

Strengthening the Effectiveness of Collaborations
Between
Arts Organizations and K-12 Schools
in King and Pierce Counties, Washington

Prepared for
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Finally, thanks to The Clowes Fund and Alec Clowes for generously supporting this study and many other arts education efforts in the Puget Sound Region. Their commitment inspires all of us to work harder to fulfill the promise of this work.

Christine Goodheart, Researcher

Sponsors' Acknowledgements

ArtsFund

The journey that led to creation of this report started in 2001 when one of ArtsFund's corporate donors, Wells Fargo, asked us to accommodate their interest in directing part of their funding to the most effective arts education programs being provided by nonprofit arts groups. Other companies with similar interests followed suit, prompting ArtsFund's Allocations Committees to focus special scrutiny on what education programs arts groups offer. Our conclusion from this exposure has been that the Puget Sound region lacks a coherent, central system for integrating arts in the curriculum and state-mandated arts education will be minimal – if and when implemented. Nonprofit arts groups in King and Pierce Counties offer an impressive range of arts education programs in the public schools but they are not provided uniformly nor sufficiently linked to curriculum. We felt we owed it to the children in our community and to our arts-education-interested donors to determine whether our conclusion is correct and, if so, what, if anything, might ArtsFund be positioned uniquely to do to help improve the situation.

Fortunately, our interest in finding answers was shared by The Clowes Fund, Inc., to whom we are very grateful for the funding that made the research possible. We are also grateful to Christine Goodheart whose good thinking, careful process and relationship-building style added significant value to the report. ArtsFund would also like to thank the many people with whom Christine met and consulted. We sincerely hope this document leads to activities that help provide our community's young people with the integrated, thoughtfully conceived and delivered arts education they need to lead healthy, productive lives and to develop competitive skills.

James F. Tune, ArtsFund President and CEO

The Clowes Fund

The Clowes Fund is a family foundation established in 1952, in Indianapolis, Indiana; which makes grants in Indianapolis; Seattle, Washington; and northern New England to enhance the common good in a number of ways, including fostering creativity and the growth of knowledge. Our priority in Seattle is to support arts education, particularly music education. Accordingly, we were pleased to be able to support this research.

Alexander W. Clowes, M.D., President, The Clowes Fund, Inc.

Executive Summary

Recommendations

Strengthening Collaborations between Arts Organizations and Schools in the Puget Sound Region

1. Arts organizations need to work harder to address the needs of schools using strategies such as the strategic identification of school partners, conducting needs assessments, review of school plans and collaborative planning on all levels.
2. Schools and school districts should invest in collaborations with arts organizations by providing support such as funding and release time for teacher planning.
3. Funders should provide multi-year funding for school-arts organizations collaborations and rethink what counts as success, moving away from success based on levels of participation.
4. Arts organizations should consider collaborating with other organizations pursuing similar work in key areas such as professional development and provision of educational materials.
5. The community should develop ways to support technical assistance to arts organizations, especially in critical areas like understanding work within schools structures, assessment and collaborative program design.
6. Schools and arts organizations should assess and report impact broadly.

Possible Roles for ArtsFund

1. Support funders in building a common understanding of best practices.
2. Fund the creation of an arts education directory for use by K-12 schools in print and on-line.
3. Given the relative strength of K-12 music education programs in the Puget Sound and the student musicians they train, create a program that funds professional musicians to work on an ongoing basis with student musicians.
4. Create a program that funds arts organizations to work with family and community members in schools in collaboration with PTAs.

Research Questions

What strategies would strengthen the relationship between arts organizations and K-12 schools in support of student learning? What role could ArtsFund play?

Methodology

- An online survey was administered to 70 arts organizations in King and Pierce Counties who are ArtsFund grantees. 52 organizations completed this survey, 7 responded that they do no work with K-12 schools. 11 organizations did not respond.
- Follow-up meetings of arts organizations' education leaders were convened in King and Pierce Counties to probe more deeply into survey results.
- Focus groups and interviews were conducted with arts education leaders, district arts coordinators, principals, teachers and funders who fund arts organizations to work with K-12 schools.

- National program models were documented.
- Past local studies on the topic were reviewed.

Findings and Conclusions

Scope and Impact

Arts organizations in this sample reported on 102 programs that are serving large numbers of schools (2,493), teachers (10,132) and students (312, 851), although it should be noted that these numbers do not represent discrete schools, teachers and schools due to overlaps in programs working with the same constituents. They report their work has grown more than 20 percent over the last 3 years. 60 percent of programs are one-time only exposures for students, while only 16 percent of programs last more than 6 months with the same students. 60 percent of organizations include planning with teachers in their program design but only 30 percent of partnerships engage family and community members beyond performances for them. As is often the case, assessment practices are weaker than instructional practices. Just 28 percent of programs develop an evaluation plan with partner schools.

Arts Organizations' Support for Education Activities

Although 84 percent of arts organizations report their programs are perceived as central to their organization's missions, budget allocations do not support this claim. Only 4 percent of the total of all organization budgets is devoted to work with K-12 schools.

Challenges and Priorities

Organizations report the main challenges they face in this work as finding adequate funding; working within the structure of schools; program design that balances depth and breadth; and retaining skilled teaching artists.

Different Expectations: Arts Organizations and Schools

There is a disconnect between the expectations and priorities of arts organizations and the stated priorities of schools. For schools, multi-year collaboration is an absolute requirement for their commitment to work with arts organizations. They state that they cannot commit time and resources to this work unless they can count on its sustainability. For arts organizations multi-year collaboration is a desire, but seems difficult to carry out.

Schools want arts organizations to come to them and ask what they need. Arts organizations often design and deliver programs to schools without intensive co-planning. Finally, no arts organizations report working with principals as a feature of their collaboration but schools say this is critical.

Need for a Systematic Approach

Everyone who participated in the research project agreed that there is no system by which arts organizations and schools are matched. Nor are there any agreed upon standards of excellence or criteria for success. There is also lack of a systematic, community-wide approach to funding.

Building on the Success of School Music Programs

Given the relative strength of K-12 music education programs in the Puget Sound training student musicians, there is a missed opportunity to link professional musicians to student musicians. There are remarkable professional music organizations and musicians in the Puget Sound and most schools do have music instruction and ensembles. But up to now, there has not been a way to link these two arenas beyond modest examples.

Overlooked Sources of Expertise

There are a number of arts education organizations in the Puget Sound Region that are perceived by educators and school administrators as critical to the development of arts education practice such as ArtsEdWashington, ArtsCorps and Arts Impact. However, producing, presenting and exhibiting arts organizations who have K-12 education as a part of their mission do not seem to view them as sources for information and expertise to help improve their own practice.

Reaching Beyond the Schools

Schools view parent involvement as critical to their success and see the arts as a natural way to further engage parents in the life of the school. However, arts organizations do not commonly work with families and community members as a part of their arts education partnerships.

Introduction

ArtsFund demonstrates its strong interest in, and commitment to, increasing the quality and distribution of arts education by supporting the work of arts organizations with K-12 public schools. This research project was designed to document the current state of arts education programs and partnerships in King and Pierce Counties between producing and presenting arts organizations and K-12 schools, to identify strategies that would strengthen the relationship between arts organizations and schools in support of student learning, and to identify potential roles for ArtsFund in strengthening this work.

For the purposes of this study, the term “arts organization” refers to producing, presenting and exhibiting organizations that provide direct delivery of arts education programs. These can be distinguished from “arts education organizations” that provide technical support, training, guidance, and other services to strengthen the arts in schools. Because of the specific focus on collaborations between arts organizations and K-12 schools, this research does not represent the full landscape of community arts education in King and Pierce Counties. Independent teaching artists, parent volunteers and non-presenting art education organizations such as Arts Corps, Art Impact, Powerful Schools and ArtsEdWashington contribute to community arts involvement in the schools.

Methodology

Research Question

What strategies would strengthen the relationship between arts organizations and K-12 schools in support of student learning? What role could ArtsFund play?

To answer these questions the following methods were employed:

The seventy arts organizations in King and Pierce Counties who are ArtsFund grantees were invited to take an online survey about their education programs and partnerships with K-12 schools. Fifty-two of these organizations filled out the survey. Seven organizations responded that they did no programs with K-12 schools. Eleven organizations did not respond.

To probe more deeply into the responses to the survey, gatherings of arts organization education leaders were convened in King and Pierce Counties. Participants responded to a series of questions about the needs and interests of arts organizations with respect to collaboration with K-12 schools.

In order to get the perspective of educators in King and Pierce Counties, a series of focus groups and interviews were conducted with:

- The arts education leader in the Office of the Superintendent of Public Instruction
- Leaders of the major arts education organizations: ArtsEdWashington, Arts Corps and Arts Impact
- District arts coordinators
- Principals and teachers convened by ArtsEdWashington

- Arts specialist teachers convened by Seattle Public Schools

To get the perspective of the funding community, a series of interviews were conducted with those who fund arts organizations to work with K-12 schools.

Finally, to establish the context for this study, national program models designed to strengthen partnerships between K-12 schools and arts organizations were documented and past local studies on the topic were reviewed.

Context for the Study

Local

Four research projects recently carried out within the community can inform the questions asked in this project:

Washington State Arts Commission's Arts Education Research Initiative

The Washington State Arts Commission is surveying principals statewide. The purpose of this survey is to gather data on arts education in K-12 public schools across the state, and to use this data to strengthen opportunities for student learning in the arts. This is part of the second statewide study of arts education led by the Washington State Arts Commission. A report will be released in the late spring of 2009. The first study was completed in 2005, and the results are available at

<http://www.arts.wa.gov/education/aeri.shtml>

Seattle Public Schools Survey of District Arts Activity

The arts leaders in Seattle Public Schools administered a survey in Fall 2008 to all principals. The information gathered will be used to shape strategies to create equity in arts access and education for all students. A report will be available in April 2009.

ArtEdWashington Arts Curricula Bank Survey

In early 2008, Washington Education Association (WEA) members across Washington State were invited to take an online survey about the current use of arts resources and about the development of an Arts Curricula Bank website. The Art Curricula Bank would serve as a central repository for high quality dance, music, theater, and visual art curricula that are aligned with state arts standards and help teachers integrate the arts into their everyday instruction. Members who are certificated staff with primarily teaching responsibilities received the survey and 3577 people responded. A report will be available in spring 2009.

Survey of Arts Organizations' Education Programs in Seattle

The Seattle Mayor's Office of Arts & Cultural Affairs conducted a survey of arts education programs done by cultural organizations in 2004-2005. One-hundred-twenty-one organizations and individual artists responded to the survey. No formal report was written but data is available for review.

For a more detailed description of the findings of this research, please see Appendix 1.

National

A number of projects around the country can inform the creation of strategies to strengthen relationships between arts organizations and K-12 schools. Most of these projects were designed based on careful research and have generated their own research on student and teacher learning.

Big Thought, Dallas, TX

<http://www.bigthought.org>

One of their programs focuses specifically on linking arts organizations to schools: Dallas ArtsPartners. This is a community collaboration between the Dallas Independent School District (DISD), the City of Dallas Office of Cultural Affairs, and more than 60 professional arts and cultural organizations. The estimated 15,000 programs provided by cultural partners each year include in-school performances, field trip performances, artist residencies, master classes, workshops, and guided tours, and incorporate dozens of arts and cultural disciplines.

They also provide a tiered professional development program that employs multiple training sessions and educational materials.

The Center for Arts Education, New York, NY

<http://www.cae-nyc.org>

The Center for Arts Education identifies, funds, and supports exemplary partnerships and programs that demonstrate how the arts contribute to learning and student achievement. The Partnership Grant Program supports schools in partnership with arts organizations, cultural institutions, community-based organizations and colleges/universities to develop arts education programs that promote student achievement and school improvement. The Parents As Arts Partners grant program has funded innovative programs for New York City public schools, allowing them to work in partnership with both nationally renowned and locally focused cultural organizations to engage parents and families in school arts activities.

Chicago Arts Partnerships in Education, Chicago, IL

<http://www.capeweb.org>

CAPE's primary strategy for developing new understandings of school improvement through the arts is through long-term partnerships between teachers and artists/arts organizations. They maintain a network of veteran partnerships that provides mutual support and professional development in action research methods and run an introductory program to bring its methodology and philosophy of arts integration, artist/teacher collaboration, documentation and research strategies to new partnering schools and artists and arts organizations.

Empire State Partnerships, New York State

<http://www.espartsed.org>

Launched in 1996, the Empire State Partnerships unites the New York State Education Department's strategic plan to raise standards for all students with the New York State Council on the Arts' long-standing goal of integrating and reinstating the arts into the state's classrooms on a permanent basis.

They provide multi-year funding, support for schools and their partner organizations to disseminate their practice to others, professional development, Regional Learning Networks for school year work sharing and professional development and assistance with documentation of student work and with assessment and evaluation.

