

Partners in Excellence

A Guide to Community School of the Arts / Public School Partnerships
From Inspiration to Implementation



Jacqueline Sideman Guttman

Beth A. Vogel, Contributing Editor



MetLife Foundation

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THE BAY AND PAUL FOUNDATIONS



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The National Guild of Community Schools of the Arts is the national service organization for a diverse constituency of nonprofit organizations providing arts education in urban, suburban, and rural communities throughout the United States and Canada.

VALUES & VISION

The National Guild believes involvement in the arts is essential to individual fulfillment and community life. We envision a nation where all Americans understand and appreciate the value of the arts in their lives, and in the lives of their communities.

MISSION

The National Guild advances high-quality, community-based arts education so that all people may participate in the arts according to their interests and abilities. We support the creation and development of community schools of the arts by providing research and information resources, professional development and networking opportunities, advocacy, and high-profile leadership.

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FRONT COVER PHOTOS (LEFT TO RIGHT):
UNKNOWN PHOTOGRAPHER, concert,
Suzuki School of Newton, Newton, MA

RICH SOFRANKO, theater performance,
College Conservatory of Music
Preparatory Division, University of
Cincinnati, Cincinnati, OH

FRANK COST, ballet class, Hochstein
School of Music and Dance, Rochester, NY

BACK COVER (CLOCKWISE FROM TOP LEFT):
PETER SCHUTTE, ballet class, Multnomah
Arts Center, Portland, OR

BENNIE NELSON WEST, art class, Memphis
Black Arts Alliance, FireHouse
Community Arts Academy and Center,
Memphis, TN

JIM CHEEK, guitarist, Flint School of
Performing Arts, Flint, MI

JAMES MUNDLE, art class, Samuel S.
Fleisher Art Memorial, Philadelphia, PA

Designed by Yoori Kim Design

Foreword

SINCE 1990, the National Guild of Community Schools of the Arts has been engaged in an effort to learn how member schools can help improve teaching and learning in the arts. This effort responded to two shifts in our field. First, community schools of the arts (CSAs) have increasingly been collaborating with a broad range of educational, social service, health-care, arts, and civic organizations to expand access to arts education. Second, during the 1990s, national education reform embraced the arts, resulting in the creation of learning standards in the arts on both federal and state levels. By 1998, the Clinton administration's Goals 2000 Educate America Act mandated the development of rigorous standards of student achievement, including comprehensive statewide and local planning and implementation to enable students to meet those standards. For the first time in our nation's history, all students are now expected to engage in learning in the arts and be able to demonstrate what they

have learned. In addition, the National Education Association strongly advocated a system of accountability that uses multiple measures of progress, instead of relying solely on standardized test scores. These measures have been used to assess arts learning for many years.

It was natural for the National Guild to explore how these two developments could each contribute to the success of the other. In 2000, with the generous support of The Josephine Bay Paul and C. Michael Paul Foundation (now the Bay and Paul Foundations), the Guild launched the Partners in Excellence Initiative to identify and document best practices for partnerships between CSAs and public schools. In 2005, we received additional support from Sony Pictures Entertainment to publish and distribute this document. The MetLife Foundation also stepped forward with a generous grant to support not only this handbook but an expansion of the PIE

Initiative to include training and mentoring components, as well as a grant program for exemplary community school–public school partnerships across America: the MetLife Partners in Arts Education Program.

This handbook is intended to help leaders in both community arts schools and public schools understand what partnerships are, what benefits they offer, and how to structure and manage them. I hope it will inspire some readers to explore the idea of establishing a community school–public school partnership and others to commit more fully to ongoing partnerships. I encourage you to tell us about both your successes and the challenges you've encountered, so that we can continue to build our base of knowledge and share it with others.

JONATHAN HERMAN
Executive Director
National Guild of
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The ongoing work of the Arts Education Partnership, and especially Dick Deasy, has helped everyone better understand arts education partnerships over the past several years. Without that work, countless programs, including this book, would not be what they are. The Center for Arts Education in New

York City has also contributed greatly to the field, and I am indebted to the generosity and assistance of its staff. Larry Scripp, Ronne Hartfield, and Andrea Temkin—with Jane Remer and David Myers—served on the PIE Advisory Committee. I am grateful to them all, including those who presented their programs at the Partners in Education Conference in January 2001.

Most important to the Partners in Excellence Initiative was Lolita Mayadas, Executive Director of the National Guild of Community Schools of the Arts from 1981 until her retirement in 2001, for it was she who saw the need to encourage and support partnerships between public schools and CSAs. It is fair to say that without Lolita, PIE would not have happened. The Guild owes her its deepest gratitude, as do I, both personally and professionally.

Jacqueline Sideman Guttman

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Introduction

IN THE LATE 1980S, the National Guild of Community Schools of the Arts, observing educational reform efforts at the national and state levels, began to recognize that its members could play a significant role in improving teaching and learning in public schools throughout the United States. In particular, state and national standards that now set criteria for “what every young American should know and be able to do in the arts” required qualified professional arts educators, curriculum design, and professional development that many public schools lacked. Community schools of the arts (CSAs), with their expertise in creating and implementing sequential, high-quality arts instruction, seemed natural partners for public schools, providing a logical solution to the problem of meeting these new standards.

Determining what kinds of partnerships would be most effective, how to structure them, and what aspects of arts education would benefit from them required dialogue, research, and training. Overall, the National Guild wanted to explore what effect partner-

ships could have on professional growth, curriculum development, and student achievement. In 1990, a group of Guild member schools and funders convened to consider how community schools could supplement arts education programs in public schools. The Guild subsequently created the Partners in Excellence Initiative, the goal of which was to promote partnerships with public schools that would create enduring, positive changes in people, attitudes, values, systems, and institutions.

The initiative simultaneously studied best practices and trained community school leaders to develop partnerships with local public schools. In 1996 the initiative convened a symposium in Boston, *Linkages with Public Schools*, to investigate further possibilities for developing CSA–public school partnerships. Greater understanding of what could be accomplished, coupled with financial support from the Josephine Bay Paul and C. Michael Paul Foundation, led to the Partners in Excellence Conference in 2001. During the conference, participants described four critical aspects of a partnership:

- The “ecology” of the partnership, that is, its role within its community
- The quality of teaching and learning
- Professional development
- Program evaluation, including assessment of student learning

These four aspects provided the framework for the first Partners in Excellence Institute, presented at the National Guild’s Annual Conference in Atlanta in 2002.

It was immediately clear that other arts organizations, such as orchestras and museums, already had considerable experience with partnerships between nonprofit arts organizations and public schools. Our task, therefore, was to combine existing knowledge and practice with ongoing research into practical materials that our members could use. Thus the National Guild’s partnership initiative differs from the work of Project Zero, the Arts Education Partnership, and others in its effort to address specific issues faced by CSAs.

This handbook is intended as a working manual. It documents the Partners in Excellence Initiative, presenting the insights and best practices of current practitioners of this work, so that CSAs across the nation can form and sustain their own successful public school partnerships. The first two chapters describe how a CSA can become part of the educational ecosystem in its community, explaining the benefits that partnerships offer CSAs within the realities of public school organizational structure and mandates. Chapter 4, on curriculum, offers suggestions from the field and describes a process that merges professional development for CSA artists and public school teachers. Chapter 5 reviews evaluation and assessment processes intended to help document programmatic and student outcomes. Throughout you will find worksheets enabling you to apply the information presented here to your specific situation. The appendices offer additional resources.

I: What Is a Partnership?

Why Partner?

“*A partnership is a relationship between individuals or groups that is characterized by mutual cooperation and responsibility, for the achievement of a specified goal.*”

JANE REMER,
Beyond Enrichment

When you listen to CSA and public school staff who have created successful partnerships, you understand why it's worth all the time and effort. They tell of children who begin to see visiting CSA faculty members as *their* musicians; of CSAs that pointedly hire faculty with a variety of ethnic backgrounds; and of public schools that vastly broaden their approach to learning. They describe a process that begins with some resistance, develops into acceptance, and matures into recognition, bringing profound, lasting changes. Institutions and individuals both develop new, positive attitudes toward the arts and toward themselves.

A CSA, then, has both practical and philosophical reasons for partnering. The school becomes a recognized, important part of the educational ecology in a community while also reaping the rewards of helping develop a community of learners in and through the arts. If a CSA can fulfill its own mission while also providing in-depth, high-quality arts learning for other children within local public schools, everyone wins.

Perhaps even more than performing or visual arts organizations, CSAs can have a comprehensive influence on K–12 education. Noting that communities need to be involved in improving schools, Craig Dreeszen, former Director of the Arts Extension Service at the University of Massachusetts at Amherst, suggests that CSAs can help in these ways:

- Improving the quality of arts learning
- Improving students' academic performance (for example, by increasing cognitive awareness and ability to focus)
- Designing sequential arts curricula (that is, in which students can start as beginners and proceed to a high level of skill)
- Providing quality professional development for teachers, community leaders, and artists
- Giving students the skills to succeed in the twenty-first century, such as self-discipline, breadth of perspective, and tenacity

As permanent members of their neighborhoods, CSAs also offer sustained contact with teachers and students. CSAs can reach out to their community by giving public school students and teachers, as well as their own teaching artists, opportunities to perform and exhibit. Such outreach can have a significant impact. Though many CSAs are highly valued by the children and adults who study there (and perhaps by their family members), the rest of the community is often unaware of them—a situation that maintains the separation between the arts and the rest of society. Partnering with a local public school helps integrate the CSA into its community.

