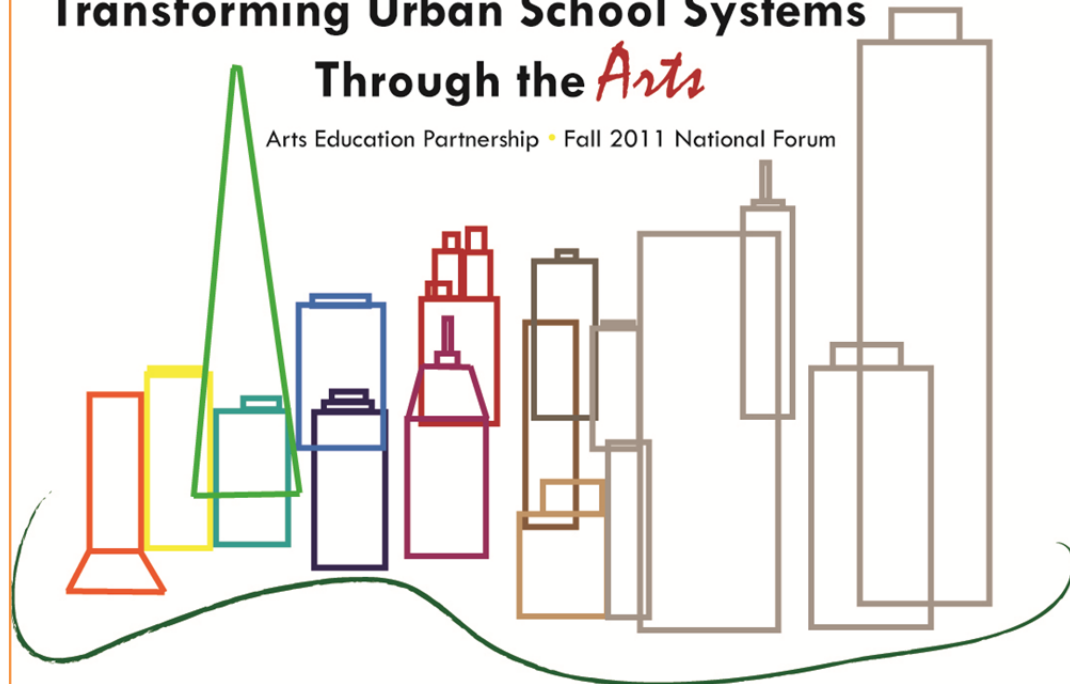


# AEP Fall 2011 National Forum

## Transforming Urban School Systems

### Through the *Arts*

Arts Education Partnership • Fall 2011 National Forum



SAN FRANCISCO, CA • SEPTEMBER 15-16, 2011

## Breakout Session Summaries

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## Unifying the Classroom and the Community

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### Arts Every Day: An Integral Part of Education in Baltimore City Public Schools

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**Presenters:**

**Kathy Beachler:** Director, Arts Every Day; **Amy Rosenkrans:** Director of Humanities, Baltimore City Public Schools

**Description:**

Learn how Arts Every Day, in partnership with Baltimore City Public Schools and Baltimore City's arts and cultural organizations and teaching artists, collaborated to design a model to strengthen existing high-quality arts instruction, integrate the arts into classroom curriculum and provide access for students to the arts and cultural resources in Baltimore, with the goal of building stronger learning communities and nurturing more socially connected, academically engaged young people.

**Summary:**

Arts Every Day, in collaboration with the Director of Humanities for the Baltimore City Public Schools, now provides arts integration experiences to schools in the city area. Not unlike other urban education sites, Baltimore has been saddled with many challenges and complexities that make the roles of educators, parents, community leaders, and organizations such as Arts Every Day vital components in the lives of the city's youth. For example, in the past five years, Baltimore has had five different school superintendents, experienced declining enrollment, and sustained low graduation rates. In addition, city schools went from a highly centralized organizing structure to a decentralized one allowing greater autonomy in school sites and fewer human resources at the district level. Changes in the ways that schools are funded have resulted in a designated student allocation amount (approximately \$7,000 per student or approximately \$9,000 per student in a charter school or school of English Language Learners) that site principals can use at their discretion. Unfortunately, this has also created an environment where the arts in school curriculums can be eliminated at a principal's discretion. Budget cuts have also squeezed human resources, and have resulted in there being only two administrators at the district level to support several academic subjects: the current director of humanities now supports English, library and media services, visual and performing arts, social studies, and world and classical languages.

Despite this background, the city recently experienced an increase in the school's population and is also increasing the number of students graduating from high schools; more students are meeting state and grade level standards in multiple core subjects. The reorganization of Baltimore's middle schools (all but three have been merged into either K-8 or 6-12 schools) and collaboration between the Director of Humanities (Amy Rosenkrans) and Arts Every Day leaders has infused energy and hope into sites that have been in desperate need of change and revitalization.

Though these changes did not occur without growing pains, Arts Every Day sought out to deliver an arts integration component to the schools they were working with, have arts specialist in all schools, and offered an educator professional development component through a two-day summer institute. Initially, dance was the primary art form the schools were interested in, and artists were paired with individual teachers, but all teachers were not as receptive or did not know they would be working with an artist. As a result, some teachers did not want to be involved, and of the original 10 schools that were selected to start the program, only three remained at the end of the first year. Focus groups and opportunities for feedback with teachers, parents, and administrators followed in order to increase participation and improve program access and functionality.

After some assessment, there were several strategic changes that occurred in the program. Schools were asked to complete an application process with an interview to determine if Arts Every Day services would be an ideal fit for their school. Every school would receive \$5 per student in the classrooms that participated and possibly more if the school sites opted for a whole school integration process. Arts Every Day also is receiving \$65,000 from the school district to provide services. Each school can stay in the program no more than three years and must commit to using all the funds that have been allocated in the year for arts integration purposes. Field trips to sites such as the Baltimore Museum of Art, as well as the National Aquarium in Baltimore and other local museums can also be included as an integral part of a school's arts mission and curriculum. The program has grown from servicing three to 25 to now 44 schools in the 2009-2010 academic year. Given the range of structural and administrative turn-over among principals and district officials, it has been difficult for Arts Every Day to thoroughly assess the benefits of the programs occurring since its inception; however the increasing number of participating schools is an indication that the work is being received by teachers and principals more enthusiastically. While the challenges seemed daunting, the session participants were inspired by the hard work occurring in Baltimore and appreciated the opportunity to learn about how Arts Every Day is growing and persevering.

**Other Resources:**

- Arts Every Day (<http://www.artseveryday.org/>)
- Baltimore City Public Schools (<http://www.baltimorecityschools.org/Page/394>)

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## **Building Community Support for Arts Education: Lessons Learned from the Kennedy Center's Any Given Child Program**

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**Presenters:**

**Erika Boardman-Kraft:** Arts Education Coordinator, Sacramento Metropolitan Arts Commission; **Deborah Brzoska:** Arts Education Consultant; **Candy Schneider:** Vice President of Education and Outreach, The Smith Center for the Performing Arts; **Barbara Shepherd:** Director, National Partnerships, John F. Kennedy Center for the Performing Arts

**Description:**

Bringing together a broad cross section of the community for long-range planning has been a powerful strategy for building consensus around the issue of arts education. In this hands-on session, participants will learn about the components of the Any Given Child program and examine tools used to gather data about arts education resources. Representatives from the Las Vegas, NV and Sacramento, CA Any Given Child sites will share their insights and discuss ways to replicate this program in participants' home communities.

**Summary:**

To address the lack of consistent arts programming in schools, The Kennedy Center's *Any Given Child Program*, in collaboration with site representatives from local arts organizations in Las Vegas, NV and Sacramento, CA demonstrated how the program's developmentally phased process for engaging school and community leaders, arts organizations, and independent artists delivers a broad range of arts education experiences to students, teachers and the artist community. The primary goal of the *Any Given Child* program is to assist communities in building their capacities to provide comprehensive arts education experiences for all children. The program provides consulting and workshop facilitation by phone, in person, or through email. The program also offers other free or discounted resources such as teacher workshops, teaching artists seminars, and online resources. For the overall program, the Kennedy Center does not charge for its services while working with the communities; however, sites must participate in an application process that includes recommendations from the city mayor, the superintendent of schools, and an arts organization.

The first phase of the program, strategic planning, can last 10 months to a year. The various sites gather data and complete an inventory of in-school and outside community resources. School leaders can be instrumental in providing data on the quantity and quality of arts experiences already present at their sites, while community and business leaders can assess the community's financial and physical capacities to support additional arts experiences. The Community Audit for Arts Education and the Community Audit Resource Assessment are two primary tools the Kennedy Center provides to help leaders gather information about their current level of arts experiences in the school, the type and quantity of arts presenting organizations in the community, as well as financial resources that may be available to support expanded arts programming in the schools. At the end of this inventory assessment process, the Kennedy Center program staff creates an action plan for implementation.