The Kennedy Center for the Performing Arts, National

<http://www.kennedycenter.org>

The Partners in Education program of the John F. Kennedy Center for the Performing Arts is designed to assist arts and cultural organizations throughout the nation develop and/or expand educational partnerships with their local school systems. Partnership teams consist of representatives of arts organizations and representatives of the upper administration of a neighboring school district. Together, they engage in a series of professional development, planning and program activities.

Arts for All, Los Angeles, CA

<http://lacountyarts.org/artseducation.html>

There are two major strategies being employed to further connect schools and arts organizations. *LAArtsEd.org* is Los Angeles County's interactive website centralizing access to quality, vetted, K-12 arts education programs, and the *Arts for All* Residency Program helps school districts establish a K-12 residency program placing artists directly in the classroom to support student learning in the arts. *Arts for All* is supported by the Pooled Fund, which supports technical assistance training and key components of districts' plans.

For a more detailed description of these projects, please see Appendix 2.

Findings

Online Survey

A teacher affects eternity; he can never tell where his influence stops.

- Hans Hofmann

To be an artist is to believe in life.

- Henry S. Moore

The 70 arts organizations in King and Pierce Counties that are ArtsFund grantees were invited to take an online survey about their education programs and partnerships with K-12 schools. Fifty-two of these organizations filled out the survey. Seven organizations responded that they did no programs with K-12 schools. Eleven organizations did not respond. This survey focused only on educational activities conducted with K-12 public schools during school hours. All questions referred to the 2007-08 school year. The survey questions can be found in Appendix 3.

The first set of questions was designed to gauge the level of support for arts education within arts organizations. The survey asked for the name and contact information for the education leader (in most cases the person who filled out the survey).

Institutional support

Most of the organizations responding had dedicated education staff. In total there are:

- 89 full-time educators working in these arts organizations
- 98 part-time educators working in these arts organizations
- 942 teaching artists working in these arts organizations (many artists work for more than one organization, so this number does not represent unique individuals)

Support for education programs within arts organizations can vary. Two indicators of internal support are the involvement of the board and of educators from the community. In this sample:

- 47 percent convene a board committee on education programs
- 49 percent convene an educator advisory committee
- 84 percent report education programs are perceived internally as central to their organization's mission

Programs and Assessment

Organizations were then asked to answer a set of questions about their three most significant education programs that exemplify working in partnership with schools. In this survey, "arts education

partnership" was defined as work between arts organizations and schools which is collaboratively planned, carried out and assessed and is long-term and intensive.

In total, 102 programs were identified as meeting these criteria and being described by respondents. A complete listing of these programs can be found in Appendix 4. Together, these programs serve 2,493 schools, 312,851 students and 10,132 teachers although it should be noted that these numbers do not represent discrete schools, teachers and schools due to overlaps in programs working with the same constituents. A total of 7,842 hours of planning with teachers was carried out and contact hours with students totaled 88,858 across all programs. Survey respondents report that, on average, these programs have grown by 20 percent over the last 3 years.

Only 13 percent of respondents reported ever using an outside evaluator to assess the impact of an education program. 31 percent have an evaluation report available that shows the impact of the program.

Motivations, Challenges and Future Plans

Three open-ended questions were posed in the survey. Below is a summary of some of the categories of response with example responses drawn from the surveys.

Why does your organization do this work?

Below are the major categories of response along with examples of each kind of response:

Access: Many respondents talked about expanding access to arts experiences, especially for underserved populations as one of their primary goals. They view their programs as contributing to a more just society in which all students can have meaningful experiences with works of art.

“There is a recognized and persistent need for access to arts learning opportunities for students of all ages and backgrounds. The gap in services for our city’s most at risk youth is a call to action for the UW World Series.”

Engaging hard to reach learners: A number of organizations talked about the power of the arts to engage learners who would not ordinarily engage well in educational settings. Research on arts learning backs this up. The arts are a pathway to learning for students who can be hard to engage in other ways.

“EMP/SFM invests in school and teacher programs to reach those students who would otherwise be lost in the traditional school system and provide them with alternative options in the creative arena.”

Preparing the next generation: Organizations view themselves as creating the next generation of artists and audiences.

“ACT is committed to creating the next generation of theatre artists, theatre patrons and lovers of live performance.”

Developing capacities: Respondents recognized that the arts could assist students in developing a range of capacities such as critical thinking, teamwork and creativity.

“We believe that theatrical experiences are an invaluable way to teach teamwork; responsibility; self-confidence; basic human empathy and understanding; creativity; and adaptability to their ever changing environment.”

Promoting teacher growth: A few respondents noted the power of the arts to expand and improve teaching practice and talked about educating and supporting teachers as one of their primary motivations.

“Teachers as Scholars believes that to educate our next generation of leaders and citizens we must support their educators.”

It is interesting to note that several commonly cited motivations for arts education programming were not a part of these responses. (For more on this, see *Critical Links: Learning in the Arts and Student Academic and Social Development (2002)*, edited by Richard Deasey, published by the Arts Education Partnership and available at aep-arts.org). No responding organization talked about supporting learning in non-arts curriculum areas or working with a school to assist the school in meeting their overall education goals. Connecting to principals and other school leaders was not mentioned nor did an organization discuss engaging families and community members through the schools.

What are the main challenges your organization faces in this work?

When reviewing all of the responses, three central challenges stand out:

Funding: Many organizations report that schools can pay little or nothing for these programs, so they feel they must offer them for free or at little cost. When schools can pay a portion of the costs, this money often comes from the PTA and not from a more stable source, such as a line item in the school or district budget. They also note that it is difficult to fund multi-year arts education and so it is difficult to build multi-year programs. Organizations report increased competition for arts education funding dollars due to the proliferation of these kinds of programs. Finally, when arts organizations are funded to work with schools, it is often on the condition that they work in “underserved” schools. But because there is no systematic approach to the distribution of this work, multiple organizations can find themselves working in the same school.

“When the TSO started Simply Symphonic 12 years ago, it was one of only a few arts education programs offered in the area. Today, nearly every performing arts organization offers its own program, resulting in increased competition for funding. In addition, funders today are often

attracted to new programs; as a result, Simply Symphonic’s very success and longevity is in some ways a liability.”

“There is even less financial support from schools and districts that typically use the few professional development dollars they have for in-services focused on mandated curricula and pedagogical practices.”

Working within the structure of schools: Organizations describe a number of issues related to working with schools including uncertainty about how to communicate with teachers and school leaders; scheduling difficulties and lack of teacher availability for planning and professional development. But the most cited challenge is the strict adherence to standards and testing requirements, which leaves little time for collaborative work in the arts.

“Communication with the schools is difficult. We tend to work at schools where a particular teacher knows our work.”

“Notably, schools are growing more strictly adherent to standards and curriculum making it sometimes difficult to justify partnerships with arts organizations.”

Program development: When developing programs, organizations report that it is difficult to find a balance between breadth and depth. Program assessment is another challenge reported, as is the ability to find and retain highly qualified teaching artists.

“We need a variety of skilled teaching artists from a variety of disciplines. Whenever possible, we like to have artists from the ethnic communities with whom we are working.”

“We struggle with finding the balance between depth and breadth with our school partners. We have limited financial resources and trying to figure out where to put our resources is an ongoing struggle.”

What are your education program development priorities over the next 3 years?

The most commonly named priorities include:

- Strengthen our pool of teaching artists
- Increase program participation
- Expand teacher professional development
- Strengthen assessment and evaluation
- Develop long term partnership

“We want to develop in-depth school partnerships - work in-depth with a few schools and develop a multiple visit program.”

Two organizations discussed their desire to develop their capacity to work with students with special needs.

“We want to develop a residency program that will teach social skills through the use of Shakespeare's texts to the autistic and Asperger's Syndrome populations in the schools.”

Several organizations talked about the need to coordinate with other arts organizations in a more systemic approach.

“At the Tacoma Symphony Orchestra’s suggestion, a group of arts organizations and arts educators is currently meeting regularly to discuss the topic of arts education in Pierce County and the surrounding area. The Greater Tacoma Community Foundation is facilitating these meetings. The purpose is to survey the educational offerings of all the area arts organizations, learn from educators what their changing needs are, and explore whether or not there are opportunities for collaboration and consolidation of programs.”

Nature of Collaborations with Schools

A major goal of the survey was to determine the most common design elements in education programs. Below is an overview of responses:

Work with schools

Forty-three organizations report working with 2,254 schools in King and Pierce Counties during the 2007-2008 school year. 60 percent of these contacts with schools were one-time-only contacts. 16 percent of contacts with specific schools lasted for more than 6 months of the school year.

- 6-10 months: 378
- 3-5 months: 165
- 1-2 months: 109
- 1 month: 133
- 1 week: 110
- Only once: 1359
- Total number of schools: 2254

Given that educators overwhelmingly stated a preference for long-term work in interviews and focus groups the proportion of contact with schools of such short duration may not be advisable.

Curriculum Integration

As the results below show, arts organizations are making an effort to connect their program to the curriculum of the schools, although this was not stated by any organization as a priority in the motivation section of the survey. In the survey text, “curriculum integration” was defined as “planned to link explicitly with instruction in the arts and/or other subject areas already ongoing at the school”.

When asked to what degree their programs are connected to school curricula, forty-four organizations reported:

- Highly: 8 percent
- Very: 33 percent
- Moderately: 17 percent
- Somewhat: 19 percent
- Not at all: 4 percent

Planning

Here are the results from the thirty-seven organizations that reported their planning activities:

- Needs assessment: 54 percent
- Steering committee for the partnership: 40 percent
- Long-range program planning with educators for a particular school partnership: 48 percent
- Regular instructional planning sessions with educators: 64 percent

National models of best practice (see Appendix 2) have demonstrated that instructional planning is a necessity for successful work between arts organizations and schools. Serving more students at the expense of such planning can result in instruction and programs that miss their mark in terms of learning outcomes. With only 64 percent of programs reported including planning in their design, there is room for improvement. In addition, less than 50 percent of collaborations incorporate some of the long term planning strategies known to make for long-term success.

Instruction

Forty-four organizations detailed their instructional activities with schools. The results are as follows:

- School day instruction provided by teaching artists or education department staff: 77 percent
- In-school performances or exhibitions: 61 percent
- Field trips to your arts organization: 81 percent
- Printed educational materials: 88 percent
- Educational media for students: 36 percent
- Manipulative educational materials: (real objects to handle and use) 50 percent
- Distance learning for students: 2 percent
- Lesson plans: 75 percent

It is very encouraging that so many organizations (77 percent) have developed a corps of teaching artists and link them to schools, often to expand learning in relation to a specific performance or exhibit. This moves beyond the field trip model and begins to address more in-depth, experiential learning in the arts.

Professional Development

Organizations were asked to identify the kinds of professional development they offered for teachers.

Thirty-seven organizations responded as follows

- Consultations (advising teachers on their lesson planning): 48 percent
- Coaching teachers based on observations of their teaching: 29 percent
- Teachers co-teaching with artists: 56 percent
- Printed or web resources for teachers: 67 percent
- Teacher education programs held during the summer: 27 percent
- Teacher education programs held during the school year: 62 percent
- Distance learning for teachers: 2 percent

Two methods of teacher professional development used widely in other communities, intensive summer institutes and teacher coaching, are used by only a quarter of respondents to this question. These methods hold great promise and have had a major impact in some of the projects profiled in Appendix 2.

Family and Community Involvement

Organizations were asked to report on the ways they work with family and community members in their school partnerships. Thirty-nine organizations answered these questions as follows:

- Parent/child workshops: 28 percent
- Exhibitions or performances for families and the community: 97 percent
- Parents involved in planning the partnership: 30 percent
- Training for docents or parent volunteers: 35 percent

For the most part, families are being invited to final performances and exhibitions. Less than a third of programs engage families in the instructional process or involve them in planning, activities that could result in deeper family engagement in the school.

Assessment and Evaluation

Thirty-nine organizations shared their assessment and evaluation practices. Assessment and evaluation are distinct, but related. Assessment measures student learning and program evaluation measures to what extent the program was effective in meeting stated goals.

- Develop an evaluation plan with the school: 28 percent
- Collect student work: 43 percent
- Exhibit or present student work: 66 percent
- Administer questionnaires to educators: 84 percent
- Administer questionnaires to parents: 28 percent
- Conduct classroom-based assessments: 56 percent

Questionnaires completed by educators are the primary means of assessment. These kinds of questionnaires often determine satisfaction but do not paint a picture of student learning. It is promising

to note that 56 percent of respondents are using classroom-based assessments tied to instruction. However, only 26 percent of organizations link these and other forms of assessment in an overall evaluation plan jointly developed with school partners.

Communications

Thirty-two organizations responded to a question about ways they communicate their work within the school community

- Present to the PTA: 40 percent
- Place articles in school district and community press: 65 percent
- Develop materials for a website: 28 percent
- Pod-casts 15 percent

Answers to this question suggest that collaborations do not have comprehensive communication plans with school partners.