More Reasons for Partnering:

- ▶ To fill a gap in the public school's curriculum
- ▶ To “shake things up” in the public school or in the CSA
- ▶ To challenge the CSA faculty to attain new heights
- ▶ To provide additional employment for CSA instructors
- ▶ To become a greater resource for the community

What Is a Partnership?

Partnering is not the same as cooperating or collaborating. Responses to a 2001 National Guild survey indicated that at least 60 percent of our member schools were engaged in partnerships with public schools, and many of their programs offered ongoing, sequential instruction. Closer inspection, however, often revealed that the public schools were simply selecting programs from an existing list designed by the CSA. While these programs were

usually described as having been tailored to meet the public school's needs (and, in fact, were sometimes developed in response to a request), rarely was there any joint curriculum planning or reciprocal professional development for artists and classroom teachers.

Equally rare was CSA involvement in integrating the arts into the broader curriculum. Nor was there generally much evidence of attention being paid to national or state core curriculum standards. Often, the CSA took full administrative and financial responsibility. In short, the CSA determined both process and content and provided a service which the public school simply purchased as a package.

Such “service provider” arrangements may be considered a form of partnership, and they do work well for many CSAs. They fulfill students' needs, provide income for the CSA, and make it possible to extend faculty contracts, while also offering access to new audiences—all valuable benefits. However, these primarily one-sided arrangements do not take full advantage of the expertise of both the artists and the educators to create in-depth, pedagogically sound arts experiences for children and professional enrichment for teachers and artists. What is more, true buy-in from the school, and particularly from the teachers, tends to be minimal. For these reasons, the Partners in Excellence Initiative suggests that you consider taking the next step into a true partnership.

“Ecological” Partnerships

Craig Dreeszen uses the term “ecological partnership” to describe an arrangement that creates closer interconnections among participants. An ecological partnership involves a clearly stated and shared mission, mutual goals, cooperative planning and management, clearly delineated roles, mutual respect and understanding, reciprocal professional development, and ongoing evaluation that results in modifications in the program. At its best, an ecological partnership has a major impact on the educational perspective of both partners

that, over time, changes the culture of each organization. And as its name suggests, the partnership frequently extends beyond the primary partners to include other arts organizations, arts councils, parents, local businesses, and funders.

Partnership Basics

An ecological partnership may not be realistic for every CSA, but regardless of the scope and depth of the collaboration, certain partnering principles remain important. The Partners in Excellence Initiative identified five foundations of successful partnerships that are critical for success:

- **Keep your focus on the students.** Setting learning goals and planning how to meet them comes first. Keeping students at the center will also result in fewer turf battles.
- **Agree on your expectations about partnership structure, anticipated outcomes, and responsibilities.** Program staff and evaluators must also begin the evaluation process with an agreement about what should be evaluated and how the information will be used.
- **Trust is essential.** Public school teachers and CSA teaching artists must trust one another, while children and teachers need to feel safe enough to take creative risks. As one artist put it, “Trust is about building a relationship with the strangers who come into the house.” Another called trust “the basis for a safe space.”
- **All parties must fully commit.** CSA leadership and faculty, as well as public school teachers and administrators, must share a commitment to the program. This also means committing to advocating for the partnership and for arts education in general.

Important Partnership Principles

- ▶ **Involve parents and local community organizations.** Community involvement encourages new relationships, develops advocates for arts education, and increases awareness of the community school as a resource.
- ▶ **Consider working with a local university.** Their expertise in professional development and teacher training, as well as evaluation and assessment, can contribute greatly to your ability to build a sustainable partnership.
- ▶ **Plan curriculum jointly.** The resulting program will be more educationally relevant for the children and more likely to promote follow-up from the classroom teacher.

- **Expect a substantial investment of time.** Partnerships often require a greater investment of time than doing a project or program alone. In addition to allowing time for the teaching itself, you will need to allow time to plan, reflect, coordinate, and build relationships. Partnership projects often unfold more slowly than projects undertaken single-handedly. When one conference participant commented that a three-year National Endowment for the Arts grant had provided time to develop and refine a program, another observed that three years is not long enough—that it takes ten years to develop a real comfort level, so that the partnership does not depend on specific individuals to function.

Determining Structure and Focus

Once you have decided to create a partnership, you need to address two other basic questions before beginning your planning.

- What structure will the partnership take?
- What will its focus be?

The choices you make about structure and focus are not as important as making sure that each partner clearly understands and agrees about them. Determining the partnership's structure and focus at the outset will help ensure shared expectations.

STRUCTURE

The *structure* of your partnership defines how the partners work together. Deciding who the partners should be is essential. The CSA may partner with a single school or an entire district. Other organizations, such as museums, libraries,

recreation departments, universities, and performing arts presenters, as well as independent artists, may be involved in the activities. Are they best defined as *collaborators*, who will help deliver instruction, provide a specific service, or lend their venue, or as *full partners*, who will take on equal responsibility for planning, managing, implementing, and evaluating the work?

The *time frame* of the partnership is a critical part of its structure. You need to decide how long the partnership will last. Will the partners conduct a specific short-term project together, or will they establish an ongoing, comprehensive relationship?

FOCUS

The partnership's *focus* refers to the intended audience or target population. Your program may be age or grade specific. It may have geographic boundaries—for example, all students attending school in the northern section of the city. Or it may be focused entirely on enabling teachers and artists to improve their skills. It could be limited to a single art form or be a multidisciplinary effort.

The Evolution of Successful Partnerships

David E. Myers has described how an ongoing partnership matures into success and sustainability.

- In the initial planning stage, the partners agree on what the partnership is about, keep the focus on student learning, and fulfill the responsibilities they have undertaken.
- True collaboration—involving mutual regard, reciprocity of ideas, and recognition of each other's strengths and limitations—develops between teachers and artists as they work together.
- As the partnership matures, the existing collaboration deepens as the partners acknowledge the difficulties inherent in maintaining a partnership, recognizing that change is inevitable and not something to be feared.

Success Story: 1

Very different types of partnerships can be equally successful, as the examples of TRACE and the Arts Connection (next page) demonstrate.

TRACE, The Trident Regional Arts Collaborative Endeavor (TRACE), in Moncks Corner, South Carolina, is a multilegged partnership under the sponsorship of an umbrella organization. It involves three school districts and five arts organizations, including Spoleto USA and the Gibbes Museum of Art. In existence since 1993, it serves 3,500 third graders and involves nearly 200 music, art, and classroom teachers. With a focus on school change, it emphasizes staff development. Children have access to teacher-developed, arts-infused lessons. TRACE attributes its success to the fact that the arts lessons are not an add-on but help the teachers achieve existing learning goals by developing students' basic skills (critical thinking, for example).

Success Story: 2

ARTS CONNECTION, in New York City, has had a partnership with the Basheer Qusim school (grades K–5) in the South Bronx since the late 1980s. The program, Thematic Arts Seasons, includes semester-long, multidisciplinary, thematically related arts activities, with an instructional sequence and materials targeted to specific grades. Five hundred students and 50 teachers are involved. Arts Connection Deputy Education Director Carol Morgan feels that their mission is to create a culture of learning, including learning how to ask questions. Despite its longevity, the partnership is still viewed as being in formation.

- The partnership demonstrates that aesthetic values can become part of the culture of the public school.
- One goal of a sustained partnership is to build a community of learning for arts education. Partners document their program extensively and use student assessments in determining how to improve the program. Evaluation, an integral part of the partnership compact, includes all dimensions of the program: quality of teaching, artistic quality, teacher and artist growth, and the level of partner commitment and interchange.

The worksheets on the following pages will enable you to review your reasons for organizing a partnership and to analyze and discuss two case study vignettes. Working through them with your partner will lead to insights that will help you create a successful, satisfying partnership.

Worksheet 1: Why Partner?

Beginning, sustaining, and developing any partnership requires thoughtful planning. Note your own reasons for partnering here, to refer to on those days when you wonder why you ever started down this path. It's also helpful to reflect on these answers periodically, as the partnership evolves.

Why do I believe it is important to engage in this partnership?

Who will benefit? How?

What outcomes do I envision?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

The **"Planning Process Checklist"** on page 43 will ask you to consider these questions again. It may be interesting to compare your answer at that time to the thoughts you record here.

Worksheet 2: Two Partnership Vignettes for Study and Discussion

Courtesy of David E. Myers, Ph.D.

Ms. Sang and the Happy Valley CSA

Ms. Sang, a local high school choral director, has approached the Happy Valley CSA about a partnership. She needs someone to teach voice lessons to her students two afternoons a week, and is hoping the CSA can provide a teacher at a low fee. Her primary (unspoken) motivation is that the choir has not been doing well in festivals and, as a trombone major, she is not really sure how to improve things. Her principal has indicated that he may be requesting a new teacher next year.

The CSA director has been thinking about developing a partnership with the school, but his ideas go beyond voice lessons. He initiates a meeting with the choral director and the principal, where he proposes that artists from Happy Valley could teach elective classes for any students interested in learning the basics of singing and music theory. (He hopes that such classes will generate more private voice students for Happy Valley.) The principal explains that classes must be taught by licensed teachers, but suggests that CSA teaching artists could give private lessons for a modest fee in the practice rooms adjacent to Ms. Sang's choir room. He would like to open these lessons to any interested student, in hopes of building both the numbers and quality of Ms. Sang's choir.

