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Program Design

*Storytelling Program for Early
Childhood Education: Preschool, Co-op,
Parent Groups*

Children's Creativity Museum
San Francisco, CA, USA

What will you find in this program plan?

In this plan, you will be able to find information about the "Design Challenge" proposed by the museum and some elements that I consider while managing an arts program. I designed the mock programs based on the Children's Creativity Museum (CCM) mission and vision.

In the **Introduction,** I developed a rationale for the proposal, some long-range goals and challenges. In the **Program Curriculum**, I present two sample proposals for the Early Birdles and the Junior Field Trip programs. The curricula proposed contain specifications about age groups, subjects, skills developed, learning objectives, materials, facilitation, and Visual Arts Standards for California Public Schools. In the **Facilitation Style** component, I draw on specific styles, hints, and techniques for a successful creative facilitation. In the **Staffing Model** section, I draft a graphic with essential elements that are present when thinking about staffing for programming. In the **Program Implementation** section, I add *Preliminary Action Plan* to illustrate how I manage operational management in a simplified table of essential procedures that might take place in the program implementation. In the **Evaluation** section, I summarize some possibilities and approaches to develop an evaluation plan for the program.

There is also the marketing component that received special attention in this program plan. The section **Program Marketing Plan** displays some of the main components that I consider while working with marketing. Information such as marketing goals, challenges, demographics, tactics, implementation, budget, and evaluation are fundamental to organize strategies.

Program Plan

Storytelling Program for Early Childhood Education: Preschool, Co-op, Parent Groups.

Part I: Introduction

The present plan was designed to build on the existing Early Childhood Education and Junior Field Trip programs at the Children's Creativity Museum. The plan was based on information retrieved from the museum's website to compose a modified version of the recent programs. It is a mock plan to use as a sample for the professional development training with the education staff.

Further ideas can be discussed with the team to enhance and review the plan, in terms of feasibility and logistics. This plan provides description for tactics, development, and implementation of program curriculum, facilitation style, staffing model, marketing, and outreach plan to provide the best service for the community and to support participating educators, youth, artists, and families involved with the CCM. The CCM already promotes cultural activities involving different media and projects that are suitable for the preschoolers and PreK-2nd graders. My goal is to propose some ideas to continue the outstanding qualities of such programs, contributing with my own experience with art education management and storytelling. Therefore, I propose a sample program that offers opportunities for children to develop their storytelling skills with the use of visuals and speech.

Goals

Create a program that is enjoyable, inspirational and that offers stimulating learning opportunities aligned with the Museum's goals.

Long range goals

- Engage visitors through innovative facilitation methods that help them relate the museum's experiences and exhibitions to their lives.
- Produce programs and exhibitions that encourage repeated visits by our existing audiences and to attract newcomers.
- To build a community of people who will "grow" their families/students in the museum and develop a sense of "ownership" when they navigate the site.
- To educate generations that will grow on their creative, collaborative, and dialogic capacities.
- To work in partnership with other organizations to contribute to the museum's growth and visibility.
- Generate exhibitions that include the input and participation of visitors, and local artists as a way to support their development and to foster collaboration.

Some Challenges

- Increase program's capability while maintaining its outstanding quality.
- Increase programs accessibility to low-income community members.
- Find alternative ways to raise funds for events, artists, and programs.

Risks

- Experimental innovations must take part on different situations. The experiments not always can be pre tested. To minimize risks it is recommended to test new program activities with pilot groups before implementing them.

Part II: Program Curriculum

The curriculum for this program was designed based on my experience as an art educator and ESL teacher. It is based on concepts and ideas from diverse scholarship from Europe, Brasil, and the United States. Below, I cite some of that influences

from the modern and contemporary studies in education, and philosophy that helped me to compose my repertoire as an "artisteacher".

From Brasil, I bring references from Paulo Freire, Ana Mae Barbosa, and ideas from the PCN (*Parametros Curriculares Nacionais*), from the Ministry of Education. From Europe, names such as Piaget, Vigotsky, Panofsky with their research on children's development, creative processes in art education, constructivism, and cultural-historical psychology.