Funding

Budget

The survey asked arts organizations to report their overall budget, their budget for education programs with K-12 schools and the revenue to the organizations from education programs with K-12 schools. It is striking to note that the total organization budget for the thirty-eight organizations providing this information is \$182,471,000 while the total of all education budgets for work with K-12 schools is just \$7,359,000. This means that just 4 percent of the total organizations' budget is spent on education activities with public schools. This seems to contradict the fact that 84 percent of organizations reported that programs for K-12 schools are highly or very central to their overall mission. Please note, however, that work with K-12 schools is often only a part of an organization's overall offerings in education. Budgets for out-of-school time programs and adult education programs were not requested by this survey. And, as will be pointed out throughout this report, there is little funding to support long-term work with K-12 schools.

Also of interest is the fact that school fees covered 27 percent of the cost of these education programs, far less than would be ideal but far more than the typically reported perception that schools spend no money on education programs from arts organizations.

Sources

Organizations undertook the following activities to raise funds:

- Write grants: 70 percent
- Hold fund raising events: 31 percent
- Request money from PTA: 27 percent
- Ask parents to contribute directly 12 percent

Funders

Thirty-six organizations report sources of funding

- ArtsFund: 50 percent
- PONCHO: 47 percent
- National Endowment for the Arts: 33 percent
- Washington State Arts Commission: 44 percent
- County or City Arts Commission: 52 percent
- Corporations: 66 percent
- Other local foundations: 83 percent
- Other national foundations: 36 percent
- Individual gifts: 80 percent

Arts organizations in the Puget Sound region could benefit from building a closer relationship with national foundations and federal funding programs. This may best be done by working in collaboration.

Support Needed

Forty-five organizations identified the support that they need to strengthen their programs and partnerships with K-12 schools.

- Long term program planning: 51 percent
- Strategies for assessing schools' readiness to engage in an arts education partnership: 37 percent
- Information on school policies, curriculum: 51 percent
- Program assessment and evaluation: 51 percent
- Ideas for family and community involvement: 42 percent
- Use of technology in education programs: 24 percent
- Centralized teaching artist training: 26 percent
- Info- program models in other communities: 40 percent
- Models-teacher professional development: 28 percent
- Marketing and communication: 71 percent
- Forums for sharing with colleagues in other organizations: 33 percent
- Assistance with fund raising: 35 percent
- Increased funding: 82 percent

The community could benefit from a more comprehensive system of support for collaborations between schools and arts organizations. As shown above arts organizations need assistance with areas of work such as communication, program planning and understanding school culture.

Summary of Results from Arts Education Summits

Every child is an artist. The problem is how to remain an artist once we grow up.

- Pablo Picasso

As a follow up to the on-line survey, gatherings of educators from cultural institutions were held in King and Pierce Counties. The participant list and agenda can be found in Appendix 5. The following questions were used to probe more deeply into the needs and interests of arts organizations with respect to collaboration with K-12 schools.

1. What aspects of your collaborations with schools are working well?
2. What aspects of your collaborations with schools are not working well?
3. List the top five supports you need to be more effective in your work.
4. Where in the community are these supports currently provided?
5. What role could ArtsFund play in improving this work?

What is working?

Participants reported that their programs had enthusiastic participation from classroom teachers and from students. They felt they were successful in creating programs that prepared students for the performances and exhibitions they will see and in creating professional development for teachers offered before student workshops. For the most part they reported being able to hire high quality teaching artists. They find that their programs spread by word of mouth and they are able to provide work free of charge.

What is not working well?

Arts organizations pointed out that there are no mechanisms for them to share information with one another. This is one of the reasons there are inequities in distribution of services, resulting in unequal access for schools and students.

Organizations are frustrated by their inability to make long term plans because of unpredictable funding and changing conditions in schools.

They also were challenged to schedule the needed pre-planning with teachers, to assess school readiness to work collaboratively and to building the necessary relationships at all levels with districts, schools, teachers, parents, and students.

Top five supports arts organizations need to be more effective in their work

In small groups, participants listed the supports they need. The results of their work were posted and everyone was given 3 dots to put next to the items most important to them. These were the results of this prioritization process:

1. More funding which is consistent and supports multi-year work with schools (all)
2. District support for arts organizations (including financial contributions, consultations about school selection, assessment, grant writing, program development, etc.) (16)
3. Mechanisms for sharing information among cultural institutions (including meetings, study groups, a newsletter, etc.) (12)
4. Clearly identified on-site liaison in both the school and district (11)
5. Arts partners guidebook/manual available in print and on the web administered by a person who can help guide users through the information (10)
Resources and health benefits for teaching artists to stop turn over (10)
Comprehensive, community-wide vision for the arts/arts education (10)

Where in the community are these supports currently provided?

Very few of these supports and other supports mentioned less frequently are in place in the Puget Sound Region. Participants noted that the new positions in Seattle Public Schools and distinct coordinators in some other school districts do support arts organizations to connect with the schools and serve as a liaison. But multi-year funding, mechanisms for sharing among organizations and a guidebook/website do not exist.

What role could ArtsFund play in improving this work?

Here are the most frequently suggested roles:

- Direct additional support for multi-year collaborations between schools and arts organizations (10)
- Bring arts organizations together to share resources and programs and to learn from one another (6)
- Fund teaching artist training, benefits and certification (5)
- Create an on-line clearinghouse of arts organization education programs with contact info, program descriptions, calendar and guidelines for schools (5)
- Provide professional development for cultural organizations: how to work with schools, what are good educational practices, how to write grants, and, most importantly, how to carry out an assessment (4)
- Fund a czar – a resource person who can give guidance, establish a standard of quality, share information about assessment, facilitate communication, and oversee the development of an on-line resource guide (3)
- Hire an arts education consultant to observe work in the schools and make recommendations on funding. Do not base funding on paper applications, interview or committee decision. (3)

Summary of Results from Interviews and Focus Groups with Educators

Work in the arts is not only a way of creating performances and products; it is a way of creating our lives.

- Elliot Eisner

The following educators were interviewed for this study. For a complete list of focus group attendees and interviewees, as well as questions used to guide these interviews and focus groups, see Appendix 6.

- The arts education leader in the Office of the Superintendent of Public Instruction
- Leaders of the major arts education organizations: ArtsEdWashington, ArtsCorps and Arts Impact
- District arts coordinators
- Principals and teachers convened by ArtsEdWashington
- Arts specialist teachers convened by Seattle Public Schools

Role of arts organizations in K-12 schools

Current: Educators most frequently cite field trips as the major contribution arts organizations make to schools. Sometimes all students on a particular grade level go on the same field trip, but rarely is the field trip linked to an existing area of the school curricula. Some educators talked about the provision of study guides and lessons plans to help prepare students for field trips as a valuable offering. Very few educators I talked with had multi-year, co-planned partnerships with arts organizations. Some educators had been engaged in work like that in the past, but it became impossible to sustain it financially.

Desired: Almost unanimously educators said that they wanted long-term relationships with arts organizations that they could build in to their overall educational program. One music specialist stated:

“Long-term work is a must – we are not interested otherwise. Most groups just come in for a few days. It takes 3-5 years minimum to get teacher commitment and parent buy-in.”

Principals in one focus group detailed the kind of collaboration with arts organizations schools are looking for:

- They are in a school long term
- They work in the context of the school’s overall arts plan if they have one
- We build a relationship with them as an organization and with individuals in the organization
- We can tap in to their expertise in both formal and informal ways
- Artists act as mentors for teachers
- They connect their work to the Essential Academic Learning Requirements
- They listen to our needs and co-plan a program
- They carry out pre-planning with teachers and work with us on assessing learning

Obstacles to higher quality and deeper partnerships between K-12 schools and arts organizations

Many participants noted that there is **no systemic way collaborations are formed**. It most often happens through contacts between individuals or, as one principal in a focus group put it, “Things fall from the sky – I am not even sure how we get them.” One group of educators developed the following list of what they DON’T want:

- We don’t want people to come in and simply entertain. We don’t want demonstrators; we want hands on work with our students.
- We don’t want arts organizations supplanting music teachers
- We don’t want single interaction programs. Organizations should adopt a school and work over time so that there is a real relationship.
- We don’t want to buy pre-designed programs; we want to design them with arts organizations.
- We don’t want multiple organizations working in the same school

In general, educators felt that **arts organizations are not seeking input** from schools as they design their programs and are not asking schools what they need. One principal said:

“I am the principal leader for the arts in my district and I have never been called upon to speak with any group of arts organizations or even to act as an advisor to an organization. How do they inform themselves about what schools need?”

Educators also recognized that work in **the arts is not seen as a central part of schooling**. One principal noted that:

“There is no place in my continuous improvement plan for the arts and the arts are not included in any school improvement template I have seen.”

Many educators said that there was **no central source of information** where they could find out what organizations were interested in working with schools and learn about the programs they offer.

All educators identified time and money as major obstacles. They talked about the difficulty of finding time to write grants and the lack of money to include as matching funds within grant applications.

Improving the quality and quantity of this work

Educators had many suggestions for improving work in arts education with cultural organizations. The most frequently mentioned suggestion for improvement was the development of **long-term partnerships**.

“Teachers and parents need to know that an organization will be there over time. Arts organizations need to be in the school over time in order to see the learning. One time or two times won’t do it...they will never be central to the school.”

Educators suggested that arts organizations join together to focus on **teacher development** so that teachers build the capacity to integrate the arts into their teaching. One educator noted the value of artists as mentors to teachers. Another discussed the importance of arts organizations collaborating to create systemic professional development. Several educators mentioned the need to work with higher education institutions on teacher preparation programs.

“As teaching staff has gotten younger, they have no interest or experience in the arts...they are a skipped generation. Creativity has been sucked out of teacher preparation programs. They are the products of a generation that grew up without arts education.”

Educators caution that we should not ignore **organizations critical to the arts education infrastructure** in the Puget Sound Region. These groups are developing ways the arts can be more deeply connected to the life of schools and do and can play a role in supporting arts organizations to work more effectively with schools.

- *ArtsEd Washington* runs the Principal’s Arts Leadership Program which guides principals to develop annual school arts plans and network with like-minded schools.
- *Arts Corps* trains teaching artists and is doing a study of the impact on the infusion of arts in the school curriculum.
- *Arts Impact* does in-depth teacher training and mentoring in the arts.
- *Creativity Matters* forms coalitions and advocates for creative approaches to education.
- *Washington State Arts Commission* offers Community Consortium Grants that are a model for how to build long-term, sustained relationships between schools and arts organizations.

Schools report that **parent involvement** is essential and ask how arts organizations are helping to involve families and community members. There is huge potential here as the arts are a natural way to engage parents in the life of a school. Educators did not perceive this to be an essential feature of any arts organization’s programming.

Place **educators on the board of directors or education advisory committees** of arts organizations.

Many educators stressed the **critical role of the principal** in these partnerships.

“In the best schools, principals are leading the arts. They are focused on building their internal capacity. An arts organization must establish a relationship with the principal and work with that person closely over time.”

They also talked about the need to take a more **systemic approach**. As one principal noted:

“We need to do this as a system...we are all reinventing the wheel and duplicating one another’s efforts”

This is happening in Tacoma among a group of arts organizations convened by the Greater Tacoma Community Foundation. They are talking about ways to coordinate efforts and avoid duplication. There is also promising work being done in Seattle Public Schools with the establishment of the position of Community Arts Liaison focused specifically on supporting and strengthening collaborations between schools and community arts organizations. This position was established as an outcome of the partnership between Seattle Public Schools and the City of Seattle Mayor's Office of Arts and Cultural Affairs.

Educators made the point that arts organizations need to become conversant in education priorities and language and how the arts relate to learning. They need to be able to **place the arts in a larger educational context**. A district arts coordinator noted:

“Arts education leaders must put the arts in a larger educational context... for example, how the arts teach us that there are multiple solutions to complex problems and how the arts develop problem solving, cooperative learning, and creative thinking.”

Role of arts organizations in improving music education

When asked specifically about improving music education, the music educators talked about the importance of **offering music students the opportunity to be coached by and play alongside professional musicians**, especially in middle and high schools where music ensembles such as bands, orchestras and jazz bands are active and often playing at a relatively high level of skill. One high school orchestra director put it this way:

“My goal as orchestra director in a high school is to make excellence accessible. How can arts organizations help with this? Going to a performance is good, but it does not really create a pathway or a connection. I formed an alliance with Northwest Chamber Orchestra, maintained it for several years and could no longer sustain it. The principle musicians came in on 4 dates, 2 at the beginning of the year and 2 at the end of the year. They performed for students; students performed for them; they coached sections; and the ensemble and the students performed the same pieces. I am teaching skills in my classroom and I want my students to have contact with professional musicians. The obstacles to this happening in a sustainable way are:

- The work has to fit in the school day. Musicians have to visit my classroom when my class is being held.
- Musicians have to be paid. I budgeted \$3000/year for this project.
- This has to be money that does not take me too long to raise. It should be a line item in the school budget but it probably never will be.
- This work needs to be ongoing so that the students know and work with real artists over time. Students can play for real artists and real artists can play for them.”