Also important in this stage is that community members define a common mission for arts education and develop a shared vocabulary to establish goals. For example, Oregon's vision statement provides a clear picture of the scope and long-term capacity of the arts initiative: "We commit to an arts literate culture in every K-8 school with diverse arts learning experiences every day in every community. In our vision, arts education starts early and lasts a lifetime." The vision statement acts as a measure to assess decisions and actions that occur in the implementation stage which is phase two. After data is gathered from the community audits, resources and goals are prioritized in collaboration with the community arts team. The presenters asked the session participants what should, ideally, be included in a comprehensive arts vision. The participants responded with a range of suggestions: cultural relevance, art during every school day, sequential arts courses, an engaged community, parental support, instruction provided in four or five art

forms, inclusive classrooms, creative freedom offered to students, inclusion of teaching artists and artists as teachers.

Phase two also answered critical questions regarding implementation. Some of these questions are: “What does implementation actually look like?” “How are roles and responsibilities distributed?” Each community team works with the Kennedy Center resources to customize how needs can be met for their students. For example, in Sacramento, there was a broad range of needs to address. The Sacramento community team decided they would like to have:

1. Arts exposure experiences for 112 schools
2. Arts residencies for 36 classrooms
3. Professional development for artists and teachers

In response, Kennedy Center provided extensive consulting for the initial start-up of the arts initiative as well as professional development to assist teaching artists’ work in the classroom. Presenters noted the importance of building a coalition to jump start a new team process, such as the one developing in Las Vegas, or to energize existing efforts, as shown in the progress made so far in Sacramento. Other lessons learned included local arts organizations learning to work collaboratively in the schools to provide arts experiences to a broader range of school populations. For example, in Oregon, it was evident that students in some regions received multiple arts experiences from different organizations while students in other regions were being left out. This prompted the community to take a closer look at how arts organizations can distribute and extend their outreach efforts to more students.

While each site represented different stages of the initiative, survey results from Sacramento demonstrated that 79% of principal respondents agreed that the arts improved their academic programs, while 90% believed the arts improved student motivation.\* While data is still emerging, it may be too early to tell the depth of the impact across all three sites, but the demand for the Kennedy’s Center continued work on the initiative has been growing and feedback has been positive and constructive.

**Other Resources:**

- John F. Kennedy Center Any Given Child Program (<http://www.kennedy-center.org/education/anygivenchild>)
- Sacramento Arts Commission (<http://www.sacmetroarts.org>)
- Smith Center for the Performing Arts (<http://www.thesmithcenter.com>)

\*This data was shown in an evaluation conducted in April 2010.

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## Data Habits of Mind: Reflection and Learning from Two Urban Arts Education Partnerships

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### **Presenters:**

**Tom DeCaigny:** Senior Consultant, The Improve Group; **Jill Lipski-Cain:** The Improve Group; **Jessica Mele:** Executive Director, Performing Arts Workshop

### **Description:**

Urban education reform is a broad landscape with initiatives as diverse as America's student population. Where and how do the arts fit in? What is the role of a community arts education organization at the education reform policy table? Do we have the evidence to be taken seriously as influencers of policy? Is there a future for public education that transcends popular notions of continuous “reform”? What role do data and evidence have to play in sustaining our work over time? These questions will guide this small group exploration. Two community-based arts education organizations will share their experiences within two diverse urban education reform environments—New Orleans and San Francisco. From there, participants will explore the role of community-based arts education organizations in reform efforts across the country with an emphasis on the value of community partnerships, ongoing reflection and the role of evidence in sustaining quality over time.

### **Summary:**

The collaborative efforts of the Improve Group, a research and evaluation organization, the Performing Arts Workshop in San Francisco, and educators and arts organizations from KidsmART in New Orleans schools, produced research results evidencing the impact of arts programming in urban school districts. These collaborations and evaluation efforts were presented in this session.

Presenter Jill Lipski-Cain from The Improve Group identified several ways in which the Improve Group evaluates programs to provide rigor and clarity in program assessment. She highlighted several of the Group's recent projects that included experimental research designs with focus and test groups. Test scores, attendance data, and survey data from students, teachers, and independent artists were collected to support The Improve Group's evaluation process.

The Improve Group evaluated the state of arts education in New Orleans schools via a matrix typically designed to evaluate program management processes. Evaluators outlined who in New Orleans schools held primary responsibility for providing arts education experiences, appropriating the resources for arts, selecting the curriculum, and coordinating an overall arts strategy. Because charter schools represent over 70% of New Orleans schools, in addition to having no central district office, The Improve Group found that the work of building a common approach to arts integration was challenging. However, the evaluation

matrix could identify that school site leadership and external arts organizations held the greatest responsibility toward crafting comprehensive arts education experiences.

The Performing Arts Workshop has been working with the San Francisco Unified School District (SFUSD) for 30 years of its 46-year history. From its work with The Improve Group, The Performing Arts Workshop was able to identify advocacy work as one of its priorities. Presenter Jessica Mele explained that together, the two organizations conducted research on a unique five-year project between the Workshop and SFUSD documenting the impact of arts learning on children with special needs. The qualitative data from this research showed that students with special needs benefitted greatly from engagement and experience in the arts but were also the least likely to receive arts learning opportunities.

When discussing the role of data and evidence in public policy, presenters identified three primary keys that allow research to translate into policy-making contexts: synthesis of the research, presentation of the research findings in multiple settings among different audiences, and the generalizability or application of the research results in various contexts. However, evaluative research of an organization's programs may not be as informative if the organization is not ready for an evaluative process. In addition, discerning how an organization should use its research and evaluation results can pose both challenges and opportunities. For example, an organization asking whether or not the arts can show a proportional value greater than incurred program expenses would likely require an evaluation of its programs' cost effectiveness. While results from this type of evaluative research could influence policy, without a sufficient amount of existing data to initiate the work, the evaluation process would likely be challenging.

In small groups, participants were asked to consider the following questions and discussion prompts:

1. Education reform initiatives familiar to them
2. What is or could be the role of arts in the education reform policy discussion?
3. What evidence is needed?

**EDUCATIONAL REFORM INITIATIVES:** Participants identified that in Chicago, additional funding is being offered to schools to lengthen their school day by 90 minutes. In addition, with the consent of the local school administrators in Chicago, local artists organized through outside arts organizations, are able to work with students confined to hospital settings. Other initiatives included collaborative efforts in Seattle area schools to outline pathways to developing college-ready students with 21<sup>st</sup> century learning skills.

**ROLE OF ARTS IN POLICY:** Participants noted that there is ample opportunity to develop creative arts programming in youth development programs because of the support from already existing research that has had an influence on policy for after-school programming. Others emphasized that there may need to be more done to influence other academic content teachers to use arts and arts related strategies in their classrooms.

**NEED FOR EVIDENCE:** The need for finding and developing rigorous evaluations around arts programming in schools and communities was echoed by many participants. In addition, the need to connect data about

arts learning to other standards, or characteristics such as motivation, and 21<sup>st</sup> century learning skills was also identified as a primary imperative to assist policy-makers and others in educational leadership.

**Other Resources:**

- The Improve Group (<http://theimprovetgroup.com/index.html>)
- KidsmART (<http://www.kidsmart.org/index.html>)
- Performance Art Workshop (<http://www.performingartsworkshop.org/default.html>)
- Journal Article ([http://www.cbcse.org/media/download\\_gallery/Waiting%20for%20Godot.pdf](http://www.cbcse.org/media/download_gallery/Waiting%20for%20Godot.pdf))

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## How Can Arts Education Change the Culture of School Districts, Schools, and Communities?

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**Presenters:**

**Mark Cross:** Director, Interchange; **Annie McNally-Dienes:** Director of Education, Young Audiences Young

**Description:**

What systems and practices facilitate change in schools, in arts organizations and among partners in the community? How do you define culture change? In 2004, through the Ford National Arts Education Initiative, Young Audiences of Northeast Ohio (YANEO) in Cleveland and the Center of Creative Arts (COCA) in St. Louis joined seven sites across the country in developing models for improving public education through arts education. Director of Interchange, Mark Cross and Annie McNally-Dienes, Director of Education at Young Audiences of Northeast Ohio, both former classroom teachers, bring a unique perspective to the discussion of student and teacher needs and the landscape of schools. In this session, Annie and Mark discuss the complexities of managing collaborative partnerships and their successes and challenges in the effort to increase access to arts education in two urban school districts through the Ford initiative.