From the US I note, John Dewey, Howard Gardner, Elliot Eisner, Howard Zinn, Arlene Goldbard, Pam Korza, and Barbara Schaeffer Bacon. I also bring references from schools, research institutes, and education models that launched trends in current methods for teaching and learning. Some of these are the "Escola da Ponte" in Portugal, the Getty Research Institute, the Technology in the Arts for arts management and technology resources, and the "Popular Education" model from Paulo Freire.

The Storytelling Program

The program can be part of the two current CCM's programs: Early Birdles and Jr Field Trips. The plan operation is detailed next, presenting variations for different age groups. This Storytelling program was designed based on previous experiences with storytelling and based on the CCM's Story Project. It will build students' awareness of how stories can be told visually and how artists use color, line, objects, gesture, composition, and technology to compose a narrative.

Students will engage with different storytelling forms and will interpret, and respond to stimuli to create narratives based upon their own work of art or expression, and apply what they have learned to create multimedia storytelling.

Early Birdles

Age group: The present schedule was tested in different versions in the past. It is designed for 1hour sessions in the Imagination Lab, with Early Birdles. It is targeted towards 2-5 year olds and can be adapted for PreK-2nd graders.

Group Size: 10-15 students with parents and 3 chaperones.

Figure 1 Storytelling program at the Bethel library, OR, 2011.

Summarized description for staff and interns:

Table 1 Sample Routine

Approximate time	Activity
4 min	Program and personal introductions, publicity/ announcements
2 min	Song, rhyme, and/or puppetry
7 min	Name game
4 min	Story time
3-10 min	Collaborative story time (theater, speech, game…) and / or short story with covering the day's subject and goals.
3 min	Song (free interactive and/or mediated as games)
4 min	Toys, objects, instruments, and creative possibilities demonstrated
12 min	Free interactive play and observations
6 min	Room clean up
4 min	Dance (free interactive and/or mediated as games)
2 min	Closing, brief game evaluation, and publicity

Learning Objectives:

Students should be able to:

- Engage and respond with the storytelling processes.
- Tell stories through the use of speech, gestures, descriptions, interaction, dialogue, play, and sound effects.

Goals:

Inspire children to express themselves through the art of storytelling and feed the

Story Topic:

Subjects:

- Building relations through sharing.

- Multimedia storytelling and performances

- Art elements present in children's story books: colors, shapes, textures, objects, animals, numbers, narratives, and illustrations.

Materials:

The main materials, in this sample, are the story books. But puppets, music, and a puppet's theater stage can also be used.

Note: Where you read books you may exchange for different materials such as musical instruments, puppets, toys, art supplies or a variety of other objects... in order to design different classes.

Detailed description for facilitation style:

This activity can be facilitated in numerous ways depending on the skills and goals you want to foster for a specific tour.

The goals of the day can be explicated with the help of puppets in a role play.

When, in the table below, it is **Reading time & book game**:

Instruct individuals to show their books to their friends, interact, and finally exchange (books or stories).

Distribute books for individuals and promote a free interactive reading experience.

Observe and engage with individuals to facilitate interpersonal communication, conflict resolution, and to visualize opportunities for other activities.

Smart Boards

The use of Smart Boards may also be introduced as means to explore softwares like Photoshop and Paint.

The Table 2 represents a class sample schedule for this program.

Table 2

Approximate time	Activity around learning to share and exchange:
4 min	Program and personal introductions, publicity/ announcements
2 min	Song, rhyme, and/or puppetry around the theme
7 min	Collaborative name game
8-10 min	Collaborative story time (theater, speech, game…)
3 min	Short story with book (sensorial, picture book, pop-up)
5 min	Books and creative possibilities demonstrated by puppets' role play.
2 min	Reading time & book game: Distribute books for individuals
12 min	Free interactive reading and observations
6 min	Room clean up
4 min	Dance (free interactive and/or mediated as games)
2 min	Closing, brief evaluation, and publicity

Standards Addressed:

Visual and Performing Arts: Visual Arts Standards for California Public Schools

Grade Pre K: http://www.cde.ca.gov/be/st/ss/vaprekindergarten.asp

Figure 2 Storytelling program at the Bethel library, OR, 2011.

Jr. Field Trips

Title: Visual Story Tellers (appropriate for grade 2)

Age group: 6 years old.