It was also noted that **instruments, music supplies and sheet music are often not available**; especially in schools that serve students from economically disadvantaged communities.

When asked to describe how music organizations might work with students who were not musicians, educators suggested that they could be involved with **songwriting, composition, instrument building and the creation of small ensembles**. It was suggested that schools and music organizations work together to find out how students engage with music outside of school and build a program based on the interests they discover.

Finally, several educators noted that one of the real assets arts organizations brought to a school partnership was **giving students access to their performing venue**. One music educator discussed how significant it was to her students' learning to have an opportunity to play at professional venues such as Benaroya Hall.

Role ArtsFund could play to increase the quality and distribution of arts education partnerships in King and Pierce Counties

- Dedicating money to long term, multi year partnerships between arts organizations and schools
- Creating a resource directory of what is available...in print and on-line
- Funding partnerships between musicians and the schools...long-term relationship to help students see that music can be a life long pursuit
- Support arts organizations to make a deliberate connection with a cluster of schools who can work together and look at experiences K-12
- Support sustained teacher professional development. Arts organizations in a discipline could work together to carry out teacher training and curriculum development. For example, the museums in the region could create curricula and materials using their permanent collections. As one district coordinator pointed out:

“We need to build relationships between teachers, arts organizations and schools.... not just providing workshops, but getting the same group of people to participate over time. We need whole schools working in an ongoing way with an arts organization and with professional development at the heart of their work.”

Summary of Results from Interviews with Funders

It is the supreme art of the teacher to awaken joy in creative expression and knowledge.

- Albert Einstein

Reasons for funding arts education collaborations between schools and arts organization

Most funders talked about **providing access** to this essential form of human experience as their central motivation. They want to be sure that the arts are reaching students who might not have those experiences otherwise. Some funders discussed the impacts arts learning could have on **teacher development and school improvement**. Others discussed the fact that arts organizations are one of our community's central resources for life long learning and that students need to **learn to use these resources**.

Criteria for funding

Funders listed the following criteria for giving in this area:

- Underserved populations
- Comprehensive and sequential arts lessons
- Experiential
- Quality
- Measureable
- Collaborative

“We want to fund programs that recognize they are one piece of a whole and that fit within an overall system.”

Funding Landscape

No funders interviewed knew of a funder in the Puget Sound who has this area of giving as their central priority. Everyone felt that there is room for more effective collaboration among funders in the Puget Sound.

“Grantees report numbers served not learning outcomes. A collaborative approach to funding and outcome reporting could help everyone.”

“We should all get behind what the city is doing. Their comprehensive approach to building capacity within the school district and organizing a more systemic approach is really promising and we should organize funders to work with them.”

An exception on the state level is the Washington State Arts Commission (WSAC) arts education grants, which support collaborative partnerships; make multi-year/long-term investments; require professional development for classroom teachers and teaching artists; place an emphasis on improving assessment of arts learning; and encourage family and community engagement. Their funding program may serve as a model for a regional effort and any regional effort should be developed in collaboration with WSAC.

Funders also noted that there is untapped **advocacy potential** within the funding community to advocate for more and better art education.

Primary obstacles to higher quality and deeper partnerships between K-12 schools and arts organizations

Most funders agreed that there is not an accurate understanding of what the schools need among arts organizations and funders. In addition, funders noted that arts organizations need help coming up with a budget model that is realistic. In many cases, education programs have to be self-supporting and fee based because there is not a lot of funding to support school-arts organization collaborations.

Some funders felt that some arts organizations had not resolved the “philosophical issue of why are we doing this”: to produce ticket income or to support learning. They noted that education programs are often considered the stepchild of the organization.

Additionally, funders noted that it is hard to see how many of these arts education programs are sustainable unless they are directed at building the internal capacity of the school to do this work. This ties in to an overall problem noted by funders: Lack of recognition of how best to leverage limited resources so that arts resources are most effectively used in schools.

One funder felt strongly that the arts have been allowed to atrophy so completely from the value system of the schools that the arts community has been engaged to reinsert them into the education system. This obligation has been imposed on arts organizations and education funding has replaced core arts funding to organizations.

Improving the quality and quantity of this work

Puget Sound funders are currently collaborating to look at the effects of the recession on arts organizations. Funders felt this **collaborative model** should be used in the area of arts education. Some funders felt whole district reform in the arts must come first. School districts must organize from the inside to recognize and act on the value of arts education and build the capacity to approach arts organizations as true partners. What is needed is a **systemic plan** for the arts that lays out a process for arts organizations to connect to schools.

“Arts organizations need to recognize the value of a more systemic approach and be honest about their capacity and their ability to partner.”

“How can we work with districts that have not done a needs assessment to focus on the gaps identified?”

Funders also noted that schools do not know about resources or opportunities available from arts organizations. In turn, arts organizations do not know what other organizations are involved in the schools with whom they work. School and district leaders themselves sometimes do not know which arts organizations are working in their schools because the work is so often carried out with individual teachers. There is a lack of communication and coordination among all parties.

All funders felt that more money was needed for arts education but only if funding was **strategically applied within a systemic plan**. They recognized that teachers need training in the arts so that they know the value of this work.

All funders felt that the creation of a **pooled fund for arts education** was a good idea. Because there is no one funder who is a natural leader, this will take some collaborative planning to develop. But a **common set of funding criteria and assessment practices** would be invaluable in advancing this work

A role for ArtsFund in increasing the quality and distribution of arts education partnerships in King and Pierce Counties

These were the central recommendations from funders:

- Advocate for arts education with corporate leaders.
- Don't substitute arts education funding for creating healthy arts organizations through funding.
- Regularly step back and scan the landscape as you are doing with this study.
- Work with other organizations in the community to create a framework for schools and arts organizations to work together.
- Look at the whole system and play a specific role in that system, perhaps as one of the lead funders in the creation of a pooled fund.

Conclusions

Art is humanity's most essential, most universal language. It is not a frill, but a necessary part of communication. The quality of civilization can be measured through its music, dance, drama, architecture, visual art and literature. We must give our children knowledge and understanding of civilization's most profound works.

- Ernest Boyer

Scope and Impact

In the 102 programs reported, arts organizations are serving large numbers of schools (2493), teachers (10,132) and students (312,851) and they report their work has grown over 20 percent over the last 3 years. (Although, as noted earlier, these numbers do not represent discrete schools, teachers and schools due to overlaps in programs working with the same constituents.)

Sixty percent of programs are one-time only exposures for students, while only 16 percent of programs last more than 6 months with the same students. When asked to identify program components, planning and professional development were a part of less than 50 percent of arts education programs with K-12 schools. Parent involvement was also relatively unusual – about 30 percent of partnerships engage family and community members beyond performances for them.

As would be expected, the most common activities in collaborations are field trips (81 percent) and printed education materials to accompany these trips (88 percent). In addition, 77 percent of organizations report they include teaching artist instruction as a part of their programs.

As is often the case, assessment practices are weaker than instructional practices. Only 28 percent of organizations develop an overall program evaluation plan with their school partners. When asked to identify the kinds of assessments utilized, teacher surveys were used 88 percent of the time. 56 percent used classroom-based assessments. Other assessment strategies were used much less frequently. For example, only 28 percent administer questionnaires to parents. Reporting of arts education program impact to stakeholders is also relatively weak. Only 31 percent of programs have evaluation reports available and only 13 percent use an outside evaluator.

Arts Organizations' Support for Education Activities

Although 84 percent of organizations report their programs are perceived as central to their organization's mission, budget allocation does not support this claim. Only 4 percent of the total of all organization budgets is devoted to education. Organizations are more successful in demonstrating staff support. Almost all organizations reporting had a person in charge of education programs and each

organization had an average of 2 full-time and 2 half-time staff members. 47 percent of organizations convene a board committee to focus on education and about the same percentage invite educators from the community to advise them.

Challenges and Priorities

Organizations report the main challenges they face in this work as funding; working within the structure of schools; program design that balances depth and breadth; and retaining skilled teaching artists.

There is agreement among organizations as to these priorities for improving their programs:

- Strengthening the pool of teaching artists
- Increasing program participation
- Expanding teacher professional development
- Strengthening assessment and evaluation
- Developing long term partnerships

Arts Organizations' Needs

The top five supports needed reported in the survey are:

- Increased funding: 82 percent
- Marketing and communication: 71 percent
- Long term program planning: 51 percent
- Information on school policies, curriculum: 51 percent
- Program assessment and evaluation: 51 percent

Supports identified in the follow-up summits include:

- More funding which is consistent and allows multi-year work with schools (all)
- District support for arts organizations (16)
- Mechanisms for sharing information among cultural institutions (12)
- Clearly identified on-site liaison in both the school and district (11)
- Arts partners guidebook/manual available in print and on the web administered by a person who can help guide through the information (10)

Differences Between Arts Organizations and Schools

There is a disconnect between the programs and priorities of arts organizations and the stated priorities of schools. For schools, long-term work is an absolute requirement for their commitment to an arts organization. For arts organizations it is a desire, but seems difficult to carry out.

Schools want arts organizations to come to them and ask what they need. Collaborative planning involving school leaders and teachers is viewed as absolutely essential, as is program development related

to the central concerns of schools. Arts organizations are still, to a certain extent, in the habit of designing and delivering programs to schools without intensive co-planning.

No arts organizations report working with principals as a central feature of their collaboration but schools say that this is critical. The work of ArtsEdWashington to support principals to become the instructional leader for the arts in their schools was not mentioned by arts organizations. In fact, this work represented a huge opportunity for arts organizations to identify school partners that have the capacity to engage in serious, long-term work.

Only about 25 percent of arts groups do in-depth professional development, but building the capacity of teachers is the schools' first priority. Educators are concerned with sustainability and building the internal capacity of schools.

Building on the Success of School Music Programs

The Puget Sound Region is missing an opportunity to link professional musicians to student musicians. Not all program development has to stem from unmet needs. Sometimes important work can be done when areas of mutual strength are identified. Music is the art form that is most often taught in K-12 schools by certified arts specialists. Most middle and high schools have a band and many have an orchestra and/or other ensembles such as a jazz band or chamber ensemble. This strength means that there are a number of pre-professional musicians playing in ensembles in middle and high schools, sometimes as many as 15-20 percent of the student body. Given the relative strength of K-12 music education programs in the Puget Sound, and the remarkable professional music organizations and musicians in the Puget Sound there is a missed opportunity to link these two groups. Educators gave examples of modest efforts that have met with great success. Investment in this area could have a huge return.

Need for a Systematic Approach

Everyone who participated in this research project agreed that there is no system by which arts organizations and schools are matched. One educator called their work together "random acts of improvement". There is no systematic means in place to form, fund, communicate about and assess these collaborations. This is perhaps the greatest need that surfaced in this research.

Overlooked Sources of Expertise

There are a number of organizations in the Puget Sound Region that are perceived as critical to the development of arts education practice such as ArtsEdWashington, ArtsCorps and Arts Impact. However, arts organizations do not seem to view them as sources for information or expertise to improve their own practice. When asked in the survey to list who they turned to for assistance in improving their arts education practice, none of these organizations were mentioned.

Reaching Beyond the School

Schools view parent involvement as critical to their success and the arts as a natural way to further engage parents in the life of the school. However, arts organizations do not commonly work with families and community members as a part of their arts education partnerships.

Recommendations: Improving Collaborations between Arts Organizations and Schools in the Puget Sound Region

Where words fail, music speaks.

- Hans Christian Andersen

If I could say it in words there would be no reason to paint.

- Edward Hopper

Arts organizations need to work harder to address the needs of schools

Educators repeatedly stated that they felt programs were designed and delivered without co-planning or a real understanding of their educational priorities. Arts organizations should consider modifying their practice in some of the following ways. This may mean that they will be able to do fewer programs and serve fewer students but the impact will be greater. For example, organizations should consider:

- Seeking advice from the district arts coordinator about what schools might be best served by a particular collaboration. If there is no district arts coordinator, consulting other district leaders may prove helpful.
- Conducting a needs assessment with school partners
- Seeking guidance and input from school leaders such as the principal and assistant principal
- Planning both short term and long-term work collaboratively with teachers and parents
- Involving arts specialists in the design and execution of programs. Coordinating with arts curricula and assessment already in place in the schools.
- Relating work to overall school goals, school improvement plans and school arts plans
- Putting an emphasis on long-term work with schools. All educators who were interviewed for this study noted that, while field trips were valuable exposure experiences, their preference was for working deeply, over time, with organizations that know the school well.

Schools and school districts should invest in the infrastructure supporting collaborations with arts organizations

In many districts, support for collaboration with arts organizations is woefully lacking. Successful collaborations depend on equal commitment by both parties. Schools and districts should consider:

- Supporting the position of district arts coordinator
- Identifying a teacher leader in the arts or giving the arts specialist release time to coordinate community collaborations
- Budgeting funds at the school and district level budgets to support collaborations with arts organizations
- Giving educators release time for planning
- Including the arts in school improvement plans
- Including the arts in communications with families and the broader community

Funders should rethink what counts as success

Too often success is measured in numbers served rather than in the nature of the learning that took place. This drives project design and works against some of the best practices noted above.