**Summary:**

Representatives from St. Louis-based Interchange and Young Audiences of Northeast Ohio, both recipients of the Ford Foundation’s Arts Education Initiative grants, engaged session participants in an open reflection on their programs’ progress in meeting goals to create more equity and access for children in the arts and the lessons each has learned so far. Goals of both programs included assessing existing arts learning programs to make them more sustainable, building partnerships within their local communities, and building greater capacities among local arts organizations. Interchange and Young Audiences of Northeast Ohio are two of the nine of the Ford Foundation’s diverse grantees, all of which were identified by the Foundation as either “advanced,” “developing,” or “emerging.”



Because of its established 17-year relationship with the Cleveland Metropolitan School District, Young Audiences is considered to be an “advanced” Ford grant recipient. Interchange is considered to be an “emerging” recipient because it was in various planning and developing stages when it became a grantee. Interchange worked closely with the Center of Creative Arts (COCA) in St. Louis to build a model of arts integration in local public schools and communities. At the grant’s inception, COCA, a multi-disciplinary arts organization, had been conducting several arts residencies and school time residencies; however these residencies did not employ comprehensive arts integration strategies and/or models. In order to infuse more arts experiences in classroom settings, Interchange developed a catalogue for schools to choose the type of arts experiences that would best fit their needs. The catalogue was an attempt to distribute various arts resources among St. Louis schools, but it had limited effectiveness possibly because teachers did not appear to be invested in the outcomes of arts learning and process of incorporating the arts into the classroom.

As a result of the challenges Interchange experienced with its first arts integration catalogue, a new catalogue was developed that included professional development course offerings where teams of artists conducted short and long-term residencies with school teachers. In addition to that change, Interchange grouped the arts organizations by student grade levels allowing them to focus their materials and lessons on specific student groups. As a result, a more collaborative process between the teachers and the artists helped to define a vision of arts integration, yet still allowed teachers to develop the scope and sequence of academic content. Interchange’s new model of arts integration now has selection criteria for teaching artists and organizations and generally contains more strategic planning regarding the distribution of teaching artists, programs, and alignment of performance and event dates.

Young Audiences of Northeast Ohio’s challenges in building a strong arts integration model were different. While the program’s impact was evident, the organization was challenged by having an inconsistent cohort of schools participating in the program. The model was implemented in 12 schools, three of which closed. Each of the original 12 schools had an arts specialist in the building, but Young Audiences felt that it was not working very closely with those teachers. However, in the second year of programming, Young Audiences found a way to engage the specialists, often by establishing them as site coordinators while also giving them funds to continue work in their site classes.

Among some final lessons learned in the process, both Cross and McNally-Dienes identified the importance of building coalitions at multiple levels to provide access to the youth and educators their individual organizations serve to teaching artists, workshops, and professional development. Other lessons that each emphasized as important to their growth were learning how to create program sustainability, and learning to conduct evaluative assessments of their programs and the impact of arts integration in the school classrooms.

**Other Resources:**

- Ford Foundation (<http://www.fordfoundation.org/>)
- Interchange (<http://interchangestlouis.org/>)
- Center of Creative Arts, COCA (<http://www.cocastl.org/subpage.cfm?vSection=about&vPage=info>)
- Young Audiences of Northeast Ohio (<http://www.yaneo.org/index.php>)

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## Partners in Transformation: Mapping the Impact of Cultural Partners in Urban Schools

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### **Presenters:**

**Leni Boorstin:** Director of Community & Government Affairs, Los Angeles Philharmonic Association; **Jane Burrell:** Senior Vice President, Education and Public Programs, Los Angeles County Museum of Art; **Andy Finch:** Co-Director of Government Affairs, Association of Art Museum Directors; **Heather Noonan:** Vice President for Advocacy, League of American Orchestras; **Susy Watts:** Independent Arts Teaching and Learning Independent Consultant

### **Description:**

The session addresses mapping and evaluation tools used to objectively analyze cultural organizations' achievements within urban education in clear terms, the emerging role of cultural organizations, and defines the successful partner traits that translate to urban school settings of varying sizes. We will determine key messages and stories that such tools can communicate about the collaborations between urban school districts and cultural organizations.

### **Summary:**

The Association of Art Museum Directors (AAMD) wanted to confront stereotypes of elitism about museums that were negatively impacting museum policies and programs around the country. Using Maptitude Geographic Information Software, AAMD has created maps for over 100 museums to visually communicate how and where they connect with their communities. While the maps do not explore scientifically collected data or the impact, scope, or outcomes of programs, they are useful for seeing how museums allocate their resources among stakeholders. Similarly, The League of American Orchestras was also exploring how to combat negative stereotypes about orchestras by communicating positive messages about orchestra community engagement. Using the same software, the League created maps for numerous orchestras to help them better illustrate the audiences and communities they serve as well as provide useful information to impact and influence policy makers.

Other organizations have successfully used mapping for purposes beyond general advocacy and communication with stakeholders. One such organization is the San Diego Youth Symphony. The Symphony offers a range of ensembles for youth musicians throughout the city. Three years ago it sought to build community support for in-school music education to deepen the pool of student musicians who auditioned for its ensembles. Mapping revealed that a majority of ensemble members came from just two affluent areas of the city, so Symphony leaders shifted focus by partnering with local schools to offer after school music education programs throughout the city to strategically increase the number of students interested in auditioning for symphony ensembles.

The Los Angeles Philharmonic Association provides another example of using mapping for alternative purposes. It began using asset maps as visual communication tools between and across arts organizations to create new pathways for programming and collaboration. Building connections between organizations better served the community and helped deliver a cohesive message to communicate to policy makers about issues and concerns that impact many similar arts organizations.

The Los Angeles County Museum of Art (LACMA) used mapping in conjunction with a program evaluation completed by an independent consultant to completely capture the impact of an in-school arts-integration program across a whole community. While mapping depicted the breadth of the program's reach, the evaluation was able to capture the program's quality and how it affected and influenced a variety of participants. Together, mapping and program evaluation presented a more complex picture of what occurred in LACMA's programs than either could have done alone.

Presenters and audience members discussed how notions of program density, coverage, and intensity should be further explored through mapping. Truly serving an audience or community requires both; careful attention to program outcomes and quality programs should leverage additional funding and community support, leading to greater program density. The future applications of mapping should thus be carefully considered to make sure the technology is employed properly as an evaluation tool.

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### Building Capacity Through Collaboration: Partnering to Transform Teaching and Learning in Public Schools Through Arts Integration

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#### Presenters:

**Sarah Anderberg:** California County Superintendents Educational Services Association; **Lisa Donovan:** Associate Professor, Creative Arts in Learning Division, Lesley University; **Tana Johnson:** Alliance for Arts Learning Leadership Coordinator, Arts Integration Specialist Program, Alameda County Office of Education (ACOE); **Mike McCarthy:** Regional Director of Admissions, Lesley University; **Martha Barry McKenna:** Provost and Vice President of Academic Affairs, Lesley University, AEP Higher Education Task Force; **Charles Chip McNeal:** Education Director, San Francisco Ballet, Instructor, Arts Integration Specialist Program and Graduate Student, Lesley University; **Louise Music:** Coordinator, Alliance for Arts Learning Leadership, ACOE

#### Description:

Representatives from CCSESA, ACOE and Lesley University will share how their partnership's systemic approaches to re-understanding arts integration as an essential professional strategy is building capacity and expertise for pre-service and in-service teachers, as well as building a community of professional educators that can respond to the ongoing and changing learning needs of all students.

#### Summary:

This session was led by speakers representing regional, state, and national organizations dedicated to arts integration. Tana Johnson, an arts integration specialist with the Alameda County Office of Education (ACOE), started the session by leading the entire group through a stretching exercise. Louise Music, also from ACOE, introduced the presenters and discussed the definition of arts integration: quality teaching and learning in an arts discipline as well as within another core subject, such as math or English language arts. Alameda County is a grantee of the Arts Education Model Development and Dissemination (AEMDD) program of the U.S. Department of Education. The presenters shared examples of arts integration lessons from ACOE's programs. For example, in a lesson integrating the arts with history/social science standards, students explored the life of a plant from seeds to full growth. They researched the plant growth process with medicinal plants and pretended to create their own medicinal plants complete with the entire growth process and care instructions documented in a journal. The students physically acted out the properties of their own medicinal plants, and produced packages with instruction manuals for caring for their plant and illustrations explaining how it grows and works to cure an ailment.

#### Main points of discussion included:

- Arts integration takes learning to a much deeper level, therefore integrating the arts with other subjects (science, math, history, etc.) is a powerful tool for the general education teacher.