When informed about these conversations, the music supervisor points out that schoolday instruction cannot discriminate against students who cannot afford to pay. He questions whether the Happy Valley instructors know how to work with high-school students. The music supervisor has recently been arranging for a local opera company to present some opera scenes in the high school, and he wonders whether this could connect with the voice lessons. Though nothing so far proposed seems workable, everyone has been awakened to the possibility of more school-community interactions around vocal music.

Questions to consider:

What is each party's stated motivation for becoming partners?

What are the actual motivations of the teacher, principal, music supervisor, and CSA director?

Where are their goals congruent? Where do they conflict?

As the facilitator to this partnership, what might you propose in order to satisfy everyone's needs?

Mountain School of the Arts and ArtsBelong

Funded by a major foundation, a local partnership that brings visual artists, dancers, musicians, and actors into schools has garnered the attention of the national press. ArtsBelong, a nonprofit coalition of arts-interested individuals and groups, manages the partnership. This coalition is now seeking additional support from local foundations and corporations. Thanks to a successful public relations campaign, a number of big-name funders are showing interest. A recent evaluation by a prestigious research university concluded that the arts program was contributing to improved academic performance for all children.

Recently, the partnership approached the Mountain School of the Arts about conducting professional development workshops for the artists. Mountain School is interested but would also like to involve some of its own teaching artists in the program.

To understand the partnership better, the Mountain School of the Arts executive director visited the program. To her dismay, she discovered that, while teachers and children enjoyed the artists' visits, there was no evidence of mutual planning or instruction. Arts lessons frequently failed to engage children beyond low-level tasks, and the artistic quality was uneven. Classroom teachers had been trained to do integrated arts activities, but they still felt uncomfortable doing them. Most of the time, therefore, they did not try to do these activities and, when they did, the quality was often very weak.

Artists were making many unilateral instructional and curriculum decisions without any collaboration with classroom teachers or arts specialists. The curriculum connections were mostly superficial and spurious, and arts specialists resented the fact that the artists' visits had no relationship with the schools' sequential arts programs. What was more, several principals, believing that the visiting artists program provided sufficient arts education, had reassigned employee points to release arts specialists and hire more grade-level teachers. Meanwhile the artists complained that the schools had not embraced them to the extent necessary to have true impact.

There are big dollars available, and by participating, the Mountain School of the Arts stands to gain visibility and increased registration. However, no one seems to be holding the bottom line on the quality of the classroom work. School and ArtsBelong administrators are portraying a successful program to funders, and the partnership is being hailed as a national model in arts education.

Questions to consider:

What are the issues?

What are the strengths and weaknesses of the program as it exists?

What are the pros and cons of the Mountain School of the Arts getting involved?

If the MSA executive director wishes to pursue this project, what steps should she take first in order to have any chance of meeting her artistic goals?

What is the CSA's role in ensuring artistic integrity in all programs it undertakes?

What do you think ArtsBelong's role should be?

II: Building the Partnership

Remember: keeping the children at the center is key for minimizing conflict.

All members of a public school–CSA partnership share a primary motivation: producing positive changes in children’s attitudes and behavior. They may also have their own distinct interests. For example, a CSA may hope to increase its visibility and enrollment, while a local symphony also involved in the partnership may be interested in increasing audience numbers. All share a stake in the success of the partnership, but for very different reasons.

The following two sections present the perspectives of the CSA and of the public school. We strongly suggest that you review this material carefully before beginning to plan. The “Self-Assessment” and “Resources” worksheets on pages 24 and 26 will identify the CSA’s organizational needs and desires and help you assess its resources and limitations objectively. The “Arts Education Partnership Readiness Quiz” on page 35 will enable public school administrators to develop a more accurate idea of their school’s readiness to make a partnership commitment.

The Community School Perspective

As you contemplate beginning a partnership, you will naturally think about the ways that partnering can improve teaching and learning. But at the same time, you must not lose sight of your organization’s uniqueness and its particular vision and mission for

arts education. Any partnership should help advance the CSA's mission, reflect its philosophy and standards, enhance its existing strengths, and address the daily obstacles it faces. Thus you should clearly enumerate what commitments you expect from a partner. In addition, every CSA has both assets that help it and constraints that hinder it in fulfilling its mission. You will need to carefully evaluate both of these.

What Assets Do We Bring?

Some of the assets that a CSA brings to a partnership arise from its nature as an arts *education* organization, rather than a performing or visual arts institution. At a CSA, professional artists teach all aspects of their disciplines to a wide variety of people of all ages. Often the CSA stages performances and exhibits by student as well as professional artists. In some communities, the CSA is a link to an entire network of professional arts organizations, while in others it is the only local provider of high-quality arts experiences. CSAs have the same primary goal as public schools: to educate. Therefore they are used to dealing with family issues, scheduling difficulties, transportation challenges, and other roadblocks to creating an ideal learning environment. Indeed, a CSA may understand the frustrations faced by its public school partner better than other potential collaborators.

Because the CSA structure allows students to progress at their own pace, community schools are equipped to offer the most basic education in an art form as well as advanced training for those who are gifted or more experienced. With their experience in constructing sequential curricula, CSAs are adept at developing new methods for of meeting public school learning standards. Exposure to a CSA can make children more aware of possible arts-related careers. And since their entire focus is on the arts, CSAs often have performance, exhibition, and studio space available, as

well as specialized equipment or technology to which public school students and teachers would otherwise not have access.

What Benefits Can We Expect?

Once you recognize the wealth of skills and resources you bring to a potential partnership, you're ready to consider what your CSA might gain from the effort. Benefits can range from increased visibility and reputation in the wider community to access to the professional expertise of public school teachers and administrators, which will inform ongoing CSA programming and faculty development. In fact, partnerships offer CSA faculty tremendous opportunities, including learning to work with larger or new groups of students and deepening their understanding of stages of cognitive and social development.

What Do We Need from a Partner?

Understanding what your CSA needs from its partner and being able to articulate those requirements are extremely important. In discussions during the initiative, CSA administrators listed generic requirements that any CSA must expect a partner to fulfill.

Otherwise, the CSA could find itself surrendering its vision and mission—not to mention its human and financial resources—to an unworkable relationship. The list that follows applies to any partnership between a CSA and a K–12 public school. Your circumstances may dictate other specific items.

- A clear statement from each partner of its internal goals for the partnership
- Goals shared by both partners for the partnership itself
- Shared responsibility for obtaining funding

- Buy-in from public school administrators
- Sufficient access to the children
- Broader connections to the community: parents and civic and business leaders
- Good assessment tools (particularly useful for reporting to both schools' boards)

What Limits Us?

Once needs are outlined, the next step is to identify constraints on your resources that will affect the partnership. The same group of administrators cited some that you will probably recognize:

- Limits on the time available to plan, manage, and conduct the partnership activities
- Insufficient human resources
- Public school scheduling constraints
- Transportation problems

Most likely, you will have to accept some of the constraints imposed by the public school, which has its own mandates and needs. You may be able to overcome other limitations, but realistically, you will often need to compromise.

Remember that the process of developing a sustainable partnership cannot be rushed. Be prepared to allocate time generously. Like any successful relationship, a partnership needs lifelong nurturing and cultivation. Understand, too, that an in-depth partnership will affect your organization's processes, procedures, and culture. But if the partnership is well planned and executed, those changes can strengthen your school both internally and externally.

Worksheet 3: Self-Assessment for Community Schools

What is your "big idea?" What might you do better with a partner than on your own?

Who might/did you select as a partner(s)? Why?

What factors motivate you?

What resources or expertise can you bring to a partnership? (explored in depth in the Further Exploration of Your Resources worksheet that follows)

What do you need and want in order to be a willing partner—for yourself, your organization (or boss or board), for your constituents and community?

What limits or constraints will affect your ability to participate in a partnership?

Worksheet 4: Further Exploration of Your Resources

You may want to fill out this worksheet with a colleague or group in order to get a broader perspective. The questions in the left-hand column are to get you started. Feel free to consider others. Potential partners might wish to complete this form as well.

	Strengths	Weaknesses
Administrative Human resources		
Financial resources		
Other administrative resources		

	Strengths	Weaknesses
<p>Programmatic</p> <p>Adaptability of curriculum to a public school</p> <p>Flexibility in pedagogy and scheduling</p> <p>Familiarity with learning “through” the arts</p> <p>Familiarity with national arts education standards</p> <p>Willingness to share artistic control, including selection of teaching artists</p>		

	Strengths	Weaknesses
<p>Faculty</p> <p>Interest in partnering</p> <p>Experience in a public school environment</p> <p>Ability to articulate how they create art</p> <p>Ability to work with children in large groups</p>		

The Public School Perspective

Any collaboration with a public school must begin by accepting the fact that public schools are constrained by their accountability under a series of mandates imposed by government and by current social realities. The national focus on student achievement, as measured by standardized tests and assessment methods, subjects public school administrators and teachers to intense scrutiny.

This academic mandate is compounded by the requirement that schools pay attention to student psychological and social development. Public education today is not only about teaching and learning. It must also encompass socialization issues, character building, violence prevention, drug abuse, teen pregnancy, and nutrition—issues that in the past were not its primary concern. While teachers and administrators may feel hampered by having to address these issues within the seven-hour school day, they are accountable for doing so to public school boards, state departments of education, parents, and the community as a whole.