Multi-year funding programs must be created for this work to have an impact on student learning and teacher growth

Educators stated over and over again that they could not devote time to creating collaborative projects with arts organizations unless they could be assured that this work would be supported over time. Arts organizations need that same kind of support to build the infrastructure necessary to carry out this work.

Arts organizations should consider collaborating with other organizations pursuing similar work

A review of programs described by arts organizations shows that a number of organizations are offering similar programs. When possible, a collaborative approach to program design would be more useful to schools. Two examples are given below:

Teacher professional development is clearly a priority for educators; however, arts organizations' efforts in this area are limited in scope. A funding program could be created to support a group of arts organizations in a particular discipline to create professional development and mentoring for teachers in that discipline or even across disciplines. The "Theater in the Classroom" Project carried out jointly by the Seattle Repertory Theatre, Book-It, Seattle Shakespeare Company and the Seattle Children's Theatre is a model for this.

Most museums in the Puget Sound area create some version of "outreach suitcases", boxes with artifacts, materials and lesson plans on a particular subject. Each museum has its own design and distribution process for these, making it difficult for teachers. For ease of use and potential cost savings, museums might consider designing, marketing, distributing and assessing the impact of these materials jointly.

Support technical assistance to arts organizations

Arts organizations clearly need assistance to improve their practice, especially in critical areas like understanding work within school structures, assessment and collaborative program design. This kind of work could be an element in an overall funding approach.

Schools and arts organizations should assess and report impact broadly

Although most collaborations do some form of assessment, in less than a third of programs reported in this study is this assessment shared in the form of a report made available to constituents. Good assessment can shape learning and help arts organizations and schools redesign programs. But it can also be used as an advocacy tool, demonstrating to a broader constituency the kinds of learning that happens in these collaborations. A collaboration among arts organizations to use the results of their assessments to communicate to the public, to say, "this is what arts learning looks like", could be a powerful advocacy tool.

Recommendations: Possible Roles for ArtsFund

Based on the research findings and trends in arts education in the Puget Sound region there are a number of possible areas of work that could be undertaken by ArtsFund that would address the challenges and align with ArtsFund's mission. The projects that seem to best fit the mission and expertise of ArtsFund are described below:

Support funders in building a common understanding of best practices:

Funders could agree to criteria and outcome measures and invest in partnerships that have at least some of the following characteristics:

- Commitment at all levels of the school and arts organization;
- Long range planning by a steering committee;
- Professional development to prepare classroom teachers to teach in and through the arts;
- Collaborative classroom projects between teachers and teaching artists from the arts organization;
- Professional arts performances and exhibitions studied as part of the curriculum;
- Family workshops;
- Adequate time and structures for program and instructional planning;
- Celebrations and displays of student work; and
- Effective assessment and evaluation.

It should be noted that the practices above cannot be fostered without a much greater commitment to fund arts education collaborations in the Puget Sound Region. It is absolutely essential that multi-year funding be made available, that levels of funding increase, and that funders begin to agree on how success is measured. ArtsFund should consider convening funders and helping to lead work that moves the funding community in this direction.

See Appendix 2 for examples of similar approaches in other communities, especially in Los Angeles and New York.

Fund the creation of an arts education directory in both print and on-line forms

This is a need that came up over and over among both education and arts organizations staff. ArtsEdWashington has already been working on a plan to create such a resource modeled on the work done on this by *Arts for All* in Los Angeles described in Appendix 2. If ArtsFund was one of the lead funders of this initiative, it could be linked to the existing *Take Part in Art* website, driving traffic to this site and potentially enticing educators looking for resources for their classroom to attend arts event in the community, broadening their own arts experience.

Linking the creation of an arts education directory to the *Take Part in Art* website could also foster parent-child arts activities. For example, if an educator identified a jazz ensemble to bring in for a student assembly, a list of community jazz events might pop up that could be printed as a flyer for students to take home to their parents, reinforcing their school learning.

Such a site could also be a place where evidence of arts learning could be presented, significant moments of learning could be profiled and student work could be exhibited.

Create a program that funds professional musicians to work on an ongoing basis with student musicians.

Music education is the one area of arts education that is still reasonably intact in schools, however, music specialists are overworked and have few resources at their disposal. Most of the music specialists I spoke with are eager to collaborate with professional music organizations, especially if these collaborations could be sustained and involved coaching for their students, the opportunity to play alongside professionals and the opportunity to play in professional venues. It would be easy to design a funding program that linked professional music organizations with music teachers and student musicians. Such a targeted funding program would be easy to assess and would bring great benefits to professional and student musicians alike.

Create a program that funds arts organizations to work with family and community members in schools in collaboration with PTAs.

Educators note that one of the most powerful areas of work with arts education partners is the creation of workshops and events for families and community members. However, only about 25 percent of arts organizations report doing significant work in this area. In addition, PTAs are often the main source of arts education funding in the schools, but it is not clear that parents themselves are directly engaged in these programs. A funding program could be created in which schools and arts organizations are given 3-year grants to create offerings for families and the community co-sponsored with the PTA. The New York City-based Center for Arts Education's *Parents as Arts Partners* program can be a model for this. See the description in Appendix 2.

Appendix 1: Related Studies: Arts Education in the Puget Sound Region

Washington State Arts Commission's Arts Education Research Initiative

Overview: The Washington State Arts Commission is surveying principals statewide. The purpose of this survey is to gather data on arts education in K-12 public schools across the state, and to use this data to strengthen opportunities for student learning in the arts. This is part of the second statewide study of arts education led by the Washington State Arts Commission. A report will be release in the late spring of 2009. The first study was completed in 2005, and the results are available at <http://www.arts.wa.gov/education/aeri.shtml>

Findings:

The following findings are excerpted from the executive summary in the 2005 report

- Examples of good arts education instruction and programs do exist, but there is a lack of institutional system support and curricula documentation. This lack of systemic support makes arts instruction in schools less resilient when withstanding inevitable changes.
- Arts education champions continue to catalyze and lead exemplary programs, but their lack of redundancy also contributes to a fragile, vulnerable local arts education system.
- Music (often band and choir), and to some degree the visual arts, are taught with relative frequency; however, overall, the arts have a hard time competing for instruction time in the high-stakes language arts and math-testing context; in many communities, the arts are still discretionary.
- Teachers are using a great variety of assessment approaches and about a third of them are using criteria-based assessments. Not surprisingly, arts staffing by discipline mirrors the frequency patterns of arts instruction across the state.
- At the district level, being able to get help with planning and arts curricula meets with only mixed success.
- Overall, there seems to be a large appetite for arts education professional development across the state.
- Despite the demands of other disciplines and high-stakes testing, particularly at the middle and high school levels, schools across the state have implemented effective and creative scheduling strategies for the arts.
- Evidence strongly suggests that arts-committed schools have consistently planned for budget line items in the arts. .
- A little more than half the principals report that their schools have improved in their abilities to deliver arts education in the last five years, although evidence from the survey and interviews suggest this change is fragile.
- The finding most pertinent to this study: With the exception of remote schools, a little over half of the schools report the use of external curricular resources for arts instruction (collaborations with cultural institutions and teaching artists).
 - Just a little over one half of the survey respondents report that their schools receive external support for arts curricula: 54.3% report yes, 45.7% report no.

- The character of this external support is varied, with the largest aggregated proportion, 66.9%, characterized by low-intensity arts episodes without teacher or curricular coordination. These activities are comprised of occasional field trips (33%) + study visits (17.4%) + artists-in-residence in the school (16.5%) who do not coordinate with the teachers in curricular-based instruction.
- 15.7%, of the principals report that their schools are supported by external arts-curricula support that was sustained and coordinated with school curricula. These activities are comprised of a semester-long arts-partnership program (2.6%) + a school-year-long arts-partnership program (2.3%) + artists in residence, with the artist planning and training with the teacher (10.8%).

Seattle Public Schools Survey of District Arts Activity

Overview: Seattle Public Schools (SPS) has identified arts education as an important aspect of fulfilling its Strategic Plan goal of "Excellence for All" under the leadership of Superintendent Dr. Maria Goodloe-Johnson and Chief Academic Officer Carla Santorno. Revitalized commitment and strategic attention to the arts has resulted in efforts to strengthen the arts in SPS through a 5-Year Arts Initiative. The Survey of District Arts Activity addresses a critical aspect of the 5-Year Initiative. It provides the first District-wide look at what is taking place in arts teaching and activities in elementary, middle, high and alternative schools since the 1970s. Over the past few decades arts education has been primarily addressed at the school or "site-based" level rather than at the District level. The Seattle Mayor's Office of Arts and Cultural Affairs provided support for the survey and AdvisArts Consulting was contracted to work with the SPS Department of Visual and Performing Arts' District Manager Carri Campbell to undertake the research.

Findings: The results of this survey have not been reported. Based on a review of the survey design, results will profile:

- The kinds of instruction in the arts provided and its distribution
- Level of staffing in the arts
- Kind of parent participation in arts programs
- Forms of arts professional development available to Seattle Public School teachers
- An overview of community resources, partnerships and collaborations including the arts organizations, nature of their work in schools, number of students served and the duration and stability of particular efforts.
- How many schools have an arts plan
- How they assess learning in the arts
- What financial resources support arts teaching and learning and the sources of those funds

A report will be available in April 2009.

ArtEdWashington Arts Curricula Bank Survey

Overview: In early 2008, Approximately 50,000 Washington Education Association (WEA) members across Washington State were invited to take an online survey about the current use of arts resources and about the development of an Arts Curricula Bank website. The Art Curricula Bank would to serve as a central repository for high quality dance, music, theater, and visual art curricula that are aligned with state arts standards and help teachers integrate the arts into their everyday instruction. Members who are certificated staff with primarily teaching responsibilities received the survey and 3577 people responded. A report will be available in spring, 2009

Findings:

This report clarifies how teachers currently include the arts in their teaching and what materials they use as sources for instructional ideas. The researchers learned:

- 20% of teachers did not include the art in their classroom teaching in any form. 15% included dance instruction, 68% included visual arts, 25% included theater and 44% included music. If they include the art, it is most likely integrated into the teaching of other subjects.
- 14% of teachers reported their district has adopted a music textbook, program or curriculum. In visual arts it was 10%, in theater 2% and in dance 1%.
- Despite lack of exposure to these kinds of resources, 68% of respondents indicate that they would be very likely or somewhat likely to use lesson plans in these art forms if they were available.
- Only 21% of teacher report that their district employs an arts specialist and 14% report their district employs a district arts supervisor.

Survey of Arts Organization Education Programs in Seattle

Overview: A survey of arts education programs done by cultural organizations conducted by the Seattle Mayors Office of Arts & Cultural Affairs in 2004-2005. 121 organizations and individual artists responded to the survey.

Findings:

No formal report was written but data is available for review. Key findings included:

- 51% of arts organizations surveyed work both in and out of school; 34% work exclusively out of school and 15% work in schools only.
- In 89 organizations there were 118 full time employees, 1129 part time employees and 1290 volunteers
- Of 61 respondents to this questions about the nature of teacher support, 80% provide curriculum guides, 57% provide professional development for teachers and 39% provide professional development for teaching artists.
- 79 respondents report the duration of programs: 20% were 1 day, 15% 1-2 weeks, 8% 1 month, 19% 2-4 months, 13% 1 school year, 6% more than 1 school year
- Of 79 respondents, 43% referred to the EALRs in their program design.

Appendix 2: National Program Models

In communities around the country, non-profit organizations have been created to support partnerships between arts organization and schools. The following organizational overviews were written based on a review of websites and program materials.

Big Thought

<http://www.bigthought.org>

2501 Oak Lawn Ave, Suite 550 LB-42

Dallas, TX 75219

214-520-0023

Giselle Antoni, President/CEO

Mission Statement

To make imagination a part of everyday learning in communities where every learner is immersed every day in opportunities to imagine, create and succeed.

Supports to strengthen the work between arts organizations and schools

Big Thought supports community partnerships, cultural integration for academic achievement, youth development and family learning by partnering with community agencies including school districts, library systems, child care centers, recreation centers and juvenile detention facilities.

One of their programs focuses specifically on linking arts organizations to schools: Dallas ArtsPartners. This is a community collaboration between the Dallas Independent School District (DISD), the City of Dallas Office of Cultural Affairs, and more than 60 professional arts and cultural organizations, of which Big Thought serves as the Managing Partner. Big Thought's responsibilities to the Dallas ArtsPartners include program design implementation, private sector fundraising, governance, and fiscal management.