- Students in the ACOE programs claim that integrating the arts into their learning builds their confidence.
- Louise Music discussed that current research demonstrates how culturally specific curriculum has not been as successful as arts integration in closing the achievement gap for students of color.
- The role of the arts specialist in the school takes on more importance with the practice of arts integration, as the specialists coordinate with classroom teachers and outside teaching artists.
- What's next? Beyond advocacy, there should be more opportunities for professional development for classroom teachers. By training classroom teachers to integrate the arts into their curriculum, teachers grow in their capacity to teach and arts integration becomes sustainable in their classrooms.

Martha McKenna from Lesley University discussed the need for more professional development for classroom teachers in arts integration during both pre-service training at the university level and in-service training for working teachers. This would further develop the field of arts integration. She recommended two reports to read for more information on arts integration. The first report is "Reinvesting in Arts Education: Winning America's Future Through Creative Schools" by the President's Committee on the Arts and the Humanities. The second report is "Working Partnerships: Report of the Arts Education Partnership (AEP) Task Force on Higher Education." McKenna also pointed out that Lesley University has a Creative Arts in Learning Division, an arts integration specialist program, and offers a master's degree program called "Integrated Teaching Through the Arts".

Participants were led through a group brainstorming activity to discuss the four topic questions: 1) How can higher education help make a collective impact for schools and students?, 2) How can artists and arts organizations make a collective impact for schools and students?, 3) How can regional and state organizations add to the impact?, and 4) How can teachers and administrators add to the impact? Each table of participants recorded its thoughts on paper for the group activity.

Session presenters, each representing one of the four questions, facilitated the discussion at each table as they rotated through the group. From the higher education discussions emerged the idea that people working in this level of education are seen as "seed planters" as they are responsible for professional development of classroom teachers. Participants felt that arts organizations and artists facilitate the implementation of arts integration by working with classroom teachers, particularly those teachers unfamiliar with visual and performing arts (VAPA) academic standards. Many classroom teachers are not familiar with teaching art, with art standards, or with assessing art, and it helps to have careful planning and agreed upon goals when teachers collaborate with artists or arts organizations. When discussing regional and state organizations, participants discussed a shared vision and set of goals to help to unite the various organizations that are working to encourage art in schools. The California Alliance for Arts Education was mentioned as an example of a regional organization that is creating templates and guidelines for schools and teachers to follow. Change.org was mentioned as a national example of how to get the message to governmental officials of the need for art in schools through online petitions. When discussing teachers and administration, many mentioned the need for professional development and support for classroom

teachers. Some expressed the need to involve education administrators in the creation of art, to exercise their creativity and get them on board to encourage an art commitment at their school.

**Resources:**

- Reinvesting in Arts Education:  
[http://www.pcah.gov/sites/default/files/photos/PCAH\\_Reinvesting\\_4web.pdf](http://www.pcah.gov/sites/default/files/photos/PCAH_Reinvesting_4web.pdf)
- Working Partnerships: Report of the Arts Education Partnership (AEP) Task Force on Higher Education: <http://aep-arts.org/files/partnership/AEP%20WorkingPartnerships.pdf>
- Arts Integration Specialist Program: [www.artiseducation.org](http://www.artiseducation.org)
- Integrated Teaching Through the Arts, M.Ed: [www.lesley.edu/info/arted](http://www.lesley.edu/info/arted)
- California County Superintendents of Education Services Association (CCSESA) Regions:  
<http://www.ccsesaarts.org/content/regions.asp>
- The Alliance for Arts Learning Leadership: <http://www.artiseducation.org/>
- Making Learning Visible Book, Art Is Learning, 2006:  
<http://www.artiseducation.org/downloads/MakingLearningVisibleBook.pdf>
- Arts Create California: Education for a Creative Economy, on Facebook:  
[www.facebook.com/ArtsCreateCalifornia](http://www.facebook.com/ArtsCreateCalifornia)
- California Alliance for Arts Education, Resources for Educators:  
<http://www.artsed411.org/educate/resources.aspx>

In conclusion, Louise Music explained how in recent years she has experienced the national conversation regarding adding the arts back into K-12 education move from theory into action. There are many recent examples across the nation of arts integration adding to the academic and personal success of young students. From individual teachers to national and global organizations, goals are aligning, and there are many resources available for educators, schools, districts, state, and regional agencies to help guide the process of adding the arts back into the K-12 curriculum for all students.

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## **The Power of Partners: Strategic Arts Learning Collaborations—Arts Education Initiative**

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**Presenters:**

**Joan Davenport:** Professor, California State University (CSU) East Bay; **Dave Donahue:** Professor, Mills College; **Eric Engdahl:** Asst. Professor, CSU East Bay; **Linda Kroll:** Professor, Mills College; **Cathleen Michaels:** Teaching Artist; **Louise Music:** Alameda County Office of Education (ACOE); **Ann Wettrich:** California College of the Arts; **Peg Winkelman:** Associate Professor, CSU East Bay

### **Description:**

This session will explore how the work of the Arts Education Initiative (AEI), a Ford Foundation funded project based at the University of California, Berkeley, has played out in two different settings: at a large state university education school where a teacher education and educational leadership program built collaborations for training pre-service teachers and administrators in the importance of the arts; and across a strategic partnership among K-12, higher education, ACOE and the communities they serve.

### **Summary:**

Alameda County Alliance for Arts Learning Leadership is an initiative of the Alameda County Office of Education. Dedicated to creating sustainable collaborations between community arts providers, educators, and governing policy makers, the Alliance works to ensure that arts-integrated curricula play a vital role in the education of the county's public school students. This dedication helped formulate the Alliance's current initiative, *Art IS Education* (AIE), which pursues two main goals:

1. To develop a professional community of educators able to respond to students' diverse learning needs through arts-integrated instruction;
2. To support policy change that advances the essential role of instruction and assessment in and through the arts in high-quality public education.

The Alliance has experienced success in achieving these goals, most specifically by creating collaborations between teaching artists and higher education institutions through the *Arts Integration Specialist Program* (AISP) established in 2009. Pre-service teaching candidates attending California State University East Bay; Mills College in Oakland, CA; Lesley University in Cambridge, MA; and the California College of the Arts, as well as in-service teachers throughout the Alameda County school district participate in this program in order to:

1. Develop expertise and leadership for school-based arts integration and professional learning communities;
2. Earn an optional teaching certificate in arts integration;
3. Earn continuing education credits.

Teaching artists from several fields, including visual and performing arts, guide program participants through a curriculum that details the role of the arts within Alameda County. It examines all who are involved— from community arts providers to youth-serving organizations to city, county, and state governments, business, and higher education. By engaging the whole community in the AISP, the Alliance hopes to invite a great diversity of shareholders to come to the table, those who can fuel the relevance and sustainability of meaningful arts engagement across schools and in the community.

The 2011-2012 governance structure of the Alliance for Arts Learning Leadership demonstrates the importance of collaboration. It is structured to align with various work/issue areas:

1. **Steering Committees:** To thoughtfully connect all stakeholders together; divided into issue areas which contain planning and implementation groups:

- a. **Teaching and Learning:** Develop a professional community of educators to respond to students' diverse learning needs;
  - i. **Planning and Implementation Groups:**
    1. Arts Integration Specialist Program
    2. Regional Summer Institute
    3. Regional Afterschool Arts Integration
    4. Dance Education Initiative
- b. **District Planning:** Make systemic change by building leadership capacity and accountability within and across school districts for quality arts learning;
  - i. **Planning and Implementation Groups**
    1. Teacher/Principal Leadership: Demonstration Schools
    2. Performance Based Assessments
    3. CCSESA Region IV County Arts Lead
    4. Alameda County Art and Life Skills Integration Projects
- c. **Communication for Motivating Change:** Support policy change that situates arts at the core of the highest quality public education.
  - i. **Planning and Implementation Groups**
    1. Art IS Education
    2. Policy Advisory
    3. Website Redesign
    4. Arts Active Parents

- 2. **Community Leadership Board:** connects the work/ issue area initiatives with the larger community. The 2011-2012 Board is comprised of representatives from: Alameda County Arts Commission; Alameda County Office of Education; Bay Area Writing Project; California State PTA; California State University East Bay; Justice Matters; Teaching Artists Organized; the county sustainability department; the county libraries; ; and the county department of health.