Sparkling Public School Interest

It is easy to assume that, despite federal and state curriculum content standards, public schools are not interested in the arts. The truth is, however, that among teachers, administrators, school boards, and parents you can find every possible view along the arts education spectrum, from complete exclusion to total immersion. In any case, whatever their perspective on the arts, the great majority of teachers and school administrators have a personal mission to help children become successful, productive adults. When shown how the arts can contribute to achieving this goal, public administrators understand the importance of giving students the chance to engage in the arts.

In Tucson, Arizona, the local university presenting organization, UAPresents, invited area public school principals to a Principals Forum to brainstorm about their arts education needs. They also saw performances and visited other schools. Over lunch and dinner, the principals were presented with the latest research regarding the role of the arts in overall learning. The result: not only did UAPresents achieve greater recognition, but the public school budget was increased to provide more arts teachers. This example suggests a constructive way for a CSA to convince public school administrators of the value and importance of the arts for their students.

Using the Arts to Address Nonacademic Issues

A strong arts partnership is also a particularly effective way to address the myriad nonacademic issues that public schools face. In addition to providing core instruction in the processes of an art form, arts programs give K–12 public schools additional tools to teach, nurture, and understand their students.

One good example is the partnership between the Paul Robeson School and the Institute for Arts and Humanities Education (IAHE) in New Brunswick, New Jersey. The 1995 Oklahoma City bombing had left many of the students distraught and fearful. IAHE developed a project that addressed their responses at all grade levels. First, the IAHE artists discussed the historic role of the arts in ritual and healing around the world. Then the students created their own ceremony. At the end of the project they planted a tree, which remains today as a monument. “IAHE and its vision helped show how the arts can translate and transfer any given experience into another form,” commented Principal Charles Collins. Since that time, the artists, teachers, children, and administrators have worked together on building a risk-taking culture—one in which they can go out on an artistic or academic limb without fear of failure. They share the successes and difficulties of each project.

Overcoming Public School Challenges

CSA faculty are artists, not social workers, counselors, or assessment experts. However, a little creative thinking can reveal many ways to combine their expertise in teaching the artistic process with the skills of professional educators in order to meet some of the challenges public schools face. Here are just a few suggestions:

Problem	Solutions
Unfunded mandates regarding such issues as substance abuse, violence prevention, fire safety, poor nutrition, and teen pregnancy	<p>Integrate some of these mandates into your program so they are part of the curriculum rather than an add-on.</p> <p>Examples: teens create an opera or dance around issues of substance abuse and consequent violence; younger children write a group poem about staying safe; all ages participate in visual arts projects that enable them to express a range of emotions.</p>
Lack of planning time and lack of funding to pay for such time	<p>Use existing planning time when possible.</p> <p>Build professional development into the public school's existing in-service workshop schedule.</p> <p>Build funds for planning time, including teacher honoraria, into grant proposals.</p> <p>Communicate by e-mail when appropriate.</p>
Scheduling difficulties; competition for space	<p>Learn the structure of the public school day.</p> <p>Be as flexible as possible and ready to compromise or alternate when space issues arise.</p>
Children (and parents) who think they "can't do" art	<p>Present lessons that allow children to enter the program at various skill levels.</p> <p>Find ways to integrate students that do not require innate talent (behind-the-scenes jobs, PR, videotaping, etc.).</p> <p>Offer parent or family education programs.</p>

Problem	Solutions
Fear of change	<p>Engage in dialogue with the superintendent and the community.</p> <p>Develop reciprocal peer support and personal relationships among artists, classroom teachers, and administrators.</p> <p>Invite the public school teachers and staff to hear your shared students perform.</p>
Lack of funds	<p>Plan your fundraising strategy together. Think creatively! For example, one partnership funded over thirty artists with a “Donate an Instructor” campaign.</p>

Assets the Public School Brings

Asked what they would do differently if they could start a partnership over, some arts education organization leaders said they would spend time just “hanging out” at the public school, looking and listening more closely, in order to identify the resources there. As Arts Connection’s Carol Morgan put it, they didn’t know how rich the possibilities were at their public school partner at the beginning, so they were busy designing and offering individual lessons rather than working with the school faculty and staff to develop and implement a schoolwide education strategy.

Remember that partnerships are about each partner helping the other—not one providing a service for the other. Despite the challenges public schools face, many are enthusiastic about including the arts in their curriculum—and they have much to offer. Here are just some of their potential assets:

- An understanding of child behavior and age-appropriate activities
- Knowledge of the school curriculum as a whole
- Knowledge of and experience with classroom management techniques
- Established connections to the children and their parents
- The ability to advocate from inside the school system
- Connections to municipal and state officials who have significant advocacy potential

The public school may also possess performance and exhibit space and communications technology that a smaller CSA lacks.

Combining technological resources such as computer hardware and software or video equipment can benefit both partners. As you continue to explore and develop the partnership, you will discover additional public school resources.

Identifying a Suitable Partner

When approaching a prospective public school partner, strive to connect with a key administrator, curriculum specialist, art teacher, or parent whose enthusiasm is matched by a willingness to work collaboratively. This person can help launch and, possibly, guide the partnership development process inside the public school.

It is critical that the public school be prepared to enter into the partnership and able to identify its own assets and limitations. To this end the Center for Arts Education (CAE) in New York City has devised an “Arts Education Partnership Readiness Quiz” (see page 35) for public schools that are considering a partnership with an arts organization. If the school works through the quiz and finds itself in what the CAE calls the “better stop and think” category, this school may not be the best partner, at least not right now. Of course, the quiz is not infallible. If, after serious thought, both partners still wish to proceed, at least they will be aware of each other’s limitations. Conversely, a score in the “you’re already on your way” category is not a guarantee of success. But it does indicate a positive organizational mindset.

Occasionally a public school excludes the arts completely. The Partners in Excellence Initiative found that, unless a primary goal of your CSA is reaching out, *and* you are an experienced collaborator, such a public school is probably not a good site to try to interest in a partnership.

Worksheet 5: Arts Education Partnership Readiness Quiz

A tool for public schools considering arts partnerships,
adapted from the Center for Arts Education, New York

Answering these questions will help you decide whether your school is ready to collaborate with cultural organizations to promote student achievement and school improvement in and through the arts. (See scoring sheet on page 39.)

1. How many people will be involved in designing your arts partnership program?
 - (a) 1–2
 - (b) 3–6
 - (c) 7–10

2. Which statement best describes your school's experience with partnerships?
 - (a) We have none.
 - (b) We collaborate regularly with community groups, other schools, and cultural organizations.
 - (c) We have collaborated on a few projects.

3. Which statement best describes your current relationship with (a) cultural partner(s)?
 - (a) We do not have any partners.
 - (b) We have been looking for ways to expand our relationship with our current cultural partner(s).
 - (c) We are considering several cultural partners, based on favorable staff and student reactions to residencies, workshops, performances, and/or museum visits.

4. If your school has developed an overall educational vision statement, which of the following applies best?
 - (a) It makes no mention of the arts.
 - (b) It makes explicit our commitment to the arts as part of the core curriculum.
 - (c) It refers to the arts as enrichment.
 - (d) We have no written statement.

5. **What is the current status of arts staff in your school?**
- (a) We have 0–2 arts positions.
 - (b) We have arts specialists in more than one discipline (e.g., dance, music, visual arts, theater), offering sequential skill-based instruction, who collaborate with general education teachers and cultural partners.
 - (c) We have some arts specialists, and we purchase services from visual, literary, and performing arts organizations.
6. **What is the role of the arts in the general curriculum at your school?**
- (a) The need to raise test scores in reading and math limits our capacity to integrate the arts.
 - (b) We provide frequent, integrated, team-taught units of study, which are developed by arts specialists, classroom teachers, teaching artists, and cultural organizations.
 - (c) Some teachers collaborate with arts specialists, cultural organizations, and/or artists on performances and special projects.
7. **Which statement best describes the professional development in your school?**
- (a) We attend mandated district workshops.
 - (b) Our staff members frequently attend and provide a variety of workshops based on student needs and staff interest and expertise.
 - (c) A small, but committed, number of our staff elect to participate in externally provided offerings of interest to them.
8. **Characterize scheduling at your school.**
- (a) A regular fixed schedule allows us to support student achievement in reading and math and comply with district mandates.
 - (b) Flexible scheduling allows us to provide opportunities for team teaching, small group work, off-site learning, and links with extended-day (afterschool) programs.
 - (c) From time to time we have been able to accommodate early release time and/or sub-coverage to allow students/teachers to participate in special projects.
9. **Characterize parent/community engagement in your school.**
- (a) We have had limited success in engaging parents and community organizations.
 - (b) Parents and community members come and go regularly from our building as participants in and leaders of a variety of activities.
 - (c) A small but committed group of parents provide funding for enrichment activities and volunteer at the building.

10. How does your school leadership team support the arts?

- (a) Our principal takes responsibility for most aspects.
- (b) Our entire team is active: parents, general classroom teachers, arts specialists, and cultural partners participate on committees to align curriculum and instruction.
- (c) Although we have some parent participation, it does not fully reflect the student population, and we rely on one or two team members to advocate for the arts.

11. Characterize your school's current investment in arts education.

- (a) We do not have an arts program currently due to budget constraints, but we recognize its importance.
- (b) In addition to our school-based arts specialists, we have invested some of our incentive, tax levy, and/or other funding to underwrite the cost of work with cultural organizations.
- (c) We have been able to maintain our arts specialists positions, but unable to afford the services of cultural partners.