Dallas ArtsPartners serves each of the 156 public elementary schools in the city, reaching a total of 101,000 children and 6,000 elementary educators. They have recently completed a three-year longitudinal study examines the impact on students, teachers, and cultural organizations. The estimated 15,000 programs provided by cultural partners each year include in-school performances, field trip performances, artist residencies, master classes, workshops, and guided tours, and incorporate dozens of arts and cultural disciplines.

Interested organizations must submit a "Request for Qualifications", and are reviewed by a committee made up of educators and arts and cultural professionals. They also provide a tiered professional development program that employs multiple training sessions and educational materials. Every elementary teacher in the school district receives these services.

The Center for Arts Education

<http://www.cae-nyc.org>

14 Penn Plaza

225 West 34th Street, Suite 1112

New York, NY 10122

Phone: 212-971-3300

Richard Kessler, Executive Director

Mission Statement

The Center for Arts Education is an independent, not-for-profit organization committed to restoring and sustaining arts education as an essential part of every child's education in the New York City public schools.

Supports to strengthen the work between arts organizations and schools

The Center for Arts Education identifies, funds, and supports exemplary partnerships and programs that demonstrate how the arts contribute to learning and student achievement.

The Partnership Grant Program supports schools in partnership with arts organizations, cultural institutions, community-based organizations and colleges/universities to develop arts education programs that promote student achievement and school improvement. With multi-year funding, educators have been able to develop sustainable arts integration practices, provide quality arts instruction for students, and utilize the arts to transform school culture.

The Parents As Arts Partners grant program has funded innovative programs for New York City public schools, allowing them to work in partnership with both nationally renowned and locally focused cultural organizations to engage parents and families in school arts activities. Through PAAP grant experiences, parents get the opportunity to become artists in a range of mediums – from mural painting to songwriting – and they learn how arts programs connect to and enhance their child's total education. Since the inception of the grant, CAE has awarded over 1200 grants to over 500 schools, totaling over \$4 million in funding.

Chicago Arts Partnerships in Education (CAPE)

<http://www.capeweb.org>

203 North Wabash Avenue, Suite 1720

Chicago, IL 60601

Phone: 312-870-6140

Amy Rasmussen, Executive Director

Mission Statement

CAPE advances the arts as a vital strategy for improving teaching and learning by increasing students' capacity for academic success, critical thinking and creativity.

Supports to strengthen the work between arts organizations and schools

CAPE's primary strategy for developing new understandings of school improvement through the arts is through long-term partnerships between teachers and artists/arts organizations.

Veteran Partnerships: CAPE's long-standing partnerships are experienced in arts integration practice, artist/teacher collaboration, and documentation of arts integrated classroom units. Teachers and artists come together periodically with CAPE throughout the school year to form a network of professional colleagues. This network provides mutual support and professional development in action research methods.

Cultivating New Partnerships: CAPE also has created an introductory program to bring its methodology and philosophy of arts integration, artist/teacher collaboration, documentation and research strategies to new partnering schools and artists and arts organizations. With Veteran CAPE partnerships acting as mentors, this project is designed to teach Chicago public school teachers, Chicago-area artists and local arts organizations to effectively collaborate and initiate new partnerships.

Empire State Partnerships

<http://www.espartsed.org>

New York State Council on the Arts

175 Varick Street,

New York, NY 10014-4604

212 627-4455

Contact: Amy Duggins Pender, Director

Mission Statement

To identify, develop, and support best practices in local cultural/educational collaborations, focused on achievement of the New York State Learning Standards, and contribute to the improvement of teaching and learning in New York schools.

Supports to strengthen the work between arts organizations and schools

Launched in 1996, the Empire State Partnerships unites the New York State Education Department's strategic plan to raise standards for all students with the New York State Council on the Arts' long-standing goal of integrating and reinstating the arts into the State's classrooms on a permanent basis.

- 1 year of planning support (up to 10K)
- Up to 5 years of support for whole schools working with arts organizations (Up to 50 K)
- Support for schools and their partner organizations to disseminate their practice to others
- Professional development during Summer Seminar
- Regional Learning Networks for school year work sharing and professional development
- Assistance with documentation of student work and with assessment and evaluation

Through funding guidelines and ongoing professional development ESP builds partnerships that have the following characteristics:

- The program clearly fits into a larger arts education plan for the school. If no plan exists, the partners articulate how they will use the project to stimulate the development of such a plan.
- The school partner contributes a significant portion of the project expenses.
- Steering committees for the partnerships are made up of diverse constituent representatives, including school and cultural organization personnel, artists, parents, outside consultants, students, and business leaders. Project teams include the teachers, artists, and administrators who will be directly involved in implementing the project after planning is complete.
- Designing, teaching, and evaluating the unit of study involves a deep collaboration between teacher(s) and teaching artist(s).
- The professional development plan is designed by the teachers, administrators, and artists who will benefit from it.
- The work plan includes sufficient time for planning, reflecting, and refining.
- Approaches to involve parents and community members are creative and substantive.

The Kennedy Center for the Performing Arts

<http://www.kennedycenter.org>

The John F. Kennedy Center for the Performing Arts

2700 F Street, NW

Washington, DC 20566

(202) 416-8806

Barbara Shepherd, Director

Mission Statement

The Partners in Education program of the John F. Kennedy Center for the Performing Arts is designed to assist arts and cultural organizations throughout the nation develop and/or expand educational partnerships with their local school systems.

Supports to strengthen the work between arts organizations and schools

Each partnership team consists of at least two members: a representative of an arts organization and a representative of the upper administration of a neighboring school district. As of 2007, 104 Partnership Teams in 46 States and the District of Columbia participate in the program.

The purpose of the partnerships is the establishment or expansion of professional development programs in the arts for all teachers. The program includes:

- a four-day Institute that examines program models and planning strategies for establishing or expanding professional development programs in the arts for all teachers;
- follow-up consultation and ongoing communication to assist partnership teams in program and partnership development;
- annual multi-day meetings and intensive seminars to assist teams in their partnership and program development;
- special access to Kennedy Center touring programs and other resources; and
- granting opportunities for conducting professional development research and creating state-based collaborative initiatives.

Arts for All

<http://lacountyarts.org/artseducation.html>

Los Angeles County Arts Commission
1055 Wilshire Blvd. Ste. 800
Los Angeles, CA 90017
(213) 202-5858
Ayanna Hudson Higgins, Director of Arts Education

Mission Statement

To create systemic change and institutionalize sequential, K-12 arts education, in Los Angeles County school districts

Supports to strengthen the work between arts organizations and schools

The Los Angeles County Arts Commission, in partnership with the Los Angeles County Office of Education, spearheaded a year long community-based strategic planning process resulting in “Arts for All: Los Angeles County Regional Blueprint for Arts Education”. The Blueprint proposes that systemic change can only occur through the commitment and involvement of every stakeholder group and identifies the steps that each stakeholder can take to create systemic change. There are two major strategies being employed to further connect schools and arts organizations

1. LAArtsEd.org is Los Angeles County's interactive website centralizing access to quality, vetted, K-12 arts education programs that support the Content Standards for California Public Schools, which include the Visual and Performing Arts Standards. LAArtsEd.org enables educators to strategically search for arts education programs by arts discipline, subject area, grade level, program type, and cultural origin. The site contains streaming video, photographs, and an electronic booking form.
2. Arts for All Residency Program helps school districts establish a K-12 residency program placing artists directly in the classroom to support student learning in the arts, based on the districts priorities for arts education. All artists and organizations are selected from www.laartsed.org, the County's searchable arts education directory, and all programs listed on the site meet the Visual and Performing Arts Standards.

Arts for All is supported by the Pooled Fund, established in 2004 with a \$500,000 gift from the Entertainment Industry Foundation (EIF) and fostered by the leadership of Sony Pictures Entertainment. The Pooled Fund, which supports technical assistance training and key components of districts' plans, has gained momentum and attracted more partners. Close to \$1.5 million has been committed, matched by \$1.5 million from participating school districts.

Appendix 3: Survey Respondents and Questions

Survey Respondents: Work with K-12 schools

ACT Theatre
ArtsWest Playhouse and Gallery
Auburn Symphony Orchestra
Bellevue Arts Museum
Book-It Repertory Theatre
Broadway Center
Early Music Guild of Seattle
Experience Music Project | Science Fiction Museum and Hall of Fame
Federal Way Symphony
Frye Art Museum
Henry Art Gallery
Intiman Theatre
Jack Straw Productions
Kirkland Arts Center
Lakewood Playhouse
Langston Hughes Performing Arts Center
Museum of Glass
Nordic Heritage Museum
Northwest Puppet Center
Pacific Northwest Ballet
Pratt Fine Arts Center
Seattle Art Museum
Seattle Arts & Lectures
Seattle Chamber Music Society
Seattle Children's Theatre
Seattle International Children's Festival
Seattle Opera
Seattle Pro Musica
Seattle Public Theater
Seattle Repertory Jazz Orchestra:
 Jazz Scholars Program
Seattle Repertory Theatre
Seattle Shakespeare Company
Seattle Symphony
Seattle Theatre Group
Seattle Youth Symphony Orchestras
Seattle International Film Festival
Spectrum Dance

Tacoma Art Museum
Tacoma Musical Playhouse
Tacoma Philharmonic
Tacoma Symphony Orchestra
Tacoma Youth Symphony Association
Taproot Theatre Company
The 5th Avenue Theatre
The Grand Cinema
Town Hall Seattle
UW World Series
Vashon Allied Arts/Vashon Artists in Schools
Village Theatre
Wing Luke Asian Museum
Wing-It Productions

Survey Respondents: Do not work with K-12 schools

Artist Trust
Kirkland Performance Center
Richard Hugo House
Seattle Choral Company
Tacoma Concert Band
Tacoma Opera
The Esoterics

Survey Questions

1. Arts organization name:

2. Education Director or educational programs leader (primary respondent)

3. Staffing

Total number of full-time educational staff

Total number of part-time educational staff

Total number of teaching artists (independent contractors)

4. Do you convene a board committee focused on educational programs?

Yes

No

5. Do you convene a Community/Educator Advisory committee?

Yes

No

6. To what degree are your education programs perceived as central to your organization's mission by your organization's leadership?

Highest

High

Moderate

Low

Least

The following questions were asked for the organizations three most intensive programs:

7. Name of program:

8. One sentence description of program:

9. Provide the information below for the program for 2007-2008, considering only services delivered during the school day to K-12 public schools in King and Pierce Counties:

Number of participating schools:

Number of years program offered:

Estimated number of students served per year:

Estimated number of teachers served per year:

Estimated number of hours planning with teachers per year:

Estimated number of contact hours with students per year:

Percent increase in program size over last 3 years (0 if none):

10. Have you used an outside evaluator for this program?

Yes

No

11. If yes: name of outside evaluator:

12. Is an evaluation report for this program available?

Yes

No

25. Why does your organization do this work?

26. What are the main challenges your organization faces in this work?

27. What are your education program development priorities over the next 3 years?

28. List the K-12 public schools in King and Pierce Counties you worked with in 2007-2008.

29. Indicate the approximate number of schools you work with for the following periods of time each year:

6-10 months

3-5 months

1-2 months

1 week-1 month

less than 1 week 5.79

Only 1 time

30. How well would you say your work in K-12 schools is integrated into the rest of the school curriculum? For this question, "integrated" is defined as planned to link explicitly with instruction in the arts and/or other subject areas already ongoing at the school.

Highly

Very

Moderately

Somewhat

Not at all

31. Which of the following activities did you conduct in your arts education programs and partnerships?

Check all that apply.

Planning:

Needs assessment

Steering committee for the partnership

Long-range program planning sessions with educators for a particular school partnership

Strengthening the Effectiveness of Collaborations Between Arts Organizations and K-12 Schools

A study commissioned by ArtsFund with funding from The Clowes Fund, Inc.

Regular instructional planning sessions with educators

32. Instruction:

School day instruction provided by teaching artists or education department staff

In-school performances or exhibitions

Field trips to your arts organization

Printed educational materials

Educational media for students (eg: DVDs)

Manipulative educational materials (eg: objects, art supplies)

Distance learning for students

Lesson plans

33. Professional Development:

Consultations (advising teachers on their lesson planning)

Coaching teachers based on observations of their teaching

Teachers co-teaching with artists

Printed or web-based resources for teachers

Teacher education programs held during the summer

Teacher education programs held during the school year

Distance learning for teachers

34. Family and Community Involvement:

Parent/child workshops

Exhibitions or performances for families and the community

Parents involved in planning the partnership

Training for docents or parent volunteers

35. Documentation and Assessment:

Develop an evaluation plan with the school

Collect student work

Exhibit or present student work

Administer questionnaires to educators

Administer questionnaires to parents

Conduct classroom-based assessments (such as pre and post tests)

36. Communications:

Present to the PTA

Place articles in school district and community press

Develop materials for a website

Pod-casts

37. Funding:

Write grants

Hold fund raising events

Request money from our PTA

Ask parents to contribute directly

38. Please add any components of your programs and partnerships that do not appear in the above lists.

39. Enter the following information in thousands of dollars. For example, "\$1,340,000" would be entered "1340".

Total organization budget:

Budget for school and teacher programs:

Revenue to your organization from school and teacher services:

40. Considering your budget for school and teacher programs, what percentage of the budget was spent on:

Staff?