Highlights of the Alliance:

- Collaborative projects mainly target students in the lowest performing schools who experience high rates of poverty, cultural and racial marginalization, and English language learners;
- For the past 10 years, an annual Art IS Education event has been held in March in order to demonstrate the success and benefits of arts-integrated curriculum. This event exhibits work and performances from students in order to highlight “how the arts can represent, express and resolve the concerns of communities”.
  - The March 2011 theme was “Creating Solutions for the World We Share,” and the event brought together local schools, local arts organizations, Alameda County Transit, Alameda County Libraries, Alameda County Sustainability Department, Alameda County Office of Education’s Service Learning and History Departments, and the Alameda County Probation Department;



- The 2008 RAND report Revitalizing Arts Education through Community-wide Collaborations proclaimed: “the establishment of the Alliance represents several achievements, including stable leadership for arts education in the community, the attraction of new resources for arts education, and a strongly networked group of organizations and individuals working in a coordinated fashion to improve access to high quality arts learning experiences”

**Resources:**

- Art IS Education: [www.artiseducation.org](http://www.artiseducation.org) or contact [arts@acoe.org](mailto:arts@acoe.org).
- Arts Integration Specialist Program: [http://www.artiseducation.org/teaching-learning\\_palette-of-possibilities](http://www.artiseducation.org/teaching-learning_palette-of-possibilities) or visit on Facebook: <http://www.facebook.com/pages/Arts-Integration-Specialist-Program-AISP/114425071996509>
- Professional Learning Communities: <http://www.artiseducation.org/teaching-learning>
- Teacher Artist Institute:
  - Fall: [http://www.artiseducation.org/teaching-learning\\_teaching-artist-institute](http://www.artiseducation.org/teaching-learning_teaching-artist-institute)
  - Summer: [http://www.artiseducation.org/teaching-learning\\_anchor-schools\\_summer-institute](http://www.artiseducation.org/teaching-learning_anchor-schools_summer-institute)
- Classroom Action Research: [http://www.artiseducation.org/teaching-learning\\_classroom-action-research](http://www.artiseducation.org/teaching-learning_classroom-action-research)

## Project A.R.T.S. - A Model of Change for Transforming Arts Learning in an Urban School District

**Presenter:**

**Raymond Veon:** Interim Director, Fine and Performing Arts; Project Director, A.R.T.S. Atlanta Public Schools; Part Time Instructor, Georgia State University

**Description:**

How do you transform arts learning across an entire, site-based managed urban school district? Our model of change is premised on 1) the belief that the greater a teacher's artistic and aesthetic expertise, the greater the impact on learning, and 2) that the exigencies of the 21st century and the realities of contemporary artistic practice require that we reconsider what and how we teach. The data driving this model comes from authentic student arts assessments, teacher performance in professional development workshops, and observations of classroom instruction. Our model explicitly targets disciplinary habits of mind, synthesis, and creativity in the arts. Our criterion of excellence is that a quality arts curriculum does not simply reproduce knowledge but empowers students to generate new knowledge, laying a foundation for each individual to develop their own creative stance. We will share our arts assessments and their positive impact on professional development and instructional practice.

### **Summary:**

*Project A.R.T.S.* (Assess; Reflect; Transform; Succeed) or *ArtsAPS* is an initiative of IgniteArt, an organization dedicated to implementing initiatives that may enhance visual arts programming within Atlanta Public Schools (APS). Funded by a Professional Development for Arts Educators (PDAE) grant from the U.S. Department of Education, *ArtsAPS* is a three-year initiative seeking to enhance student achievement in and through the visual arts as well as enhance students' ability to acquire the skills necessary to succeed in the 21<sup>st</sup> century. *ArtsAPS* offers a web-based "reflective assessment" tool to improve curriculum through the evaluation of 5<sup>th</sup>, 8<sup>th</sup>, and 10<sup>th</sup> grade arts programs. This project was piloted at Grady High School from March 28th-May 13th, 2011 and is intended to serve as national model for the assessment of urban arts education. Throughout this session, Raymond Veon, Project Director of Project A.R.T.S., stressed that art teachers are the unsung heroes of the curriculum reform movement, for art education maintains the unique ability to ensure student success and teacher performance throughout all academic subject areas.

The goal of this session was to demonstrate how *ArtsAPS* was conducted and assessed, as well as highlight how the analysis can inform instructors and administration about the effectiveness of their curriculum development and instruction strategies. *ArtsAPS* data collection involves a two-part process in which teachers first assess students via a rubric in the areas of dance, music, visual art and theater, and students complete a web-based test in these areas. Second, students are guided to write and critically reflect on their performance across these subject areas. These assessments are not fact based; rather they assess a student's ability to generate conceptual relationships across disciplines.

Aligned with the Georgia state teacher evaluation standards, the *ArtsAPS* assessments guide teachers to:

- Use a new, cognitively-based model of creativity to teach the unique 21st century skills developed through the arts;
- Improve arts instruction through new best practice teacher assessments;
- Engage all music, visual art, dance, and drama teachers in two intense, year-long professional development courses;
- Use data to drive reflective teaching, student achievement, and provide a district-wide overview of the arts in each school.

For the pilot assessment, each teacher at Grady High School was sent a comprehensive teacher packet via email which included step-by-step instructions for assessment completion, as well as all necessary documents and rubrics. Additional supporting materials were posted online. Teachers were required to document and submit examples of each student's work to *ArtsAPS* for analysis. For example, the objectives of a particular lesson required students to create a portrait that could be read as a portrait, include two sets of complimentary colors, show two different emotions, and have tints and shades.



Level One



Level Two



Level Three



Level Four

The rubric guided teachers to determine how the work met the assignment objectives in the range of “minimally” (Level 1) through “mastery” (Level 4) based upon the following assessment questions:

- Can the relationships between the major shapes be visually read as a portrait?
- Does it only use one set of complimentary colors?
- Does it show two different emotions?
- Does it have tints and shades?
- Does it reflect an understanding of the task?

**Key Themes:**

- The goals and proposed benefits of assessment are to:
  - Engage students in higher order thinking skills;
  - Use accessible technology to enhance learning;
  - Set high expectations for student achievement;
  - Encourage students to critically reflect and play a role in their own learning;
  - Clearly communicate learning expectations;
  - Adjust instruction by evaluating the mastery of curriculum;
  - Use data to design appropriate, timely intervention;
  - Spotlight areas of success and those in need of improvement for following year.
- The assessment prompted the participating teachers to assess:
  - What values should teachers keep?
  - What values should teachers reinterpret?
  - What values do teachers change?
  - What values do teachers walk away from?
  - How are we achieving what we are aiming for?
  - How are students grasping the material and developing as critical thinkers?

Participants were asked to brainstorm 3-5 core values necessary for teachers to support student achievement. The group agreed upon the following values:

- Safety (Absence of threat)

- Honoring diversity
- Encouraging experimentation through self-expression

**Resources:**

- Project A.R.T.S. Power Point Presentation provides an assessment overview and materials: <http://igniteart.weebly.com/principals-arts-assessment-workshop.html>
- ArtsAPS Professional Learning offers documents and resources for arts-based professional learning and development: <http://igniteart.weebly.com/fine-and-performing-arts-on-line-professional-learning-page.html>
- A Masterpiece of Learning details a new teacher development initiative through the Atlanta Public School's Visual Arts Program: <http://igniteart.weebly.com/masterpiece-of-learning-2009.html>
- Think With Your Feelings; Feel with Your Mind emphasizes integrated creative experiences with students having diverse abilities and disabilities: <http://igniteart.weebly.com/think-with-your-senses-feel-with-your-mind.html>
- APS Visual Arts Curriculum: <http://igniteart.weebly.com/aps-visual-arts-curriculum-2010-2011.html>

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## Transforming the Urban Arts Education Landscape One Principal at a Time

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**Presenters:**

**Rob Daniels:** Supervisor, Visual & Performing Arts Department, San Francisco Unified School District (SFUSD); **Carmelo Sgarlato:** Principal, The Ruth Asawa School of the Arts; **Susan Stauter:** Artistic Director, Visual & Performing Arts Department; **Lynda Tredway:** Principal Leadership Institute Coordinator, Berkeley School of Education, UC Berkeley; **Antigone Trimis:** Arts Education Master Plan Implementation Manager, Visual & Performing Arts Department, SFUSD

**Description:**

Come join the San Francisco Unified School District's Visual and Performing Arts team as they host an interactive small group session to explore the exciting possibilities for transforming the urban education landscape through an innovative *Principals of the Arts* professional development model that puts the relationship between school leaders and artists at its core. How do principal leaders mirror and model the creative process through all of the work that they do? What are the gifts that individual artist-mentors bring to urban principals? How does the artistic process itself provide a powerful engine during these challenging times? Inspiration, information and implementation are three key words in this innovative San Francisco professional development plan that models transformation and provides a roadmap to the 21st century.