12. Characterize your school's readiness for change.

- (a) No need for change; our arts (and academic) programs are up and running well.
- (b) Our teachers are supportive of the arts and are ready to collaborate more actively with artists and cultural organizations.
- (c) Some of our staff is eager to learn more about the arts, while others are not convinced at all.

13. How do things get done in your building?

- (a) Three or four of us generally take the lead on getting things done (e.g., bringing in grants, planning school events, attending off-site gatherings).
- (b) With our principal's support, decision making and responsibility follow-through are handled by a flexible mix of staff, parents, and administrators, and, when appropriate, students.
- (c) Assignments are made by the principal based on her/his vision for the school and sense of staff aptitude and interests.

14. Which statement best describes your current staff's attitude toward change and collaboration?

- (a) Our staff generally prefers to work in their classrooms on their own.
- (b) Our staff members frequently collaborate across classrooms, work with visiting artists, and welcome opportunities for off-site experiences.
- (c) Some of our teachers prefer to work in their classrooms and on their own, but a growing number seem open to collaboration and off-site learning.

15. Which statement best describes collaborative relationships as they exist at your school?

- (a) We don't have any currently.
- (b) We have a number of successful, longstanding collaborations with external organizations, cultural or otherwise.
- (c) Collaboration is new to us, but we have had positive experiences and good results to date.

Partnership Readiness Quiz Scoring Sheet

1. A=2, B=0, C=1 _____
2. A=2, B=0, C=1 _____
3. A=2, B=0, C=0 _____
4. A=2, B=0, C=1, D=2 _____
5. A=1, B=0, C=1 _____
6. A=2, B=0, C=1 _____
7. A=2, B=0, C=1 _____
8. A=1, B=0, C=1 _____
9. A=2, B=0, C=0 _____
10. A=1, B=0, C=1 _____
11. A=1, B=0, C=1 _____
12. A=1, B=0, C=1 _____
13. A=1, B=0, C=1 _____
14. A=2, B=0, C=1 _____
15. A=2, B=0, C=1 _____

Total: _____

15 POINTS OR MORE:

better stop and think...

7-14 POINTS:

you may be ready...

6 POINTS OR FEWER:

you're already on your way!

Planning Pointers from the Field

- ▶ Look for intersections between the agendas of the CSA and of the public school.
- ▶ A group of creative people produces bigger ideas than any one person can.
- ▶ Keep everyone's constraints in mind, and be aware that new ones may arise.
- ▶ Do your homework. Find out the public school's needs and come in with an idea for meeting them.
- ▶ Having a clear mission for the partnership is crucial.
- ▶ You may have to scale a big idea down to a pilot project. Don't be afraid to start small.
- ▶ Working on goals together builds ownership.

The Art of Planning

Thoughtful, thorough planning is the backbone of a program that is both effective and sustainable. Expect planning to take a significant amount of time. Making sure your planning process is comprehensive at the outset is the best way to avoid difficulties later. For example, planning that does not include all the relevant people could require time-consuming retracing of steps to rethink and redesign.

Before sitting down with the entire group, the leadership should be as clear as possible about the following issues.

- Who are the partners? What will each partner get out of partnering? Who are the leaders?
- What is the partnership's purpose? What problem or opportunity is/was the catalyst for the partnership? Do the partners share this view of the purpose?
- How will decisions be made? Consensus, vote, top down, bottom up? Who will implement the decisions? How will execution of tasks be monitored?
- How will the partners communicate? Meetings, e-mail, telephone? How often? Who will initiate the communications?
- Is there a written contract? Does it stipulate who pays for what? Is there a written budget? How will deficits/surpluses be handled?
- What is the evaluation plan?

Use the "Planning Process Checklist" on page 43 to guide you through the initial planning process.

Planning for Sustainability

Planning is not limited to the initial stages of a partnership; it continues throughout. This is particularly true when the partnership is intended to last over time and produce new ideas, approaches, and

activities. Therefore it's important to build planning time into all work plans, timelines, and budgets. Artists and educators with experience in partnering suggest incorporating the following strategies into planning to ensure sustainability.

- **Base the partnership on a recognized need.** To clarify what this need is and help develop a unified vision, it's useful to obtain a needs assessment. This can take the form of interviews, focus groups, or surveys of potential stakeholders.
- **Work with the willing.** Experienced partners have learned to focus their efforts on those teachers and administrators who are interested in and enthusiastic about the project. In time, the success of the partnership will attract others. The Trident Regional Arts Collaborative Endeavor in Moncks Corner, South Carolina, grew in less than a decade from 15 to 23 public schools, just by word of mouth. One person called this a "contagion model."
- **Invest in training for artists and teachers.** that focuses on both arts and educational achievement. Provide time and financial compensation for training.
- **Build a community of artists and teachers.** Ask them to become reflective practitioners, to understand the expertise that the other brings to the table, and to understand resistance by trying to imagine walking in the other's shoes. Find the common ground. Become part of the life of the public school: create spaces for public discussion, have lots of conversations, share ideas, and question your own assumptions.
- **Nurture an adaptable culture.** Flexibility is crucial, for organizations and for individuals. Key personnel leave, funders change priorities, and government programs dry up. Be prepared to roll with the punches.
- **Make it easy for the public school.** Rigidity on the CSA's part regarding curriculum content and scheduling could prove to be an insurmountable obstacle for your partner school.

Planning Pointers Continued

- ▶ Trust issues arise frequently, so be prepared to deal with them.
- ▶ Again: keep the kids at the center.
- ▶ Always evaluate your progress.
- ▶ Since planning is time-consuming, be sure to build funds for planning time into grant proposals.
- ▶ Don't forget food!

- **Communicate effectively, both internally and externally.**
Internally, develop communication networks between the CSA and public school communities. Externally, develop strong marketing materials in the form of newsletters, photographs, videotapes, and public appearances. Be able to “tell your story” effectively and succinctly. (For further suggestions on effective communication, see chapter 3.)
- **Tap into local and national arts resources.** While the CSA artist-teachers and public school arts faculty may be the core arts resource for a public school or district, this should not preclude inviting touring performing or visual artists to visit. Properly planned, their presentations can be tied to the partnership curriculum. Even if this is logistically not possible, just hearing and meeting a special guest artist can be an inspiration to all.
- **Tap into a local university,** which may be able to assist with evaluation and assessment and provide training for teachers.
- **Designate “dedicated” staff,** whose highest or only priority is the partnership. This investment will relieve the partners of much of the administrative, communication, and fundraising work—the jobs that make partnerships seem overwhelming. At the very least, there should be a specific contact person at each organization. If this person is not the principal or CSA director, she or he should be someone with decision-making authority.
- **Recognize excellence.** Some partnerships hold annual events that showcase achievements. Teachers and artists are rewarded, sometimes financially, but always publicly.
- **Build connections.** Martin Luther King Jr. High School in New York City invited a member of the partnering New York City Opera to sit on the school board. NYCO, in turn, honored the MLK principal at the opera house. Exchanging school board and CSA board members from time to time can help educate each about the culture of the other.

Worksheet 6: Planning Process

Checklist

Craig Dreeszen's *Learning Partnerships Planning Workbook*, sponsored by the Arts Extension Service (AES) at the University of Massachusetts, is very useful for step-by-step planning. This checklist, condensed from that workbook, will help you project the sequence and timing of your planning process. For the complete version, see the AES website: www.umass.edu/aes/learning-partners. You may want to download and print the entire workbook; it is well laid out and will keep all partners on a single track.

GET READY...

Prepare for the Partnership, 2 hours

- Who:** Key leaders from each organization, with respective staff members
- What:** Hold a separate exploratory meeting at each partnering organization
- When:** Before the first joint planning meeting
- ___ Target organization staff who might be involved in the partnership; identify the skills and abilities they might contribute.
 - ___ Identify (with staff) why you wish to collaborate.
 - ___ Identify (with staff) what you want from the partnership
 - ___ Identify (with staff) what you can contribute and what may limit your participation.
 - ___ Determine what you want and need to be a willing partner.
 - ___ Determine your own organizational limits and constraints (personnel; facilities; financial, policy, or legal restrictions) and inform your partner about them.

Explore a Shared Need: Decide to Collaborate, 2–3 hours

- Who:** Key leaders from both organizations
- What:** Collectively explore whether you have shared interests; develop first-draft plans.
- When:** Shortly after the separate meetings, when ideas and enthusiasm are fresh
- ___ Present, compare, and discuss motivation, potential roles, needs, constraints, and expertise. Identify potential planning committee members (from each partner's perspective).
 - ___ Collaboratively develop a shared problem statement. (Why is this initiative planned? To what specific need, problem, or opportunity is the partnership responding?)
 - ___ Create a tentative project idea. What would you like to do together? This will evolve as you plan. If you are expanding an existing program: What works? What needs improvement?

- ___ Target the beneficiaries of your project:
 - Direct beneficiaries (e.g., students, teachers, artists)
 - Indirect beneficiaries (e.g., administration, families, arts staff)
- ___ Identify the core decision-making partners and appoint a planning committee. Committee members should represent all key stakeholders in the project or bring to it specific expertise: e.g., principal, teachers, parents, CSA administrators, artists, outside consultants and experts, and, in some cases, students. The team's responsibilities will include planning, implementation, evaluation, and fundraising.
- ___ Commit to planning a collaborative venture.