Programming?

41. Please indicate which of the following sources of funding were used for your education programs for K-12 public schools in King and Pierce Counties in 2007-08. Mark all that apply.

ArtsFund

PONCHO

National Endowment for the Arts

Washington State Arts Commission

County or City Arts Commission

Corporations

Other local foundations

Other national foundations

Individual gifts

42. Please list other funders here:

43. What assistance do you need to strengthen your arts education programs and partnerships with K-12 schools? Check all that apply.

Long term program planning

Strategies for assessing whether a school is ready to engage in an arts education program or partnership

Information on school policies, curriculum and practices

Program assessment and evaluation

Ideas for family and community involvement

Use of technology in education programs

Centralized teaching artist training

Information on successful program models in other communities

Models of teacher professional development

Marketing and communication

Forums for sharing with colleagues in other organizations

Assistance with fund raising

Increased funding

44. Do you currently work with an organization or individual to assist in any of these areas? With whom and in what area?

45. Do you have any additional comments?

Appendix 4: Education Programs Offered by Arts Organizations

Arts Org. Name	Name of 1st program	Description	# Sch	# Stud	Name of 2nd program:	Description	# Sch	# Stud	Name of 3rd program	Description	# Sch	# Stud
ACT Theatre	Young Playwright's Program	The Young Playwrights Program (YPP) offers Seattle-area students a high quality, exciting language arts curriculum based on the art of playwriting. Started in 2002, YPP is a natural extension of ACT's commitment to new plays and playwrights.	16	300	ClassACT	ClassACT ignites imaginations by preparing and encouraging Seattle youth to view and discuss contemporary drama.	40	2400	Apple Series for Educators	Our Apple Series includes a ticket to each Wednesday preview in the 2008 Mainstage season and offers a pre-show conversation with the artistic staff and guest speakers on topics including themes in the show, upcoming events, curriculum development and more that will have every educator's mouth watering.	20	0

Auburn Symphony Orchestra	School Assemblies	Auburn Symphony Orchestra has created educational, interactive assemblies designed to introduce young audiences to the world of classical music.	3	1300	Student Auditions	Each year, accomplished music students are given the opportunity to audition for a chance to perform with the symphony at one of their concerts.	10	7	Outreach to West Auburn Alternative High School	Students at West Auburn attend our concerts for free so they can have an opportunity to be exposed to classical music.	1	60
Bellevue Arts Museum	School Tours	School tours for Pre-K - 12 and optional hands-on extensions of museum exhibitions.	47	850	Art of Discovery	Partnership program with Junior League of Seattle bringing NW artworks into Eastside elementary schools for one week at a time.	20	8930				

Book-It Repertory Theatre	Touring Stories	We tour a diverse range of stories to schools, libraries, and community centers throughout Washington State and beyond as well as offer coordinated workshops to those stories.	280	6500	0	In Classroom Residencies	We offer long-term residencies in schools, working with students to adapt, direct and act in curriculum literature to deepen the understanding of such a text.	10	1298	Student Matinees	Student performances of our main stage	37	1000
Broadway Center	The Graduate Series for Educators	A intensive program which enables teachers to attend two workshops in which they apply performing arts discipline into instruction. These same educators enjoy a meal on the same evening and a professional stage performance linked to their workshop and can take the course for credit or clock hours	15		0	Education Matinees	The BCPA offers an array of nationally and internationally touring performances for youth and also makes study guides available on line.	100	1400	The Broadway Conservatory and Show Way	The programs include a touring MLK show and after school programs at both the center and at satellite sites throughout the South Sound	30	1300

Early Music Guild of Seattle	School Program	Early music and dance specialists present performances, demonstrations, and residencies in Seattle area schools, k-12.	11	1200								
Frye Art Museum	School Tour Program	Guided tours include a one-hour discussion led by a trained Museum guide and a one-hour art activity in the Frye Art Studio led by Museum staff. Tours are based on the Washington State Essential Academic Learning Requirements (EALRs) and target specific grade levels.	48	2850	Visual Thinking Strategies	VTs is a sequential elementary school curriculum that uses a student-centered method to examine and find meaning in visual art.	17	975	School Outreach Program	Museum educator goes to school to speak to students in their classroom prior to their museum visit. This program encourages students to look carefully at works of art and talk about what they observe.	42	1063

Henry Art Gallery	Roosevelt HS Partnership	Long-term, ongoing partnership with nearby high school offering teacher workshops, exhibition tours, peer guide training programs, and student art exhibitions to provide in-depth exposure to contemporary art for high school students.	1	350	Exhibition Tours	Customized tours of art exhibitions, including gallery activities, for students of all ages.	15	3000	Educator Open House	A fall program offering teachers the opportunity to tour Henry exhibitions and gain resources in order to use the museum as a resource in the classroom.	20	0
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INTIMAN Theatre	Living History	This touring residency program first performs excerpted scenes from plays produced during the INTIMAN season, followed by in-class workshops which use improvisational teaching techniques to draw from the plays' themes and prompt students to analyze and debate historic decisions, political and philosophic positions and contemporary ethical dilemmas.	9	4000	Rough Eagles	An extra-curricular arts exchange for high school students from two cross-city schools, this program uses the performing arts to communicate through barriers and build bridges by guiding students to collaborate, create and perform an original ensemble play in response to the themes and questions raised by INTIMAN's seasonal American Cycle play.	2	12
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Jack Straw Productions	Do Tell: Family Cultural Celebrations	Multicultural oral history based radio theater and audio vignettes focusing on cultural traditions, family holidays, immigration stories, and other community stories.	5	350	Historical Radio Theater	Radio theater based on historical or other content focus determined by school or community partner based on oral history or student creative writing.	2	75	Blind Youth Audio Project	Audio arts program for blind and visually impaired high school students.	12	40
Lakewood Playhouse	School Day Performances	At a much-reduced price, teachers may bring students to morning performances of at least several selected main-stage performances.	9	720	School Workshops	Dramatic Arts workshops available to travel to schools.	4	75				
Langston Hughes Performing Arts Center	Seattle Symphony Access	Annual Partnership with Seattle Symphony providing symphony concert activities for elementary schools in our theatre.	3									

Museum of Glass	Science of Art	To meet an articulated need for new and stimulating approaches to science and art education, the Museum of Glass has created an interdisciplinary program to not only rejoin the connections between science and art, but also connect them to other core subjects.	20	800	School Tours	Museum Tours are lead by trained community volunteer docents who engage visitors in interactive discussion about glass art.	426	8000	Mobile Hot Shop	This state-of-the-art mobile glassblowing studio is a powerful educational tool and core component of the Science of Art program that allows students and communities to experience the Museum's dynamic and interdisciplinary programming who are unable to visit the Museum.	3	700
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Nordic Heritage Museum	Tour Program	School groups are led on tours of the Dream of America exhibit by docents who use interactive storytelling.	49	1800	Outreach Trunk Program	Schools and other groups can rent outreach trunks to use in their classrooms. Trunks include an Immigrant Trunk, Viking Trunk, and Trolls and Norse Gods Trunk.	10	421	Nordic Adventure's Speakers Bureau Program	Speakers go out to schools, free of charge, and give presentations to classrooms on various Nordic topics.	0	0
Northwest Puppet Center	workshops	puppetry workshops	10	200								
Pacific Northwest Ballet	DISCOVER DANCE	DISCOVER DANCE is an intensive artist-in-residence program that mirrors professional practices in the dance world.	5	450	DanceChance	DanceChance provides free classical ballet instruction to extraordinarily talented children from Seattle's most underprivileged and diverse elementary schools.	26	110	DANCE TO LEARN/EYES ON DANCE	DANCE TO LEARN & EYES ON DANCE programs offer in-school workshops, student matinees and fieldtrips to PNB studios.	36	2885

Pratt Fine Arts Center	ArtSpark	A collaborative project with Washington Middle School which targets youth with emotional/behavioral difficulties through art programs in glass, painting, and drawing.	1	30	Studio Utilization Partnership	Pratt partnered with several schools in the last year on utilization of our facility, equipment and instructors including: Bush School, Cornish College of the Arts, Giddens School and the University of Washington.	4	100
Seattle Art Museum	K-12 school tours and art workshops	Classes visit the museum for a self-guided or docent-led tour with an optional hands-on art activity taught by an artist educator.	85	7565	ArtReach	Docents visit classroom with Art Suitcases.	15	1096

Seattle Arts & Lectures	Writers in the Schools	Writers in the Schools (WITS) inspires young people to discover and develop their authentic writing and performance voices through working with professional, published creative writers.	24	5500	Teachers as Scholars	Teachers as Scholars, a professional development for K-12 teachers, offers content-based seminars in the arts and humanities taught by prominent University of Washington faculty.	7	0
Seattle Chamber Music Society	Chamber Music in the Classroom	String quartet musicians perform for music classes and provide small group coaching for orchestra sections and chamber groups in selected public schools.	6	240				

Seattle Children's Theatre	In-School Residencies	Working with classroom teachers and school administrators to bring drama and arts infused curriculum directly to the students.	3	650	Dramashops	A Dramashop is a one-hour exciting participatory workshop that connects to a SCT manistage productions themes, characters and environments.	29	1700	Classroom teacher training	Educator trainings includes modeling drama infused curriculum into core classroom based skills and supporting classroom teachers activating arts in their classroom.	46	65
Seattle International Children's Festival	International Art Consortium	A collaboration with SICF and Seattle's three international schools which brings teaching artists to the classroom, and students to the International Children's Festival.	3	1435								

Seattle Opera	Opera Goes to School	Opera Goes to School provides a one-week residency in elementary schools giving students a hands on opportunity to participate in a one hour opera production with young professional opera singers resulting in a performance for their school at the end of the week.	7	2653	Experience Opera	An opportunity to introduce and engage high school students to live opera through the training of teachers, school visits, tours, recitals, and attending dress rehearsals of the mainstage opera performances.	28	3585
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Seattle Pro Musica	N/a	N/A: none of Seattle Pro Musica's 2007-2008 education programs happened during school hours (we did collaborate with a middle school choir, offer a family performance, and sponsor a large number of complimentary tickets but these activities did not take place during school hours).	N/A	N/A see comments on previous page.	N/A	N/A see comments on previous page.
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Seattle Public Theater	Cultural Heroes	History/Drama residency with upper elementary	1	70
Seattle Repertory Jazz Orchestra Jazz Scholars Program	Jazz Scholars Program	We offer free private music-instrumental lessons to students whose families cannot afford them; these lessons are generally for one hour every two weeks.	6	22

Seattle Repertory Theatre	School Membership : Middle School Initiative	Week-long residency with Cascade Middle School around a production in two different teachers' classes over the past 5 years.	1	60	Playwriting Project	The playwriting project produces 4 to 5 ten-minute plays written by HS students, directed by TA's and using students as actors, performed in the Leo K. theatre at the Rep.	2	50	The Center School Drama Program	6 semester-length residencies at TCS, including Drama Intensive with an original production, performed and designed by students at Seattle Rep.	1	100
Seattle Shakespeare company	Shakespeare Residency	Residencies of 3 days in length or more focus on specific acting and text demands of Shakespeare Plays.	25	2000	Workshops	Usually intended to introduce a play, these workshops get students to understand and anticipate the play that they are about to study or see or both.	26	780				

Seattle Symphony	Arts in Education Concerts	Free concerts for 5th grade students. Teacher curriculum workshop, Musician visits to classrooms.	120	9700	ACCESS	Seattle Symphony's institutional commitment to engage the diverse populations of our community with the world of symphonic music.	15	4750	Soundbridge / Symphony on Wheels	Open Rehearsals, Science of Sound, Instrument exploration, Meet the musician, Composition in the classroom.	30	5300
Seattle Theatre Group	Student Matinees	Various student matinees offered at the Paramount and Moore Theatres specifically for school groups during the school day in dance, music and theatre.	36	1800	School residency programs with visiting artists	In 2007-2008 STG partnered with Alvin Ailey American Dance Theatre and Mark Morris Dance Group to conduct two week long residencies in four schools.	4	100				

SEATTLE YOUTH SYMPHO NY ORCHES TRAS, INC.	SYSO-IN- THE- SCHOOLS	SYSO-in-the- Schools is a comprehensive program that works to support and strengthen school music programs by providing free group instrumental music lessons taught by professional musicians during school hours.	16	200
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SIFF	Filmmaker Visits	SIFF FutureWave coordinates filmmaker visits to classrooms and community organizations around Puget Sound. These filmmakers bring real-world application into the classroom, expanding learning outside the traditional school experience and providing role models for students of all ages. We work to pair filmmakers with classes that will be enhanced by their artistic area of expertise.	18	1500	SIFF School Screenings	Free Screenings both during and after the school day are offered to classrooms throughout the counties introducing students to content appropriate films from around the world.	35	2000	SuperFly Filmmaking	Several different experiences in which a class or group of students come together and collaboratively create a selection of films in a short period of time.	15	77
Spectrum Dance	Expressions of African Dance	Bringing Zimbabwean dance and culture to Denny Middle School and Seattle Gils school.	2	20	Hip Hop and Break Dance at Madrona K-8	Bringing Hip Hop and Break dance to students k-8th at Madrona K-8 School	1	600	African Dance at The Evergreen School	Bringing African Dance and Culture to the Evergreen School and culminating in a performance for the school.	1	200