Group Size: 10-15 students with 3-6 chaperones

Description for teachers and families:

Visual Story Tellers (appropriate for grade 1-2)

Do you like to tell stories? What if you create a story and tell everyone in the world? Explore how our museum artists create a video with your story and find out what other kids did, and do it yourself! Experiment with collage and a multitude of materials to illustrate your story.

Subject: English—Language Arts, Visual Arts, Video Production

Field trip summarized description for staff and interns:

Organize the video lab in a way that the children can follow the production of a video for the Story Project. Demonstrate the steps in a dynamic manner. Show a short final video.

Invite children to produce their own. Invite the 3 children who finished first to go to the lab while the others are finishing their illustration. Then, the staff facilitates the video and audio recording that answers the Story Project questions.

Learning Objectives:

Students should be able to:

- Create a narrative with their work of art.
- Tell their story through the use of speech.
- Observe and help with a video production, while having fun with their friends' projects.

Goals:

- Inspire students to express themselves through the art of storytelling and feed the Story Project.
- Encourage students to engage with the museum's story project and continue their production at school or at home.

Materials:

- Computers, photo and /or video cameras, tripods, audio recorders.
- Colored pens, pencils, different types of papers, scissors, glues.

Field trip detailed description for staff and interns:

Logistics:

Organize the video lab in a way that the children can follow the production of a video for the Story Project.

Approximate time	Activity around creating your own visual story:
2 min	Program and personal introductions, publicity/ announcements
3 min	Talk about the Story project. Show and discuss the video: Googlymonster from Sofia
5 min	Ask them if they want to see how the video was made. Demonstrate/Perform the steps in a dynamic manner.
10-20 min	Ask children if they would like to make videos to show to the world, in the internet. Proceed to hands-on activity. Clarify about visuals that present better results in photography or video recordings.
3 min	While the children are finishing their art productions the first 5 can be directed to the speech station. Divide students into small groups and have the first group recording a story that answers to the Story Project questions. Direct the first recorded story and kid to the computer station, as the other students finish recording they may join the others in the computer station.
30 min	Encourage the second group to spend a few minutes telling their stories with more details. Exploring their scenarios, using their visual works to support their views, and presenting to their peers. When they are done telling their story and answering the Story Project questions they are directed to the video station to record and photograph their voices and art. When done with recording and photographing they are directed to the computer station where they will observe and help with a video production.
	The third group on the art station may turn into a speech station and repeat the previous steps.
5 min	Closing, brief evaluation, and publicity. Instruct the other children to record the story at home and send the material to the museum or to return to the museum with their families to finish their projects.

Lab stations:

The lab stations are intended to divide the group in smaller parts and to provide them with the opportunity to engage with the video production process on its different stages.

Note: It is not intended that all students leave the museum with their edited videos but to tease them to continue the work in their homes or to come back to the museum, with their families, to finish their project, in case they do not have access to technology.

Storytelling practice station:

In this station the children will be sharing their stories while responding to all or some of the Story Project questions below.

As they finish practicing their story they are directed one at a time to record it on the video station.

Video and photography stations:

Two cameras in a tripod to register students' stories and photograph art works.

Then, the staff facilitates the video and audio recording that answers the Story Project questions:

What is your name?

How old are you?

What did you make?

Why did you make it?

How does it make you feel?

Computer stations:

Educator/intern goes through the editing process.

Demonstrate steps to download videos and to connect recorded images, if necessary.

Add special sounds or effects to demonstrate.

Invite students to participate in the process, while others watch a larger projection of the edition process.

Note: A chaperone or intern can be on this station to identify children who want to do another activity such as play, draw, tour the museum, or observe the children in other stations. In this case, the chaperone may give suggestions in one-on-one basis or wait to gather a group of children to the complementary activity.

Standards Addressed:

Visual and Performing Arts: Visual Arts Standards for California Public Schools

Grade 1

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Develop Perceptual Skills and Visual Arts Vocabulary
1.1 Describe and replicate repeated patterns in nature, in the environment, and in works of art.
1.2 Distinguish among various media when looking at works of art (e.g., clay, paints, drawing materials).

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Skills, Processes, Materials, and Tools
2.1 Use texture in two-dimensional and three-dimensional works of art.
2.3 Demonstrate beginning skill in the manipulation and use of sculptural materials (paper collage) to create form and texture in works of art.