GET SET...

First Planning Meeting: Set Goals and Objectives, 3–4 hours*

- Who:* Planning committee and facilitator, if one is being used
- What:* Begin designing the structure of the partnership
- When:* As soon as feasible, to maintain momentum; schedule three more planning meetings at this time
- ___ Target your advisory partners—a steering committee that will advise, provide funds, and implement specific programs. These advisors may include, for example, the public school superintendent, CSA executive director, PTA president, and an arts council representative.
 - ___ Confirm the project idea.
 - ___ Discuss/document your mutual expectations: what the educators expect from the artists and vice versa. Expectations will translate into roles and responsibilities.
 - ___ Discuss your goals. What long-term results do you expect to achieve? Goals describe long-term intentions and are often based on shared values. Using a facilitator to develop goals and objectives can help speed the process.
 - ___ Ask, "If we are truly successful with this project, what will the results look like for the people we have served?"
 - ___ List general goals. If you are building on an existing program, start with specific changes or activities and convert them into a goal.
 - ___ List short-term objectives (anticipated outcomes) that will support each goal.
 - ___ Target who, when, and where for each objective.

*Secret ingredient of planning meetings: a chance to chat over a meal. Establishing a warm rapport before getting down to business appeals to the mentoring sensibilities of teachers. It also allays fears by helping everyone to get to know each other and develop a sense of one another's expertise.

Second Planning Meeting: Describe your activities, 2–3 hours

Who: Planning committee

What: Continue designing the partnership

- ___ Review tasks and activities for each goal and objective. What activities will be carried out to achieve the objectives?
- ___ Continue the process of targeting who, when, and where for each task or activity.
- ___ Draft a final budget; determine who will act as fiscal agent. (Drafting a preliminary budget, or at least speculating on costs, should be done before the meeting, so the planning group can focus on refining the budget.)
 - Calculate the costs for each part of the project.
 - Estimate likely sources and amounts of revenue (identify partner contributions: cash, in-kind).
 - Determine fundraising goal (gap between costs and partners' contributions).

Third Planning Meeting: Check Up on the Partnership, 1–2 hours

Who: Planning committee

What: Keeping things on track

- ___ Reconfirm partnership roles and responsibilities as laid out in second planning meeting.
- ___ Discuss internal communication methods.
 - How will we communicate? Meetings, e-mail, telephone, etc.
 - How often?
 - Who initiates the communications?
- ___ Develop a PR plan to publicize your partnership and its activities.
 - Who will be responsible for writing external communications?
 - Who will disseminate them?
 - What other kinds of PR will be helpful? Who will plan and implement them?
- ___ Establish a project timeline and work plan. Create a month-by-month or even more detailed overview of the tasks/activities previously developed, plus other administrative tasks that arise. Break your tasks/activities into the following categories:
 - Planning tasks
 - Program management tasks
 - Funding and financial tasks
 - Partnership maintenance tasks
 - Evaluation tasks

- ___ Discuss how to make decisions (by consensus, vote, delegating the decision making to a particular person or subcommittee). How are financial decisions made? Who implements them?
- ___ Compose a Letter of Agreement, outlining partner roles, responsibilities, leadership, decision-making process, work plan, timeline, money, etc.
- ___ Present Letter of Agreement to steering committee for signatures.

Fourth Planning Meeting: Plan Fundraising and Evaluation, 2–3 hours

Who: Planning committee

- ___ Review and confirm your funding goal as determined during budget process.
- ___ Identify prospects.
- ___ Decide who will ask whom for support, and by what means (personal call or visit, telephone, grant proposal, letter, etc.). (See "Ladder of Effective Communications," page 60.)
- ___ Identify matching funds for grants.
- ___ Develop an evaluation plan. Revisit your goals and objectives and determine:
 - Why you will evaluate
 - At what level you will evaluate, e.g.:
 - ☐ Program: Were project objectives achieved?
 - ☐ Partnership: How can the partnership be improved or sustained?
 - ☐ Student learning: Assess learning outcomes of participating students
 - When you will evaluate: formative (while in progress) or summative (at the conclusion)?
 - Who will evaluate: team members, school district assessment experts, outside evaluator?
 - To whom you will address the results

GO!

- ___ Implement the project.
 - Develop the curriculum jointly.
 - Field-test or pilot the project.
 - Move to full implementation.

Continue to take the temperature of your partnership at predetermined intervals.

Worksheet 7: Budget

Adapted from the *Learning Partnerships Planning Workbook*

When preparing the budget, note any in-kind personnel and material resources that are needed, including those that can be supplied by each partner and those that must be purchased. Take note as well of any salaries and/or overhead expenses that will be paid out of partnership funds. After the budget process is completed, you may find either that additional fundraising is required, or that the partnership's objectives must be modified.

Some categories in the lists below may not apply to your partnership.

REVENUES	
Cash contributions from partners (specify amount from each)	
Fees or tuition	
Sales and/or advertising (e.g., a program book or catalogue)	
Grants/Sponsorships	
Municipal/County	
State	
Federal	
Foundation	
Corporate	
Local businesses	
Individual contributions	
Fundraising events (gross)	
TOTAL REVENUES	

EXPENSES	
Administrative salaries (proportion allocated to partnership)	
Administrative benefits (proportion allocated to partnership)	
Artist fees	
Other outside fees and services (e.g., consultants)	
Facility	
Printing/copying	
Advertising	
Postage	
Telephone	
Travel	
Supplies/Equipment	
Fundraising expense	
Allocated overhead	
Other expenses	
TOTAL EXPENSES	
SURPLUS (DEFICIT)	

Learning to Work Together

When partners get to know each other well, they can draw on each other's strengths and meet each other's challenges.

- Maureen Heffernan, Executive Director of the Institute for Arts and Humanities Education, observed, "At first, people don't want to challenge you because you are the guest. Over time, teachers move to a comfort level with the artists, who they know will not make them feel silly, or show off. The teacher can say, 'Those instructions weren't clear—my kids needed five steps.'"
- Thomas Cabaniss, Director of Education for the New York Philharmonic, described a lesson that "just didn't work as an integral element of the classroom agenda; it felt like something extra." Because the teacher and artist had been working together closely for the whole year, Tom could ask the teacher to help him understand the classroom goals and habits of mind. The lesson was modified accordingly.

In both situations, a level of trust enabled the teacher to explain a problem that the partners could address together. The key word in finding solutions is "together," but getting *to* togetherness takes time, thorough planning, and, sometimes, serious negotiating.

Resolving Conflict

Start by acknowledging that conflict is inevitable. Despite the best intentions and hard work of those involved, no partnership will be conflict-free. In most cases, the disagreements will be small, like those described above. But there are times, unfortunately, when partners come to a crossroads over philosophy or instructional

content. This is why conflict resolution is one of the most helpful partnering skills a leader or manager can possess.

Leaders have a special responsibility: they must be willing to negotiate rather than simply dictate. Similarly, partners must be able to present their views to the rest of the team, including the leadership, without being either overly aggressive or too willing to concede. Following are some guidelines for resolving conflicts in a professional manner. The concepts are adapted from Paul Salipante's 1998 work at the Mandel Center for Nonprofit Organizations at Case Western Reserve University.

SEEING CONFLICT AS USEFUL

In constructing a partnership, decisions must be made regarding goals, delegation of responsibility, curriculum development, and methods of implementation and evaluation. All these items are potential sources of conflict, and the negotiating skills of the leaders and/or facilitators will determine how smoothly the process proceeds. As you and your partner begin to make these decisions, remember that experts now see conflict as a *typical* trait of *effective* organizations, rather than something to avoid. Organizations that deal with conflict well can handle diverse opinions and benefit from their members' differing perspectives and creative ideas.

The challenge is that most people are uncomfortable with conflict and do their best to avoid it, even at the expense of leaving certain items unresolved. Few of us are instinctive negotiators; it is a learned skill. Using specific conflict-resolution techniques leads to satisfactory results.

DEFINING CONFLICT

How you handle conflict depends on how you define it. Do you see it as an adversarial relationship? Such conflict is destructive; it leads to a win-lose or even a lose-lose outcome. Do you see it as a difference in ideas? Such conflict is constructive; it can lead to a win-win outcome. If you think of conflict as something unpleasant

that should be avoided or suppressed, you will need to work on changing your attitude, so that you can see it as something useful that can strengthen professional relationships.

When the level of cooperation and collaboration is high, team members have confidence in each other and consequently are less fearful of introducing difficult issues. In this way conflict that is handled constructively increases a group's vitality and effectiveness.

NEGOTIATING DIFFERENCES

The best approach to negotiating conflict can be briefly described as “Be soft on the people but hard on the problem.” Some of the specific suggestions below are based on Fisher and Ury's *Getting to Yes*, a good resource that presents principles of effective negotiations and details concrete steps you can take to reach a win-win outcome.

- Work on the climate and process for the discussions. Define ground rules that set a tone of problem solving rather than argument.
- Do not argue over people's fixed positions. Instead, identify your own and the other party's underlying interests and needs. Do not be soft and fail to stand up for your own interest, for you will regret this later on. In other words, think about why you have taken a position, rather than the position itself. Once you understand your own and the other party's interests, you can be creative and come up with new arrangements that will be mutually beneficial.
- Understand that there are some people who enjoy conflict and thrive on fighting. Do not allow this attitude to dominate the situation.
- When working in groups, it is always possible for personalities or relationships, rather than issues, to become the problem. If you find yourself in such a situation, avoid personalizing the conflict. Instead, define the professional issues as separate from the individuals. Respect the other party and try to understand the legiti-

macy of his or her views. An outside facilitator or disinterested observer may be able to help with this process.