Tacoma Art Museum	Youth Connect	<p>This is a three-month high school internship program developed by Tacoma Art Museum in partnership with Tacoma School of the Arts (SOTA) and Tacoma Public Schools. The objective of Youth Connect is to provide high school students the opportunity to gain practical arts education experience while supporting elementary schools that lack sequential arts programs. Interns develop and teach visual art lessons based on current museum exhibitions. For three weeks in January, the interns teach art lessons in elementary classrooms</p>	4	300	ArtsImpact	<p>Arts Impact is a two-year teacher training program. The primary program goal is to strengthen elementary teachers' ability to teach all arts disciplines and to integrate the use of arts resources across the curriculum. Partnering elementary teachers with artist mentors, Tacoma Art Museum, and the Broadway Center for the Performing Arts,</p>
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Tacoma Musical Playhouse	Tacoma Children's Musical Theater	Live musical theater for young audiences and their families.	6	930								
Tacoma Philharmonic	Education Concert Series	Education concerts for elementary-aged children in public schools in Pierce County, held at the Pantages Theater in Tacoma.	19	4000	SoundCheck for Students program	SoundCheck provides reduced-cost access to music programs for students in Pierce County.	14	1000	Beatrice Herrmann Young Artist Recital Competition	Program designed to discover and showcase the region's finest young artists, provide performance coaching, and promote a desire to achieve arts excellence among student participants.	12	50
Tacoma Symphony Orchestra	Simply Symphonic	TSO implements the educational component of its mission through Simply Symphonic, a program that annually reaches nearly 50% of Pierce County's fifth-graders-- approximately 5,000 students.	60	4750								

Tacoma Youth Symphony Association	String Orchestra Festival	We bring together 1100 middle school and junior high string students in a non-competitive environment to play for each other and then they play together under the direction of one of our conductors.	36	1100	TYS Education Concert/TYAO School Tour	TYS puts on a concert for Puget Sound fourth graders at the Rialto Theater and TYAO goes out to the schools and provides concerts for area middle and elementary schools.	20	3000	School Visits	The conductors, teaching artists, and I go out to the schools to provide free coachings for the students and to provide additional materials for the teachers.	40	6000
The 5th Avenue Theatre	Adventure Musical Theatre Touring Company	The AMT Touring Company presents original, inspiring, lively, and educational musical theatre productions in elementary schools throughout Washington state.	29	78000	The 5th Avenue High School Musical Theatre Awards	This exciting program is designed to honor, support, and acknowledge the value of high school musical theatre programs, and the students, teachers and administrators who present productions throughout Washington state.	80	9000				

The Grand Cinema	Schools at the Grand (no true name)	We simply allow school groups to schedule movie screenings outside of our normal theater hours at a reduced rate.	5	250								
Town Hall Seattle	Global Rhythms	Performance by folk and traditional artists at Town Hall for Seattle Schools, and out in the community	10	1750								
UW World Series	Chiara String Quartet Residency	A one-week residency in seven Seattle Public Elementary Schools reaching approximately 1045 students.	7	1045	Ritz Chamber Players Residency	One week residency with the seven-member Ritz Chamber Ensemble at five Seattle Public Elementary and Middle Schools reaching approximately 1387 students	5	1387	UW World Series Youth Matinee Programs	One-hour long matinees consisting of excerpts from Dance and World Music and Theatre performances serving 3-12 grade students from the Puget Sound Region.	111	6480

Vashon Allied Arts/Vashon Artists in Schools	Vashon Artists in Schools	A collaborative program between VAA and Vashon Island School District that builds and enhances curriculum for K-12 students and teachers in and through the Arts.	3	1500	
Wing Luke Asian Museum	Day of Remembrance		2		Legacies of War

Wing-It Productions	Cleveland High School Improv Residency	We worked with the drama teacher to provide one class period per week of improvisational theater learning and also provided students with free tickets to professional improv shows at our theater.	1	55	The NOVA Project Improv Class	We partnered with a faculty member and student leaders to create an improvisation class offered during the school day (entirely devoted to improv, not traditional drama), and facilitated performances for students at their school and at our professional space.	1	35	Rainier Beach HS Improv Residency	Worked with the drama teacher to provide one class period a week of improvisational theater learning. Additionally provided students with free tickets to our theater and performance opportunities.	1	50
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Appendix 5: Summit Participants and Agenda

Attending King County Summit, 12/10/08

Book-It Repertory Theatre

Experience Music Project | Science Fiction Museum

Frye Art Museum

Henry Art Gallery

Kirkland Arts Center

Pacific Northwest Ballet

Pratt Fine Arts Center

Seattle Art Museum

Seattle Arts & Lectures

Seattle Chamber Music Society

Seattle Children's Theatre

Seattle Shakespeare Company

Seattle Theatre Group

Seattle Youth Symphony

SIFF

The 5th Avenue Theatre

UW World Series

Vashon Allied Arts/Vashon Artists in Schools

Village Theatre

Wing Luke Asian Museum

Wing-It Productions

Attending Tacoma Summit, 12/9/09

Tacoma Art Museum

Tacoma Opera

Annie Lareau

Jennifer Hammond

Chelsea Rodrigues

Jill Rullkoetter

Laura O'Quin

Deborah Sepulveda

Angela Lindou

Myra Kaha

Kayti Bouljon

Tracey Fugami

Erik Halars

Michelle Bufano

Sandra Jackson-Dumont

Jenn Wilson

Rebecca Hoogs

Elizabeth Ames Staub

John Teske

Evette Glauber

Karen Sharp

Michelle Traverso

Vicky Lee

Claire Connell

Stephen Radcliffe

Dan Schmitt

Dan Peterson

Dustin Kaspar

Anya Rudnick

Amanda Morris

Elizabeth Duffell

Lee Talner

Carrie Van Buren

Kati Nickerson

Russell Barang

Lauren Domino

Paula McArdle

Kathryn Smith

Tacoma Youth Symphony Association

Anna Jensen

Guests

Visual Thinking Strategies

Yoon Kang O'Higgins

Mayors Office

Melissa Hines

Agenda: Arts Education Summit

1. Welcome
2. Purpose of ArtsFund's research
3. Overview of survey results to date: 54 of 70 organizations responding
4. Elements of comprehensive arts education partnerships between schools and arts organizations
5. What aspects of your collaborations are working well?
6. What aspects of your collaborations are not working well?
7. In small groups: On a large piece of chart paper, list the top five supports you need to be more effective in your work. These lists are prioritized.
8. Where in the community are these supports currently provided?
9. What role could ArtsFund play in improving this work?

Appendix 6: Focus Group Participants and Questions

Tacoma

Name	Job/Role	School	District
E. Eddy	Principal	Rocky Ridge Elementary	Bethel
Lieta Earl	Asst Principal	Rocky Ridge Elementary	Bethel
M. Merrin	Principal	Elk Plain Elementary	Bethel
Cyndi Evans	Principal	Stafford Elementary	Tacoma
Marlette Buchanan		Pierce County Arts Commission	
Margie Scalla	Art teacher	Custer Elementary	Lakewood

Redmond

Name	Job/Role	School	District
Janice Heid	Principal	Redmond Elementary	Lake Wash
Paul Luczak	Principal	Juanita Elementary	Lake Wash
Kaite Sikorra	Music teacher	Frost Elementary	Lake Wash
Lisa Crubaugh	Visual art coordinator	District admin	Bellevue
Sue Anne Sullivan	Principal	Frost Elementary	Lake Wash
Karen Janik	Administrator	District admin	Lake Wash
Adrienne Sabo	Music teacher	Blackwell Elementary	Lake Wash
Kelly Sooter	Owner	The Whole Picture	
Jessie Miera	5th grade teacher	Juanita Elementary	Lake Wash
Bill Cohon	Orchestra director	International School	Bellevue
Jeff Newport	Principal	Rosa Parks Elementary	Lake Wash
Lynne Aebi	Parent coordinator	Wilder Elementary	Lake Wash
	Arts Education		
Lisa Palmatier	Coordinator	Shoreline-LFP Arts Council	
Tina Livingston	Principal	Rockwell Elementary	Lake Wash
Ellen Challenger	Principal	Dickinson Elementary	Lake Wash

Seattle School District Arts Specialist Teachers

Toni Reinke	Shellwyn Badger
Pam Ivezic	Jamie Koroch
Lori Leberer	Ann Wilkinson
Erin Shafkind	Gloria Morrison
Steve Haeck	Pattie Christie
Margaret Mahoney	Wyn Pottinger-Levy

Example questions: Educator's Focus Groups

1. What role do arts organizations currently play in your school's arts program? In supporting the rest of the curriculum?
2. What arts organizations do you work with regularly?
3. How do these relationships get formed?
4. How would you describe the quality of your relationships with arts organizations? What are arts orgs "good" at doing for students and teachers? Are you satisfied with the collaboration?
5. What do you see as the obstacles to higher quality and deeper partnerships between K-12 schools and arts organizations?
6. How could we improve the quality and quantity of this work?
7. What suggestions would you have specifically for deepening relationships your school has with providers of music education?
8. What conditions of support exist for partnerships between schools and arts organizations in King and Pierce Counties? Who do you turn to when you need help finding a partner and building a program?
9. In your experience, what are the major funders of collaborative arts education programs between arts organizations and K-12 public schools in King and Pierce County?
10. Are there other questions we should discuss?

Appendix 7: Interview Participants and Example Questions

Arts Education Leaders interviewed

- Una McAlinden, ArtsEdWashington
- Sybil Birnham, Arts Impact
- Lisa Fitzhugh, Arts Corps
- Anne Renee Joseph, Office of the Superintendent of Public Instruction

District arts coordinators interviewed

- Pam Schroeder, Bellevue Music Coordinator
- Carri Campbell, Visual and Performing Arts Manager,
- Kathleen Allen, Community Arts Liaison, Seattle Public Schools
- Michael J. Sandner, Director of Arts Education & Curriculum Integration, Bethel School District
- Lynn Eisenhauer, Arts Facilitator, Tacoma Schools
- Lisa Crubaugh, Bellevue Public Schools

Funders Interviewed

- Lisa Jaret, Washington State Arts Commission
- Melissa Hines, Seattle Mayors Office of Arts and Culture
- Julia Garnett, Russell Foundation
- Sara Lawson, Executive Director, PONCHO
- Jared Watson, Seattle Foundation
- David Endicott: Seattle Rotary

Example interview questions (adapted based on role of interviewee):

1. What role do arts organizations currently play in your districts arts program? In supporting the rest of the curriculum?
2. What arts organizations do you work with regularly?
3. How do these relationships get formed?
4. Do you use district or school funds for work with arts organizations?
5. What do you see as the obstacles to higher quality and deeper partnerships?
6. How could we improve the quality and quantity of this work?
7. What suggestions would you have specifically for music education?
8. What conditions of support exist for partnerships between schools and arts organizations?
9. What are the major funders of collaborative arts education programs between arts organizations and K-12 public schools in King and Pierce County?
10. Looking nationally, what projects exist that that foster collaborations between arts organizations and K-12 public schools in support of curriculum-based arts education?

11. Is there a role ArtsFund can and should play that would increase the quality and distribution of arts education partnerships in King and Pierce Counties?

Researcher Biography

Christine Goodheart is a consultant to education and arts organizations based in Rochester, N.Y.

From 2000-2006, she served as Executive Director of University-Community Partnerships at the University of Washington in Seattle. In this capacity, she worked to connect the resources of the University of Washington to a range of communities locally and statewide and to showcase work between the UW and diverse communities. While in Seattle, Christine served as the lead consultant for ArtsEdWashington's Principal's Leadership Initiative, served on the boards of the Seattle Center Foundation and Arts Corps and served on the education advisory committee of the Seattle Art Museum.

From 1987-2000, she held in a variety of positions at the Lincoln Center Institute, the education arm of Lincoln Center for the Performing Arts, Inc. in New York City, most recently Program Development Director. In this capacity, she worked with over 300 K-12 schools and higher education institutions throughout the metropolitan region to link the artistic resources of Lincoln Center to their educational goals.

Christine has consulted widely with staff, constituents, and boards in school districts, higher education institutions, arts centers, arts councils, museums and education agencies to develop and expand education programs. She has served on the national faculties of VSA arts and the Empire State Partnership Project and is currently working on projects with the New York State Council on the Arts, the Seattle Art Museum, VSA arts and ArtsFund.