### **Summary:**

In this session, the San Francisco Unified School District's (SFUSD) Visual and Performing Arts (VAPA) team hosted an interactive discussion that explored the possibilities for transforming the urban education landscape through an innovative "Principals of the Arts" professional development model. In recent years, the VAPA team has further developed the SFUSD principal training programs to include the goals of the district's Arts Education Master Plan. This updated Principals of the Arts model puts the relationship between school leaders and artists at the core of in-school arts programming. The session also included representatives from UC Berkeley's Principal Training Institute, which has also shifted in recent years to include more arts engagement.

The SFUSD Arts Education Master Plan is a blueprint for integrating the arts into each student's daily curriculum. It details why and how the district will provide an education in which students accrue quality knowledge of the arts from preschool through high school. This plan came out of San Francisco's 2004 Proposition H, called the "Public Enrichment Fund," which was a catalyst for the creation of the VAPA team. With the guidance of VAPA, San Francisco and East Bay organizations came together to recommit to the collective positive impact of the arts in education and to providing equitable access to these experiences. The plan was completed in 2006 and commits to having every child in the district experience art every day. It also recognizes the importance of the principal's decision-making role within any school, and aims to cultivate each principal's relationship with the arts.

The session began with an exploration of each attendee's relationship with the arts. A senior vocal student from the Ruth Asawa School of the Arts sang an excerpt from an aria while participants wrote what the performance made them feel as well as what questions the performance raised. This activity led to a discussion of the creative cycle, which begins with inspiration before rotating through experience, inquiry, reflection, and creation. SFUSD principal training programs are concept-based and inquiry driven, but now include all aspects of this creative cycle.

This activity and discussion were followed by a presentation from UC Berkeley. Its principal training program was established in 2000 to prepare leaders for San Francisco Bay Area urban schools. Work done in the program can contribute to an M.A. in Education and a recommendation toward a Preliminary Administrative Services Credential (Tier I), which allows service as a superintendent, principal, dean, supervisor, or consultant. A key component of this program is the building of strong relationships with Bay Area school districts, which partner to facilitate field experiences, receive feedback on the program, and ensure a link between coursework and urban school reality. In response to SFUSD's evolution of its principal training, UC Berkeley's program has come to include more arts focused lessons. Principals are led through poetry discussions, visual arts classes, music exercises, and more. The culminating project for the Institute is the BRAVO project, where 3-4 artists facilitate the principals' creation of a work of art over three Saturday sessions. The outcomes of these projects allowed principals a creative outlet for their findings from the professional development program. Some of their observations included a higher level of comfort with ambiguity, the renewed importance of playing with an idea, intentional movement, and the opportunity to be engaged in a process without knowing the outcome.

Further discussion during the session included inquiry into diverse principal populations, scheduling

obstacles for principals, and how to select activities that will engage and inspire already overworked administrators!

Some key findings included:

- The need for good food and coffee at any training session
- Listening to the needs of the participants
- Allowing opportunities for networking
- Integrating current arts events going on within the community
- Brining principals out of their environment to experience the impact of the arts
- Making sure that each session has clear takeaways that a principal can bring back to his or her staff

Ultimately, the key words were inspiration, information, and implementation.

## Transforming District and State Systems

### A Tale of Two Cities: Arts Integration in Reno, Nevada and Memphis, Tennessee

#### **Presenters:**

**Brad Foust:** Art& Music PDAE Grant Facilitator, Shelby County Schools, Memphis, TN; **Martha O'Neill:** Fine Arts PDAE Grant Coordinator, Washoe County School District, Reno, NV

#### **Description:**

Two PDAE grant project coordinators will compare and contrast the implementation of their grants over the course of the past two years with a look to the third and final year. The focus of this interactive session will be on how arts integration can impact and revitalize an entire school population in terms of administrator buy-in, teacher participation, levels of comfort using the arts, student engagement, and sustainability after the grant cycle has ended.

#### **Summary:**

U.S. Department of Education Professional Development for Arts Educators (PDAE) grants support implementation of high-quality professional development in the arts for K-12 educators in high-poverty schools. Grantees receive up to 36 months of funding to implement innovative instructional models that enhance standards-based arts education or integrate such instruction with core non-arts subjects. In this session, project directors from Reno and Memphis provided an overview of their grant programming.

The Washoe County School District (WCSD) serves the far western region of Nevada and includes the city of Reno. The Arts Infusion Project, a collaboration of WCSD and the Sierra Arts Foundation, began in January 2010 and contains three components of professional development available to all elementary and middle school teachers. Teachers who want to begin learning about arts-infused programming may start with *ArtBoxes*. These thematic arts-integrated lessons for classroom teachers contain materials, resources, and suggestions for classroom instruction. Interested teachers can learn about the lessons and instructional techniques at four-hour professional development sessions throughout the year. Enhanced curriculum development is found in *Art Academies*, six-week after-school courses that focus on the integration of a single core non-arts discipline with the arts. Classroom teachers develop arts-integrated lessons in partnership with teaching artists through classroom observations, coaching, lesson planning, and team teaching. Also, *Mindful Music Academies* use the elements of music to build language acquisition and development in LEP (limited English proficient) students. Designed and taught by two veteran music educators in the district, these academies provide 24 hours of instruction for elementary classroom, special education, and music teachers.

The Shelby County School District (SCS) serves the suburban areas surrounding the city of Memphis. The SCS Arts Infusion Project also began in January 2010 and provides a variety of arts-infused professional development and instruction at its 16 participating schools. Teams of five or six teachers receive 60 hours of professional development in Visual Thinking Strategies, a research-based method of leading student-

centered art discussions. These teams then share their knowledge with other teachers in their buildings throughout the year following a “train the trainer” model. Partnerships with Memphis arts organizations have been formed to support arts-infused professional development and instruction, and original teacher teams now assume a leading role in developing and implementing Arts Infusion professional development for all SCS schools.

Both project directors shared mutual challenges and obstacles, including lack of administrator and teacher buy-in, false community perceptions about the role and function of arts education, and the pressures of conforming grant timelines and requirements to the needs and priorities of the school district. One of the greatest challenges explored at length by session participants and presenters was how the arts education community can come together to develop a common definition for arts integration and arts infusion in order to create wider understanding and recognition for the potential of programming like that in Reno and Memphis. Both project directors suggested that even in the face of these challenges, both programs are validating teacher attempts to engage with students in innovative ways. By providing such a platform, these PDAE grants are adding to our understandings of how to change district culture through recognition and support for engaging and effective teaching.

For more information on Reno:

- <http://wcsdartsinfusionproject.weebly.com/>
- Martha O’Neill, Grant Projects Director, WCSD, [moneill@washoeschools.net](mailto:moneill@washoeschools.net)
- Stacy Spain, Program Director, Sierra Arts Foundation, [Stacey@sierra-arts.org](mailto:Stacey@sierra-arts.org)

For more information on Memphis:

- <http://scsaip.weebly.com/>

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## Every Voice Matters: A California “Listening Tour”

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### **Presenters:**

**Anne Bown-Crawford:** Teacher and Director, Arcata Arts Institute; **Craig Cheslog:** Chief Policy Advisor, California Dept. of Education; **Malissa Feruzzi- Shriver:** Board President, California Arts Council; **Jack Mitchell:** Secondary Arts Consultant, VAPA and CTE, California Department of Education; **Larry Powell:** Superintendent of Schools Fresno County

### **Description:**

The National Endowment for the Arts (NEA) encourages states to develop innovative partnerships between arts advocates, policy makers, industry and community leaders, K-20 educational institutions and the non-profit sector to work together to create a healthy education environment founded on powerful arts education programs. As mentioned in the opening plenary session, the Arts Create California Leadership Team is conducting a series of “Listening Tours” across the state to engage educators, school leaders,



legislators, policy makers, consultants, creative industry, parents, and scholars in identifying issues, outcomes, and action items that will have the greatest local impact. All stakeholders must play a pivotal role to “ensure each student reaches his or her full potential by broadening California's educational vision, policy, and practices to promote innovation, economic development, and creativity.” This session will demonstrate one “Listening Tour” model, share additional information about Arts Create California, and gather input from both California and national stakeholders.

### **Summary:**

Located in Sacramento, CA and founded in 2011, the Arts Create California Leadership Team (ACCLT) is a project of the California Department of Education’s chapter of the national *Education Leaders Institute* (ELI). In May 2011, ACCLT participated in the sixth national ELI conference held in Chicago, IL sponsored by the National Endowment for the Arts (NEA) and implemented by the Illinois Arts Council. Entitled *Every Voice Matters*, this conference guided the Sacramento team to identify one key challenge in education in California which has become the foundation of ACCLT’s current “Listening Tour” project. This challenge may also be posed as a question: how might education ensure each student reaches his or her full potential by broadening California's educational vision, policy, and practices to promote innovation, economic development, and creativity?