Communication and Expression through Original Works of Art
2.4 Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works in the Visual Arts

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

Derive Meaning
4.2 Identify and describe various reasons for making art.

Make Informed Judgments
4.3 Describe how and why they made a selected work of art, focusing on the media and technique.
4.4 Select something they like about their work of art and something they would change.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills.

Support for educators:

Prerequisites: This program is designed for teachers who want to gain proficiency in teaching with video art, and who have access to technology (software, computers, photographic or video camera)

The CCM may offer a professional development workshop for educators who want to give continuity to the project in their classroom, teaching them how to edit the videos, how to engage the children in the whole production process, and how to display their production (to the museum, school, and organizations' web sites)

In case the teachers have access to the necessary technology they may learn how to take advantage of that technology and how to engage the children in collaborative projects that involve the production of sound and image effects, photography, visual storytelling, and video.

Educators are encouraged to send videos to the CCM.

Challenge:

- We might consider the capacity of the staff to produce a determined number of videos.
- We might consider the amount of time taken to produce the videos.
- We might consider the feasibility of storing student's projects for a period of time to encourage them to return with their family.

Support for parents:

The museum may offer a series of workshops with educators and parents to help them discuss and find solutions to deal with the risks and concerns of excessive or uncontrolled use of technology by their children. Some theme examples are: how to monitor unsafe contents, chatting with strangers, how long should a child be exposed to technology daily, the importance of parents' and educators' mediation. A good resource to gather ideas and information about programs involving the topic can be found in the site of Childnet International.

Support for artists:

The museum may offer a series of multicultural storytelling inviting artists and local story tellers to participate on this program.

Part III: Facilitation Style

Some strategies you may implement to increase participation and enhance your experience as an "artisteacher" and performer.

- Improve connections with participants in the program (smile with your heart and soul, love, understand, communicate, observe…)
- "Artisteaching": While facilitating an art activity and/or giving instructions, transform methods into "performances" and techniques into suggestions.
- Communicate using your body and soul (use your energy, good thoughts and wishes, body language, speech, eyes, facial expressions, and hands)
- Communicate with your art (storytelling, voice, drama, music, art production…)
- Produce good samples of a proposed art activity but also improvise while you demonstrate steps to compose a creative activity.
- Observe, then, communicate and/or act.
- Adapt your level to communicate with different people (language and body)
- Personal marketing introduce yourself
- High quality to reach credibility within the public and community
- While listening to students' stories help them to develop the story through asking questions about them.
- To help students improve the results of their art works you may:
  - Help them to solve problems and find solutions by asking questions and experimenting possibilities.
  - You may tell them that they can always improve their works the way they want if they are not satisfied with the results, by simply starting again in the studio or at home.
  - Invite them to return to the museum and do it again as many times as he/she wants.
  - Ask them about their ideas, stories, concepts, and plans for improvement.

Dancers, musicians, artists in general

Must surprise and interact with the audience with body and soul (use body languages and eye contact)

Experiment "flash-mob" style and perform unexpectedly

After and before each performance, introduce one's name, country and art type.

Tour schedule suggestion

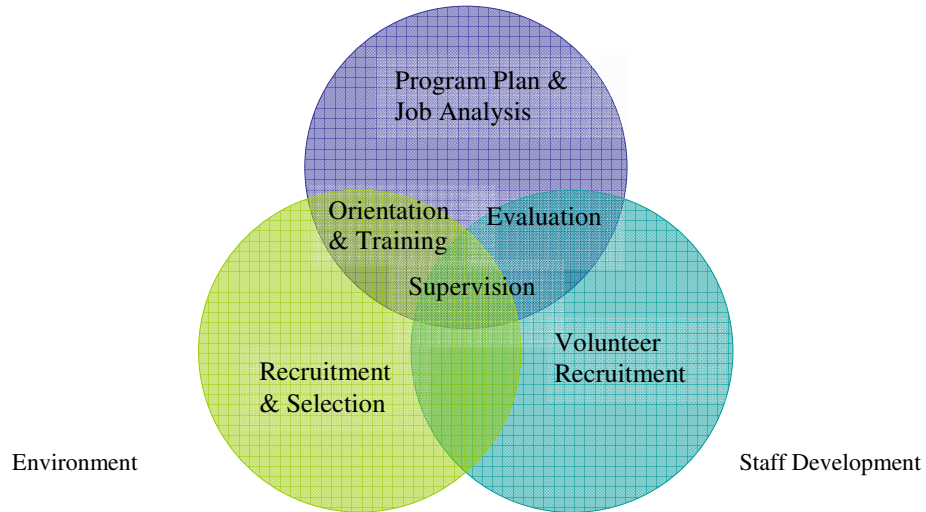Strategically design your tour and class with a mix of multimedia art.