- Remember that your own view of the situation is not the only correct one, no matter how passionately you feel about it. Understanding and accepting others' views will expand each member's own perspective and make the group's decisions and actions more effective.
- Look for an objective standard of fairness that you both accept, which can help you determine what is an acceptable outcome.
- Celebrate your joint successes in negotiating effectively.
- Develop a contingency plan that provides the best alternative to a negotiated agreement. This enables you to walk away from an exploitative negotiator.

Worksheet 8: Scenarios for Conflict Resolution

Based on the negotiation tactics described above, consider or discuss the following scenarios. What is your initial reaction? How would you negotiate a satisfactory solution?

Your music curriculum includes music theory as part of your instrumental lessons. You feel that omitting it will compromise the quality of the musical experience. Also, public school time periods are 40 minutes, as opposed to the hour-long lessons at the CSA. What kind of artistic and educational compromises can you structure that will meet your desire for a high level of music education within these constraints? Might state or national curriculum standards provide guidelines that allow both the public school and the CSA to achieve their respective educational goals?

A teacher is passionate and determined that his students need to learn to read at or above grade level. He does not want to lose precious reading time to an art lesson and is very vocal about his feelings. How might you handle this situation? How could his reading goals be accomplished without omitting his class from the project?

The scheduling proposed for the CSA artists at the public school is far different from what was sketched out during preliminary discussions. You find it unsatisfactory, both logistically and educationally. The public school principal has dug in her heels, possibly because of pressure from the district office. This conflict is a potential deal-breaker. How can the project be saved?

III: Sustaining the Partnership

Just as important as the actual program your partnership runs is the nonprogrammatic work that enables the partnership to thrive. This work includes developing sources of financial support and creating a cadre of people who will advocate on behalf of the partnership. Central to both of these jobs is effective communication.

Some Notes on Fundraising

Fundraising is a large, complex topic, beyond the scope of this handbook to cover with any thoroughness. Fundraising information, training, and consultants are readily available in most communities throughout the country. For these reasons, we limit our comments here to three suggestions specific to partnerships. In addition, some fundraising resources are listed in Appendices 1 and 2.

- First, seek funding as a partnership, not as an individual arts organization or public school. A collaborative project will appear stronger and more attractive to many funders. It will also provide a new angle for approaching current funders who are experiencing “giving fatigue”—that is, who have been supporting you or your partner for a long time and might stop giving without a new project to keep them interested.

- Second, if at all possible, hire or designate a person who will be responsible for overseeing all fundraising and grant proposal writing. If your partnership has a project director, include this function in that person's job description.
- Third, be sure to coordinate fundraising efforts specific to the partnership with each partner's individual fundraising campaign. Be especially careful that a prospective donor doesn't receive multiple appeals from the partners—you don't want it to appear as though one hand doesn't know what the other is doing.

“*The parents' support helped us decide to put a high priority on rebuilding the arts program here.*”

SCHOOL BOARD MEMBER,
LAS CRUCES, NM,
QUOTED IN *Gaining the Arts Advantage*

Creating Advocates

Advocacy is a form of support that can get you access to decision makers at various levels and help you obtain grants, in-kind assistance, and possibly even a line in the school or district budget. Begin to develop advocates by identifying potential supporters. Then decide on the most effective way to reach each one. When you approach a potential advocate, you must be able to convey the basic information about your partnership quickly and succinctly: what the partnership is about, who benefits, how they benefit, and why it is important. (See the Talking Points worksheet on page 61 for help in constructing an articulate, clear, concise message.) Although you will be delivering the same message to everyone, the means of delivering it will vary according to the recipient.

Cultivating Parental Support

A critical group to have on your side are the parents of the students your partnership is serving. The following suggestions are adapted from *Involving Parents and Schools in Arts Education: Are We There Yet?*, a publication of the Center for Arts Education's Parents as Arts Partners Program.

Parents have so many demands on their time that getting them involved has proved to be a challenge to public school administrators generally. Since arts education partnerships are different and exciting, they may offer schools a vehicle for reaching out to families and bringing parents into the school community.

From the arts community's perspective, making friends with parents and encouraging them to participate can turn them into the staunchest advocates for arts education in the schools. Here are some ways to involve them:

- **Keep parents in the loop.** Share your vision of the partnership with them. Every child's parents or guardians should receive news of the plans for the partnership ("Your child will be participating in an exciting new program at _____ School ..."), as well as periodic information about what is happening and invitations to student performances and exhibitions.
- **Connect partnership activities to state and federal education standards.** Be certain that you clearly explain and demonstrate these connections to the parents. When older students are involved, make the same connection regarding workplace readiness skills.
- **Design arts activities that include opportunities for discussion at home.** Examples: questions about family history; favorite memories. If you are introducing the students to new vocabulary, send home a list of vocabulary words and definitions.
- **Exhibit the art students create in the halls.** Attach an explanation of what skills each project demonstrates. Consider designating an exhibit area specifically for the partnership.
- **Document activities on videotape to show at PTA or school board meetings.** (Hints: Don't exceed 15 minutes, and use a lot of close-ups.)
- **Offer an opportunity for parents and children to work on art projects together.**
- **Send home notices of arts activities going on in your community,** especially if any of the CSA artists are participating.

Internal and External Communications

As one experienced partner noted, “Isolation is everywhere. The artists and teachers don’t talk to each other; the artists don’t get to talk to each other; and the teachers don’t talk to each other.” To overcome such isolation, Arts Connection, for example, scheduled monthly team meetings with their arts and administrative staff, the teachers, and the principal. Communication leads to relationship building, which leads to shared goals and values, which slowly leads to changes in the cultures of both schools.

Sustaining a partnership requires effective communication both internally, with the people involved in the program itself, and externally, with the CSA board of directors, the public school board, parents, potential funders, the media, and others. It’s a good idea to share the material in this section, especially the Talking Points worksheet, with everyone who may be asked questions about the partnership or who will be communicating with any of the key constituencies.

Written Communications

Two rules should govern all written communications, including press releases, newsletters, and grant applications:

- Do not promise something that you cannot deliver.
- Suit the writing style to the purpose.

Below are suggestions for what types of written communications are needed for the different stakeholders of your partnership. Whatever writing style you use, it cannot be emphasized enough that spelling counts, as does correct grammar. For every parent,

funder, media person, and administrator who does not notice, there will be another whose impression of the project will be diminished by poor spelling or grammatical errors. If possible, have a third party proofread everything. *Do not* let a poor writer or speller, no matter how willing or well meaning, handle your newsletters, bulletins, or press releases.

The Inner Circle: The Partnership Team— Artists, Teachers, and Key Administrators

Goal: To build cohesiveness among team members and help them get to know one another as individuals and experts in their field.

Frequency: Make a joint decision about what is realistic and stick to it. Do not set a goal of monthly newsletters unless someone with the experience and the time takes on that responsibility. How will the newsletter be distributed? How elaborate will it be? Even if it is just one page, make it attractive, give it a title, and use an eye-catching masthead. If the technology and know-how are available, you may want to create an electronic mailing list for the partnership team to exchange ideas and information. If this is not possible, establish communication exclusively through e-mail.

Contents: Factual information is important. Communicate meeting dates, deadlines, personnel changes, and contact information. Keep the style straightforward and businesslike. Then add a personal element: Did someone get married? Have a baby? Receive an award? Publish an article? Let the team know and tell them where to send cards. For personal information, a less formal style is fine, as is a bit of humor.

The Second Tier: Funders, Advocates, and Potential Supporters

Goal: To build awareness, keep the partnership in their minds, and prime them for when you need their support.

Frequency: Quarterly, semiannually, or when there is important news.

Contents: Include news you want them to hear, especially items that reflect well on the partnership—for example, you’ve achieved a benchmark. Always include information that gives them a feeling of being on the inside. Be sure to highlight items that will interest them personally, such as an upcoming opportunity to increase their own visibility. Report on new initiatives, expanded projects, and new grants or contributions. The style should be straightforward and well-phrased, the format professional.

The Third Tier: Parents and Interested Community Members

Goal: To cultivate friends and community connections.

Frequency: Whenever you have information of interest to them.

Contents: News about their children is of greatest interest to parents, particularly information about upcoming performances or exhibits. Photos of students engaged in a project are always appreciated. (Be aware that you may need parental permission to print photographs of children.) Include partnership news, such as new artists, field trips, and special events. Always include a section detailing what kind of help you need. This may be a request for time, expertise, equipment, or supplies such as old clothes or recycled household items. Use a warm and friendly style, informal but always well written.

Ladder of Effective Communications

FACE-TO-FACE
CONVERSATION

SMALL-GROUP DIS-
CUSSION

E-MAIL/WEBSITES*

TELEPHONE CON-
VERSATION

HANDWRITTEN
LETTER

TYPEWRITTEN
PERSONAL LETTER

VIDEOTAPE

MASS-PRODUCED
LETTER

NEWSLETTER

BROCHURE

E-MAIL/WEBSITES*

NEWS ITEM

ADVERTISEMENT

Ladder of Effective Communications

Whether you are trying to raise funds or make friends, communication is key. You may sometimes feel that you are advocating for your program one person at a time. The secret is to find the *right* person—one who can open doors to others and help spread the word. There is a multitude of ways to reach out to people, and different methods are most effective in different contexts. The “ladder” in the sidebar, adapted from Howe’s *The Board Member’s Guide to Fund Raising*, ranks forms of communicating by effectiveness.