The ACCLT’s “Listening Tour” strives to create and sustain valuable partnerships among community stakeholders (which include educators, school leaders, legislators, policy makers, consultants, creative industry leaders, parents, and scholars) by encouraging them to engage in the conversation with each other while “listening with intent”. This state-wide project proposes that by engaging in (in)formal creative dialogue with each other, stakeholders may identify key resources employable to integrate the arts into public education policy. ACCLT proposes that such policy will improve the quality of education as a whole. The organization also welcomes any and all community members to conduct individual listening tours and document the key policy shaping suggestions that emerge within such conversations. Such documentation should be sent to ACCLT in order for them to incorporate these diverse perspectives into the continual shaping of their advocacy work. This project is not site specific, nor does it not require the facilitation of an ACCLT member. Instead the ACCLT proposes listening tours be conducted in a variety of locations including (but not limited to) after-school programs, community arts and cultural organizations, religious/spiritual sites, sporting events, eateries, and professional development workshops.

The ACCLT used this “Listening Tour” model with the session participants and asked them to engage in group dialogue to investigate and respond to the key challenge of broadening educational vision, policy and practices. Group conversations were prompted by the following questions:

### **Key Questions:**

- How does this (our challenge) touch you?
- What can you bring to this conversation?
- Can you create unity among all of your stakeholders? How?
- How can these partnerships increase creative learning opportunities for students?
- What assets, resources, or approaches are you using to support arts education?

- How do you plan for sustainability when creating partnerships and when creating change?
- How do you “get the word out “or build awareness about this need/challenge across constituencies?
- How do you create personal conviction about this need within your community/organization/institution?
- How do you create opportunities for public (community) participation in education through the arts?
- How do we bring all the voices to the table?

Conversation Themes:

In response to these key questions, session participants brainstormed the following:

- Currently there is no statement in California educational policy that mandates arts education be a core academic requirement within public schools. We are all stakeholders and as such we are all required to meet the needs of students even in the absence of such a policy. We must work together as policy makers and policy breakers.
- By assuming an approach that strives to invite all community members to participate in the education reform process, it is necessary to access and recognize the unique and alternative skill-sets that all individuals maintain when conversing with others and “listening with intent”.
- Proposing that arts integration become a part of education policy may meet with resistance. Therefore, it must be communicated that arts integration does not ask instructors to do more work; rather it asks they redirect their time in order to teach in different ways.
- A challenge is that this policy requires teacher training—the process of collaboration between arts specialists and non-arts classroom teachers—and also, methods of integration need to be taught to teachers at both the pre-service and in-service level.
- All students are our students. If instructors simply focus on teaching their assigned students, students are restricted from accessing our particular areas of expertise. Students may not excel in particular subject areas, however it is important to acknowledge, support and incorporate their diverse skill sets into our classrooms and in the shaping of lesson plans.
- The school campus must be viewed as community resource and destination. When school is not in session, the majority of the school grounds are not utilized. Because this is valuable space, it must be used as such.
- Parent education about the school system and parent involvement are key; ex., a Parent Institute was created at a San Francisco middle school that offers computer labs, job training courses, and places to relax. Session participants discussed that many parents do not understand how the school system works or how to navigate it.

- Arts activities or events usually get parents in the door of the school (plays, musicals, exhibitions), therefore arts nights with parents would be an ideal method of engagement.
- In order to sustain partnership-building projects, it is important to maintain the details of the process—which can be done by keeping a binder of documents—so that others may access the documentation. This could include asset mapping in order to identify available resources.

Parting Questions:

- a. How might community stakeholders who represent various facets of the education justice movement formulate individual goals into a holistic shared agenda?
- b. How might this challenge of broadening educational vision, policy and practices become a common pledge?
- c. Although rarely acknowledged, the nature of a teachers work is challenging. How can the general public become informed of teachers’ needs/rights? If educators also require advocacy, must it only be fought for among educators?
- d. As leaders within the education justice movement, how might we relinquish our power in order to include the voices of those typically excluded from the policy making process, most specifically students?
- e. What about instituting an eight-period school day that would provide a common planning period for all teachers in order allow art educators to partner with general education instructors? How might this come to be?

Resources:

Arts Create California: Education for a Creative Economy invites you to draw upon this “Listening Tour” model in order to inspire a personalized listening tour. Please contribute to the “Listening Tour” by offering your perspectives on the ACCLC challenge on: [www.facebook.com/ArtsCreateCalifornia](http://www.facebook.com/ArtsCreateCalifornia)

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## Lessons from a Partnership: The San Francisco Symphony's Continuum of Service Delivery to San Francisco Public Schools

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Presenters:

**Ron Gallman:** Director of Education and Youth Orchestra and **Sammi Madison:** Director of Education Programs, San Francisco Symphony; **Sara Shenkan-Rich:** Principal, Sherman Elementary School, San Francisco Unified School District (SFUSD); **Susan Stauter:** Artistic Director, Visual & Performing Arts Department, SFUSD; **Michele Winter:** Lowell High School Music Director, SFUSD

**Description:**

The San Francisco Symphony and the San Francisco Unified School District (SFUSD) have formed and sustained a vital partnership which provides a continuum of music education service delivery to San Francisco's public elementary and secondary schools. Join this discussion to learn how the partnership addresses various issues and imperatives inherent in alliances between urban school districts and arts institutions, including: how the partnership supports school district goals, strategies for district-wide implementation of programs, and sustainability. These and other aspects will be discussed using the Symphony's programs as examples—Adventures in Music (AIM), which serves every 1st-5th grader in every SFUSD elementary school (23,000 students; 76 schools), and the Instrument Training and Support program, which provides artistic and technical assistance to instrumental music programs in San Francisco's public middle and high schools. The discussion will include opportunities for brainstorming solutions to ongoing challenges, such as increasing parental involvement and heightening public awareness of the partnership.

**Summary:**

The partnership discussed in this session is between the San Francisco Symphony (SFS) and the San Francisco Unified School District (SFUSD) which united to create a successful example of what a large arts organization and a large urban public school system can achieve together. In 1988, the SFS began its Adventures in Music (AIM) program, which has grown to serve every 1<sup>st</sup> through 5<sup>th</sup> grader in San Francisco public schools and is now expanding to the East Bay. As more students engaged with the AIM program over the years and as music education programs continued to suffer ongoing budget cuts, a demand was created for more music support programs. After further strategic discussions with SFUSD, the SFS recently began the Instrumental Training and Support Program (ITSP), which primarily serves middle and high school students. Although the ITSP program is not yet in every middle and high school, these two programs provide a growing continuum of music programming in San Francisco public schools from 1<sup>st</sup> through 12<sup>th</sup> grades.

The goal of the AIM program is to provide elementary students with equal access to music education through live music performances and related music/learning experiences that integrate with classroom curriculum. The program consists of four in-school participatory performances by a range of ensembles, professional development sessions for teachers and principals, supplementary resources for classrooms, and ongoing evaluation and assessment. These activities aim to increase students' abilities to perceive and comprehend music in the context of everyday life. Each year, the curriculum has a different district-wide theme.

The ITSP program provides artistic and technical support for SFUSD instrumental music programs at the middle and high school levels through diagnostics and coaching, consultations, resources and supplies, and access to specially selected SFS concerts. Teachers are able to request assistance based on their program's specific needs, which allows the program to differ from site to site. For example, Lowell High School utilizes bass and viola coaching through the program to bolster its program's needs. Highlights of the program include partnerships between SFS teaching artists and classroom teachers, instrument resources and supplies, and tickets to multiple SFS concerts.

Strategic planning for these programs began in the early 1980s. SFS describes its purpose as both to play music at a high level and to serve the community, and the symphony felt that it was not serving SFUSD's needs enough. As a result, SFUSD administrators, principals, and teachers came together with symphony administration to design a program that fit the needs of its music education programs. The ultimate goal was to support the ecosystem of music education by generating a need for and inspiring the district to commit more resources to music programming. The curriculum is written by the symphony, but is designed to meet state standards while integrating with math, social studies, geography, and liberal arts classes. Additionally, strategic planning sessions revealed that not all teachers were musically literate enough to participate in the program. As a result, the AIM program was expanded to include professional development for teacher training.

SFUSD committed to scaling the program up to reach every school and every child. The successful implementation of the AIM program led to the creation of the ITMP program, which is currently being scaled up to connect with every instrumental music program in the SFUSD. Early SFS administrative support for this partnership has allowed the symphony to provide these programs free of charge; SFS has designed the program so that school principals only have to worry about finding a space for instruction. And ultimately, the symphony also increases its visibility in the community by coming to each student in his or her neighborhood.