Allow flexibility for experimentation and changes in your plan, when you feel an opportunity.

Figure 3 & 4 Storytelling program at the Bethel library, OR, 2011.

Part IV: Staffing Model

Institutional Culture

Program Plan &
Job Analysis

Orientation
& Training   Evaluation

Supervision

Volunteer
Recruitment

Recruitment
& Selection

Environment   Staff Development

Professional Development Activities for Staff

The professional development activities are designated for staff and for youth guides.

The activities can be done in modules to address the specific topics below:

- The mission of the CCM as a community art space aligned with the storytelling program goals.
- The program proposal
- Program curricula
- Facilitation style
- Staffing model
- The galleries' tour and the types of workshops it may support.
- The role of facilitators as educators.
- The resources
- Marketing/ outreach plan

Part V: Program Implementation

(Byrnes, 2009)To have an effectively managed planning process it must be clear to the board, staff, and potential supporters what you are trying to achieve. In general, plans that are expressed through diagrams are often easier for everyone to comprehend and implement.

Preliminary Timeline and Action Plan

Children's Creativity Museum 2012

Goal : Raise the Early Childhood Education programs' attendance from X # to X # of people.

Objective: Continue to build awareness of CCM as an outstanding early childhood resource to the community.

Action	Who?	Time h / Budget $	Status Good to start on:	Good to finish or implement on:
Program Plan Presentation	Kelly		Jan 20	Jan 20
Program Plan brainstorm and review	Education team		Feb	
Marketing plan review and enhancement	Education team			
Staff Training	Kelly			
Interns Training	//			
Program Implementation	Ed team			
Program Evaluation	//			
Meta evaluation	Kelly			
Program review	Ed team			

Part VI: Evaluation

How will we measure the program outcomes?

How will we guarantee the program accountability?

We can measure accountability through a set of evaluation tools and standards to guarantee the program's outstanding quality.

The evaluation can be developed using a "community-based approach", incorporating democratic practices of empowerment and to "build capacity among the individuals involved" to design the evaluation plan. The evaluation design, plan, and implementation can be developed with the help of a committee constituted by members from the youth team and staff from the education department (Worthen, 2011).

The methods to design the evaluation plan and to collect data in the evaluation process may involve focus groups, interviews, logic-models, and surveys. The level of staff/intern involvement will depend on a set of issues that might be considered for the development of a feasible operation.

For detailed information about my experience with program evaluation you may access my thesis research online "Evaluating Organizational Democracy" (Tavares, 2011).

Resources

Street Side Stories

http://www.streetside.org/about/index.htm

Brazilian International Animation festival

http://www.animamundi.com.br/en/festival/

Getty Research Institute

http://www.getty.edu/education/teachers/classroom_resources/search/curricula.html

Grants for Education Technology in Public Schools:

http://www.cde.ca.gov/ls/et/ft/eett.asp

Academic content standards for Visual and Performing Arts in kindergarten through grade twelve, adopted by the California State Board of Education:

