation:** assessing student and life-long learner work following the engagement for the basis of determining how they are learning material and how to determine appropriate teaching and learning practices. Generally refers to the measurement of the effectiveness and efficiency of a specific program, initiative, intervention, or curriculum.

**Field Trips/Study Trips:** experiences outside the school building that typically augment or complement classroom instruction.

**Instructional Performance:** a performance that is punctuated periodically with narrative by the performer(s). The event should be more performance than talking. The performance may be abridged or full length.

**Internship:** a paid or unpaid entry-level position in any field of work. Internships provide guided work experience to understand the inner workings of a job or position.

**Job Shadowing:** an experience to watch and learn a particular job's task performed by a professional in the field for a limited amount of time.

**\*Lecture/Demonstration (Lec/Dem): (See also Workshop)** artist will perform and take questions from students about the art form or craft. There should be some live or recorded demonstration of the art form during the session. Participants need not to be skilled in the art form, but should have basic knowledge about it.

**Life-Long Learning:** This can include both an academic component as well as efforts within Community Engagement designed to educate a particular group of people about a show. Life-Long Learning can include a group developing an art project that explores themes from the show but is not a direct sales effort. These experiences could be formal (training, counseling, tutoring, mentorship, apprenticeship, higher education, etc.) or informal (experiences, situations, etc).

**\*Master Class:** (See also Clinic) guest artist(s) goes into pre-existing class or a group gathered for the purpose of meeting the artist who will teach the craft/art form; students will participate or interact with the artist; in some cases, students skilled in the art form will perform and be coached by the artist (i.e. dance master class). Master classes can often be observed by others, even if not skilled in art form.

**Meet and Greet:** a private, semi-private or public gathering at which invited guests and/or members of the press informally get to know members of the cast and/or the creative team of a production.

**Panel Discussion:** a moderated discussion that consists of a small group of professionals in a certain field, who carry on a guided and informational discussion before an audience. The moderated portion should occupy approximately two-thirds of the allotted time while leaving the remaining time to answer questions from the audience. The panel members can be members of the cast, crew, creative team and the panel can be live or via distance learning.

**Pre- or Post-Show Discussion:** a single or series of moderated discussion(s) of one or more of the themes or subject matters of the play or musical. It includes a special guest, who is unrelated to the production, and who is considered an expert in the discussion topic. This discussion shall occur either prior to or after a specific performance and does not require members of the cast, crew or creative team to be participants.

**Q & A: (See also Talk Back)** a moderated educational event that takes place pre- or post-performance when an artist takes questions from the audience, or in some cases, a pre-performance informs the students about the performance they are about to see.

**Residency:** a multi-event series of artist visits to a school, community, or other site, frequently involving extended interaction between an artist and participants. Can utilize many different types of interaction including performance, lec/dem, master class, clinic, pre/post performance etc...In a residency, an artist can work in depth with one group over multiple sessions or with many different groups in a single event.

**Social Networking:** the use of digital communication tools to support the goal of building/engaging new audiences as it focuses on shared interests and activities. The various web-based networking services can build an online community and provide a source of

dialogue that can promote a show or event in a unique way that is relevant to a targeted community.

**Standards or Learning Standards:** State and National learning standards define what students should know, understand, or be able to do in academic learning environments at specified age or grade levels. The new, voluntary Common Core Standards, which currently exist only for English Language Arts and Mathematics, represent an effort to create more “robust” benchmarks, emphasizing critical thinking and other skills and capacities relevant to creating 21<sup>st</sup> Century learners in the workplace.

**STEM/STEAM:** In education circles, **STEM** is the teaching of science, technology, engineering and mathematics. Arts Education advocates have added the letter A to the acronym, which now reads **STEAM**, to include the arts into this education model. **STEAM** represents the economic progress and breakthrough innovation that comes from adding art and design to **STEM** (Science, Technology, Engineering and Math) education and research: **STEM + Art = STEAM**. The value of art and design to innovation is clear: Artists and designers humanize technology, making it understandable and capable of bringing about societal change. This is the new framework for teaching across the disciplines.

**Student/School Matinee:** (See also **Instructional Performance**) a performance designed and/or scheduled specifically for school groups; could be abridged or full performance.

**Study Guides:** include lessons or classroom activities and are used as a way of communicating material to potential audience members/students/educators. They typically integrate performance/production content and may include Core standards.

**Talk Back:** (See also **Q & A**) a moderated question and answer session open to the public held between the audience of a production and members of the cast and/or creative team. These sessions are usually held immediately following a particular performance and last between 15-45 minutes.

**Teaching Artist:** an artist with specific training and ability to work with an audience in a non-performance environment. Most often teaching artists have extensive experience in the school environment with students and teachers but also work very well with the general community. Teaching Artists, artists/educators, community artists are professional artists who teach and integrate their art form, perspectives, and skills into a wide range of settings. Teaching Artists work with schools, after school programs, community agencies, prisons, jails, and social service agencies. The *Arts in Education* movement grew from the work of Teaching Artists in schools.

**\*Workshop:** (See also **Lecture/Demonstration**) a presentation by an artist or teacher of the arts to a group of people who are not skilled in the art form. A workshop is more interactive than a clinic and not necessarily curriculum-based.

\*While of these terms are used interchangeably, there are differences as indicated in this glossary, particularly geographically. The primary differentiation is related to skill level of the participants and whether they are preK-12, university or life-long learners.