Discussions during this session explored the intricacies of this partnership and focused on its ability to scale the program across the Bay Area and duplicate similar programs across the country. Both organizations have made these programs a priority, which has led to the partnership's success. SFUSD has included both AIM and ISTP in its master plan and SFS sees these programs as an extension of its mission. Key aspects of the program are the scalable curriculum that can be tailored to the needs of each classroom, classroom support resources and supplies provided by the symphony, inclusion of world music and music of the students' cultures, and increased employment opportunities for artists. This program is a great example of possibilities that result when arts organizations and school districts create, sustain, and evolve long-term partnerships.

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## Not Your Father's Vo-Tech: Colorado's Creative Careers Initiative

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### **Presenters:**

**Karol Gates:** Arts Content Specialist, Colorado Department of Education; **Jonathan Howard:** Math Instructor, Denver Public Schools; **Jennifer Jirous:** STEM, Arts, IT Program Director, Career & Technical Education, Colorado Community College System; **Sheila Sears:** Arts Education Manager, Colorado Creative Industries

### **Description:**

In an effort to illustrate the power of creativity and innovation in post-secondary and workforce readiness, three Colorado state agencies have developed a collaborative pilot program to support "filling the pipeline"

for creative industries. The program's goal is to support future workers in the creative industries and creative workers in all Colorado enterprises. The combined efforts of these agencies will help schools connect with and integrate career and technical education (CTE) programming with arts integration and in middle school and high school course structures. Presenters will share tools they have developed to provide support to schools in connecting CTE programming to inquiry-based arts integration and help prepare students for careers in creative industries such as digital media, fashion, graphic and interior design, audio/video technology, film, performing and visual arts and interactive media.

**Summary:**

Jennifer Jirous started the discussion with the thought that “we all need to work to dispel the myth that says ‘Art classes are nice, but...’” The arts are a core academic subject, and they should be treated as such. Colorado's challenge is to increase the emphasis on art as another core academic subject. Jirous discussed the role of the Career and Technical Education (CTE) department in the Colorado Community College System. Colorado is a highly educated state, but most of the college graduates that live there come from other states. Of all jobs in Colorado, 67% will require at least a bachelor's degree over the next decade, and 53% of Colorado high school students do not take art classes. On top of that fact, the creative industries in Colorado are expecting to see 24-40% growth in the next ten years. The creative industries include jobs such as parade float designer, mortuary science professional, cowboy/rodeo boot designer, culinary arts, video game creation, landscaping, museums, and many more. Colorado laws, similar to many other states, require the establishment of academic standards, and these standards include art.

The Colorado CTE program already connects students to many creative industries occupations and knows what students need to enter these careers. While many states' CTE programs are managed through the state department of education and focus on career readiness and technical education, Colorado's CTE program is attempting to change its reputation from one that offers basic vocational training to one that works to accommodate the growing demand for jobs in the creative industries. Art education is an essential part of the success of preparing students for careers in creative industries. The state's CTE program for high school students includes additional academic requirements (beyond general graduation requirements) and specific foci which include the arts. The CTE program also works closely with universities for teacher professional development classes. It is incorporating backwards lesson design, which focuses on student outcomes and 21<sup>st</sup> century concepts and skills (<http://www.p21.org/>). The CTE program is hoping to end the “culture of coverage” in classrooms, where the focus has been on covering *only* the topics that will be tested by state and national tests and focus on concept mastery instead. More information on the Colorado CTE program can be found here: <http://www.coloradostateplan.com/>

The presenters stated that arts integration should not water down one discipline: if the arts are being integrated with language arts, for example, both disciplines should have equal weight within the lesson. Students should master standards in both disciplines; simply teaching the alphabet through a melody, for example, does not teach students about music. The arts should have a natural alignment to the subject into which they are being integrated and the lesson should be “relevant in action,” meaning the two subjects should fit together in a way that is natural and relevant. Presenter Jonathan Howard, a high school music teacher in Denver Public Schools, described his *Math in Music* class as an example of quality arts integration. Students can take Howard's class as an elective and it fills a requirement for one of the four years of math

classes students must take. Students learn how to write music and how to interpret algebraic formulas that explain musical phenomena (student portfolios can be seen online at [www.CollegeinColorado.org](http://www.CollegeinColorado.org)). Likewise, academic standards and technical skills should not be thrown together in such a way that “waters down” one subject. Students should be able to demonstrate mastery of the academic standard to perform the technical skill.

Colorado’s entire P-12 education system is committed to making changes to accommodate students’ needs for art education as a core academic subject. This will help prepare them for Colorado’s future job market. Textbooks are being seen as supplemental to education, not the guiding force of education. The Colorado Department of Education has been reviewing and revising local practices in an effort to address the growing need for workers in the creative industries. It is reviewing and revising local educational standards and is planning to adopt new standards, curriculum, and assessments by December 2011. It is focusing on building local assessments to help find quality art teachers, which goes beyond the current process of relying on the basic California Subject Examinations for Teachers scores. It is hoped that new academic standards will naturally lead to new accountability for teacher preparation programs as well. Results of these changes are expected to be online by 2014.

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## School Smarts: A New Model for Creating Meaningful and Diverse Parent Involvement

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### **Presenters:**

**Janelle Davila:** Arts Education Project Manager and **Carol Kocivar:** Incoming President, California State PTA; **Adolfo Melara:** Acting Superintendent South San Francisco Unified School District; **Patti Yomantas:** Chair, Special Committee for Arts Education, California State PTA

### **Description:**

With support from the Hewlett Foundation, the California State PTA is piloting “School Smarts” a dynamic parent engagement and training program in 14 schools throughout the state. PTA leaders will share the lessons learned in our pilot year about using interactive and arts-based techniques to give parents the big picture of how the education system works, build communication and advocacy skills, and equip them to maximize their child's success, while at the same time, building a core group of diverse parent leaders who are energized and empowered to advance a quality education that includes the arts at their school and beyond. Also, learn more about PTA's SMARTS: Parents for the Arts network and the momentum that is building across California as PTA, educators and arts organizations promote a collective vision for a quality 21st century education that includes the arts.

### **Summary:**

The California State PTA wanted to mobilize and engage a larger network of parents to advocate for quality education that includes the arts. In order to grow such a network beyond the existing committed pool of

parent arts leaders, the PTA gathered data through principal and administrator interviews, parent focus groups, and a statewide parent survey to better understand how and why parents volunteer and engage with their children's schools. The data revealed that parents largely liked and supported their local schools, but that they wanted to become more knowledgeable about the schools' systems and culture so that they could more confidently navigate opportunities and relationships to help their children and schools succeed. With support from the William and Flora Hewlett Foundation, the PTA launched the School Smarts Parent Engagement Pilot Program in Fall 2010. School Smarts was designed around a model of meaningfully engaging diverse groups of parents with schools through arts-based activities. By developing a broader cadre of parent advocates in individual school districts in the short-term, School Smarts sought to build long-term statewide capacity for advocating for quality education and the arts.

The pilot program was implemented in 14 schools in four representative California school districts. The pilot program model included three key components in each school:

1. Curriculum Development: Professional development specialists worked with a team of school teachers and administrators to develop the Parent Academy curriculum based on school needs and available resources.
2. Parent Engagement Nights: Each site hosted school-wide events for families that included dinner, family art activities with local teaching artists, and a brief program and invitation by principals to enroll in the school's Parent Academy. Families enjoyed engaging with each other through arts activities and discovered how the arts may serve as a mechanism for spending time together.
3. Parent Academy: Seven two-hour sessions led by teachers, administrators, and staff created a team of local parent leaders to actively promote quality education. Sessions explored: ways to create positive learning environments at home and in school; the structure of the public school system; implications of legislative and funding policies such as NCLB for teaching and learning; parent rights, responsibilities, and opportunities; and effective strategies for communication and building community. Opportunities to experience and use the arts were woven into each session to provide points of discussion and connection with other parents across language or cultural barriers.

Parent and school feedback at the pilot program's conclusion indicated that the program met its goal of attracting and engaging a diverse set of parents. Parents reported they were more informed about how schools are structured and how to successfully communicate with and advocate for schools to support their children's learning. Teachers and administrators reported new awareness of and deeper connections with parents. Parents, teachers, and administrators all discovered how the arts build motivation, interaction, and a sense of community. All 14 schools requested that the Parent Academies return for the next school year. Based on the success of the School Smarts pilot program during 2010-2011, the California State PTA will continue to explore the possibilities of this program model for parent advocacy through continued support of School Smarts graduates and program expansion.

For more information, visit: <http://www.capta.org/sections/programs-smarts/>

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