http://www.cde.ca.gov/be/st/ss/vamain.asp

Childnet International

http://www.childnet-int.org/about/

Technology in the arts

http://technologyinthearts.org/

21st Century Skills
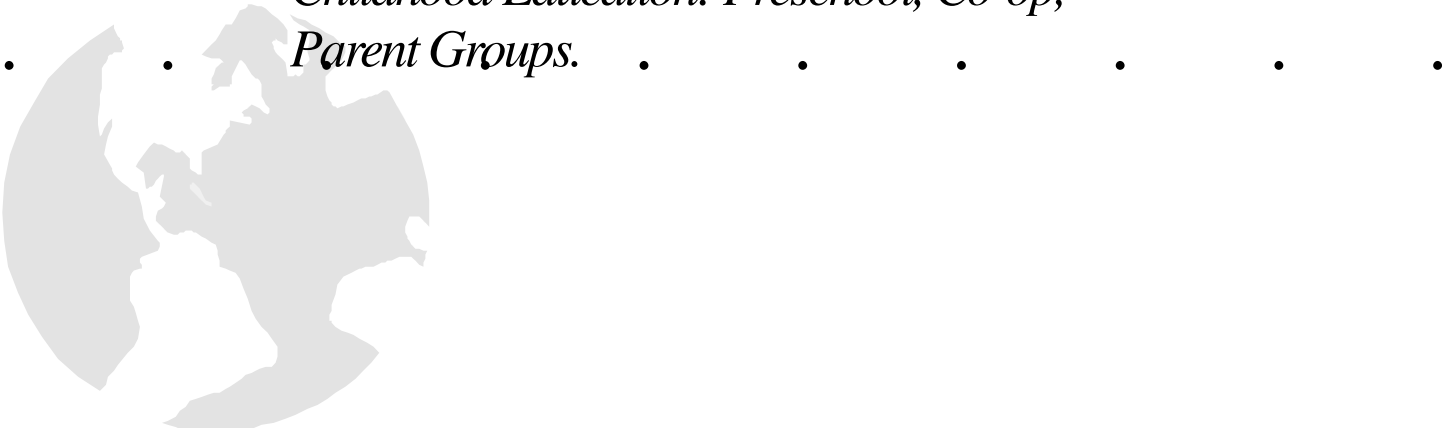
http://www.imls.gov/assets/1/AssetManager/21stCenturySkills.pdf

Program Marketing Plan

Storytelling Program for Early
Childhood Education: Preschool, Co-op,
Parent Groups.

Children's Creativity Museum
San Francisco, CA, USA

Program Marketing Plan

Storytelling Program for Early Childhood Education: Preschool, Co-op, Parent Groups.

Part I: Introduction

The present plan was designed to enhance marketing strategies and tactics for the Early Childhood Education and Junior Field Trips at the Children's Creativity Museum. The plan was based on information retrieved from the museum's website and from specific scholarship. It is a simplified marketing plan to use as a sample for the mock professional development training with the staff. This plan provides description for tactics, development and implementation of a marketing plan to provide the best program for the community and to support participating educators and artists in the CCM.

Goals

Immediate Objectives

- Create programming and exhibitions that are enjoyable, inspirational and offer stimulating learning opportunities.

Long range goals related to Marketing goals

- Engage visitors through innovative interpretation methods that help relate the exhibitions and experiences in the museum to their lives.
- Produce exhibitions and programming that encourage repeated visits by the CCM's existing audiences and to develop new audiences in line with the museum's mission.
- Improve accessibility for low-income communities.
- To cultivate partnership with other organizations.
- Work to best practice standards in conservation and security within the program environment.
- Invest in marketing strategies to support artists and the education programs.
- Initiate an activity that may foster a relation between the visiting students and the museum. The initiative may increase the chances for students to involve their families or classroom teachers and see their works posted in the CCM's blog.

Tactics:

- Provide children and educators with instructions to submit their stories to the museum and in their school web sites.

Some Challenges

- Develop ways to support school teachers in a time of crowded classrooms and limited resources.
- Motivate artists, interns, and the public to engage with marketing initiatives, supporting and advertising their art works, productions, and consequently the museum.
- Cultivate relationship with local media.
- Promote the public awareness to the program's quality through the design of programming and special events involving artists, interns, educators, and staff such as, talks, exhibitions, conferences, and etc.

- Cultivate public's participation by launching new products, promoting events, artists, and through the creation of opportunities for community events.

Part II: Research

Demographics of the San Francisco bay Area

For a more accurate marketing plan design I might research the CCM's public profile to be able to understand their culture, consuming habits, and leisure preferences, and to reach to potential audiences. I will have to fill in the blanks of data such as: The CCM's constituents reside mostly in the _____ area. Other community members also come from_____ areas.

The majority of the CCM's public comes to the museum to participate in the following programs:

According to 2010 revised Census data, the San Francisco Bay area has a population of 7,150,739. The area is constituted by a diverse community mostly composed by white people (52.5%). The Asian and the Latin American populations comprising the largest minority groups (23%), followed by, African Americans (6.7%) and American Indians (0.7%).The population almost evenly split between males and females. With educated population of high school, professional degree or high school graduates of 64% (Bay Area Census, 2010).

For a CCM's marketing plan it is important to know census data about the age of SF Bay area population, ilustrated below:

AGE	Census 2000	Census 2010
Under 5 years	438,271 6.5%	447,811 6.3%
5 to 17 years	1,163,587 17.1%	1,141,862 16.0%
18 to 64 years	4,424,395 65.2%	4,778,927 66.8%
65 years and over	757,507 11.2%	782,139 10.9%

Although the younger population has reduced in numbers in ten years, the economic crises and continuous budget cuts resulted in an increase on the numbers of students per classroom. In this scenery, school teachers are overwhelmed and youth are in need of a better education aligned with the 21st Century Skills.

How do people find out about the CCM?

Most people find out about the CCM through media (%), friends (%), family (%), and internet (%).

Part III: Scheme

Strategic marketing activities and how will we lower perceptions of risk associated with the museum's programs?

To implement the marketing activities for the Early Childhood Education Program of 2012 we aim to:

- Improve connections with local media (newspapers, TV channels, and radio stations) by a continuous information flux, following the standards required by each of them (press release delivered at least three weeks before the event, images in good size and quality, appropriate information about the event with dates, cause, places, information materials, contact information, etc)

- Develop a partnership with designers, craftsperson to launch new products to the museum store. Explore both traditional hand-made toys, produced locally, and high-tech ones.

- Distribute flyers and posters on strategic places around town:
  - Personal delivery in public relations is an effective way to network, gather people, and increase the number of partner organizations.
  - Actions in schools, such as tabling, video festivals, art workshops are great outreach strategies.
  - Some of the Flyers may also be delivered at tourist sites, museums, cultural centers, preferred spaces where we may find people interested on the CCM's programs.
  - Take advantage of local family events.

- Expand relations with strategic schools, art schools, and universities.

- Compose e-mail contacts and organize them strategically in a data base.

- Design specific post cards with paid stamps (non-profit rate), drive a fundraising campaign involving the public to send thank you cards, invitations, and holiday cards to their friends using the museum post card.

- Expand mailing list by keeping a guest book at the CMM, by using Facebook contacts, and general social media network.

- Contact Corporations and other potential organizations that could demonstrate interest to use the museum's venues for special events. Align the campaign to attract the family members of the people participating in professional events. One example is to partner with the Moscone Convention Center, verify if they have a partnership with a tourist agency to design strategies to attract families from other parts of the state, country, or world.

- If feasible, design a strategic plan and develop partnership with art schools and other cultural centers that could have an interest to develop a technology component with their clients.

- Design a pilot program to have regular classes on a specific media art to produce high quality final products that can serve as marketing samples of the museum activities. Such productions might qualify to participate in youth festivals for animations such as the Anima Mundi (Anima Mundi, 2012) festival in Brasil.

Figure 4 Storytelling program at the Eugene Public Library, Eugene, OR, 2012.

Part IV: Implementation

(Colbert et al., 2007) The marketing plan lists the operational aspects that will help the company reach its objectives.

Preliminary Marketing Action Plan

Children's Creativity Museum 2012

Goal : Raise the Early Childhood Education programs' attendance from X # to X # of people.

Objective: Continue to build awareness of CCM as an outstanding early childhood resource to the community.

Action	Who?	Time h / Budget $	Status Good to start on:	Good to finish or implement on:
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Interns Training	//			
Marketing Program Implementation	Ed team			
Marketing Program Evaluation	//			
Meta evaluation	Kelly			
Marketing Program review	Ed team			

Part V: Evaluation for Marketing Plan

How can we measure the results of the actions/strategies taken?

- By creating a "Survey Monkey" (online) evaluation about the details of the marketing strategies' implementation and discussing them with the staff in the CCM.
- By creating a "Survey Monkey" (online) and a paper survey about the use of the CCM and specific programs.
- By counting the number of people attending the programs and special events.
- By collecting testimonials, suggestions and critique of people who attended the events.
- By designing a complimentary evaluation for the marketing strategies and crossing data with the general program evaluation.

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