The basic principle of the ladder is that in every aspect of building support, you must strive to carry out any activity at the highest level. Whether you are trying to interest a single person or a whole community, your chance of success is greater at a higher rung.

The Board Member’s Guide tells us that, “for example, if you want to introduce your organization and stimulate interest, a [good] videotape is better than a written brochure, and a direct discussion is better than a video. If you are cultivating prospective contributors, small groups will lead to greater success than larger ones. Direct discussion is more effective than a letter, no matter how personal and persuasive the letter may be.”

* The rank order of electronic media (e-mail and websites) varies in different communities, so it’s important to find out what the user patterns are in your locality. In some communities e-mail and website use is near the top of the list, while in others—at least for the moment—these media might be near the bottom, at least among some parents or caregivers.

Worksheet 9: Talking Points

On occasion you will be asked point-blank why your arts education partnership is worth pursuing. Your response should be unhesitating and articulate. For most people, the ability to respond this way requires thinking out what to say in advance and then practicing it. Presumably, if you have participated in the partnership planning process, the answers are clear in your mind. Even so, it may be helpful to use this worksheet to practice and refine your response to the question “Who benefits and how?”

The quotes below are from participants in Family Arts and Creativity, a program of the Institute for Arts and Humanities Education, and from *Gaining the Arts Advantage*, published by the President’s Committee on the Arts and Humanities and the Arts Education Partnership.

Benefits for Students

“I learned that you can do anything you put your mind to.”

Fourth-grader

- Education experts have found that different people learn better using different senses (the theory of multiple intelligences). Incorporating the arts into learning gives students the chance to approach new information in many ways: verbally, visually, and through hearing and touch.
- When students learn arts skills, they become involved in an ongoing process of self-evaluation and improvement. Studying a musical instrument, for example, will teach a student to focus, interpret, polish, and concentrate in order to achieve a goal.
- A report issued by the Secretary’s Commission on Achieving Necessary Skills of the U.S. Department of Labor (the SCANS report) concluded that the arts are important for developing skills and qualities that are essential for succeeding in the workplace, such as self-esteem, problem solving, creative thinking, exercising individual responsibility, and sociability.
- The Educational Testing Service observed in 1998 that students who had studied the arts for four or more years outscored those who had studied the arts for six months or less by a combined total of 82 points on the verbal and math portions of the SATs.

Additional benefits:

Benefits for Teachers

"I am more likely to use arts across the curriculum and more accepting of multiple intelligences and alternative learning styles."

Classroom teacher

- Teachers learn new methods that help them reach out to a wider range of students.
- The new types of training that teachers receive in arts programs often send them back to the classroom newly invigorated. Discovering innovative ways of presenting material helps keep their jobs interesting.
- Teachers who lack confidence in their ability to create an arts experience discover the artist within themselves.

Additional benefits:

Benefits for Families

"I never think I'm artistic, but when we just start creating, something magical happens!"

Parent

- Parents become more aware of how their children learn.
- Working on an art project together gives a parent and child a new way to communicate.
- Families discover new things they can do together, such as visiting a museum or attending a performance.
- Parents get the chance to have arts experiences of their own.

Additional benefits:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Benefits for Public School Administrators

"It is often parental pressure that has persuaded the district to fund full-time positions in the arts."

Principal

- Arts programs offer many opportunities to draw parents and community members into the school.
- The partnering teachers become much more motivated and excited about their work.
- Professional artists coming into the school help it meet state and federal standards in the arts.
- Funding opportunities are available for collaborative and innovative programs.

Additional benefits:

Benefits for the Community at Large

- Bringing an arts partnership to their local schools enables community members to have a positive impact on these schools.
- Connections among the CSA personnel, public school personnel, local businesspeople, and community organizations have tangible positive impacts on the community and lead to civic pride.
- Innovative and exciting schools enhance real estate values.

Additional benefits:

IV: Teaching and Learning

This chapter offers guidelines covering three critical areas for successful teaching and learning: developing curriculum, creating an effective learning environment, and providing professional development for teaching artists and public school teachers. In these as in all aspects of building an arts education partnership, remember to keep the focus on children and classrooms, and never forget the labor-intensive nature of learning partnerships—that is, don't try to do too much too soon.

Creating Content

Most arts education partnerships begin with the purpose of creating and delivering content. A CSA's impetus is often to share its artistic expertise with a larger number of students. A public school usually needs to teach the arts or address a specific educational goal. Thus the partnership's projects may variously teach a specific art form; use arts learning as a way to approach a social or cultural issue; or tie an art form to a seemingly unrelated academic subject in order to generate greater understanding of both. In all these cases, the outcome will be richer and deeper than anything either partner could have achieved on its own.

Whatever content you create, it should be an expression of both partners' desires for the students. Therefore, it must address learning in the arts as well as any other classroom goals. The partners should both make a commitment to excellence, and work to develop and obtain high-quality resources for teaching and learning. Overall, an

Sources for Lessons and Units

- ▶ Ideas suggested by the teachers or artists
- ▶ Specific themes
- ▶ Character development
- ▶ One or more of the content standards
- ▶ The goal of improving academic or workplace skills
- ▶ Enrichment of another subject area

arts partnership should model learning and development in the arts as a basis for cross-curricular learning and development.

General Practices for Developing Curriculum

- Work with others to identify the strengths, needs, and concerns in the arts education currently available in your community.
- Connect your curriculum to existing curricula and national standards, but do not be limited by them.
- Ensure that the partnership supports *evolving*, not *revolving*, arts education. That is, your routines and practices should change as the partnership evolves.
- Make sure artist-teacher teams consist of people who can work well together.
- Allow artists and teachers each to own their own work.
- Create an atmosphere in which people can bounce ideas off each other.
- Students, artists, and teachers should know and be able to articulate the goals of the lessons and the overall unit of study.
- Artists, teachers, and students should be making art together. Whenever possible, offer parents and the community at large the same opportunity.
- Efforts made toward meeting the goals should be apparent in the artwork itself and should be celebrated publicly through performance or exhibition.

Maintaining Artistic Integrity

Faced with the need to develop a strong partnership structure and to address school mandates, CSA staff are often concerned about maintaining artistic integrity. In addition, monitoring the quality

of the arts experiences, instruction, and learning process provides a basis for assessment of learning outcomes, crucial in today's culture of accountability. Experienced arts organizations have developed ways to make sure that the content of the work they do within schools is artistically sound.

- Young Audiences New York works with students to develop a rubric (a set of guidelines by which the quality of work can be evaluated) that includes criteria for good work. These self-established criteria are used throughout the lessons. See “Qualities of a Good Lesson,” page 78, for one type of rubric. The website of the Geraldine R. Dodge Foundation (www.grdodge.org) also provides excellent examples.
- Studio in a School, in New York, gives students opportunities to work with a variety of materials, so they know their qualities and can plan how and when to use them.

Gail Flanery, a Studio in a School teaching artist, reported that the practice of defining goals and expectations for each class spurred her toward greater clarity, helping her keep a clear focus on the arts learning. Every assignment included separate lists of academic and arts learning criteria. These lists were posted alongside all displays of student work.

Effective Teaching

Effective teaching practice has certain universal qualities:

- It respects the fact that students perceive in different ways and encourages various interpretations of new material.
- It provides entry points into new lessons at various levels of proficiency, acknowledging that there are many ways of understanding.

- It creates a nonjudgmental atmosphere that encourages experimentation.
- It acknowledges and models the ongoing work of learning by demonstrating that teachers are also learners.
- It empowers children by rotating leadership opportunities and modeling positive peer and adult behavior.

When good teaching practice takes its cues from artistic practice, these additional characteristics signal high-quality teaching and learning:

- Participatory activities are framed by clear introductions to materials and techniques at the beginning and time for response or reflection at the end.
- The best practitioners understand that students have differing needs and can adapt to help each child learn. They create environments where children feel free to take risks, special abilities are recognized, and mistakes are viewed as a natural part of the learning process.

Encourage and expect both classroom and artist teachers to exhibit these characteristics. Remember that co-teaching is a great way to deepen the partnership and honor the expertise of both artist and teacher. Build in a way for the artist to try out what he or she has learned from observing the teacher's strengths—such as handling a minor classroom conflict—and be sure to give the teacher a chance to present arts information. In this way, both artist and teacher can develop new skills.

Effective Learning

To meet the learner's needs, arts learning should be both enjoyable and challenging. The most effective learning takes place through a sequence of experiences characterized by continuity and consistency. The best approaches deliver content by allowing all students to participate actively as they gain skills, understanding, and confidence.

In effective learning, the emphasis is on process, not product. Thus it's important to engage children in the inherent *processes* of art and arts learning. "Doing" art—for example, coloring photocopied Thanksgiving turkeys—is not the same as "learning" art—for example, discussing the shapes, colors, and sounds of autumn, then creating and refining an original piece reflecting that time of year.

Providing both *individual* and *group* activities enables students to proceed at their own pace and gives them the opportunity to solve problems individually and develop the teamwork skills, such as communication, that are so often necessary to success.

The artist's traditional practice of observation, reflection, and critique transfers to the classroom very well. At the end of each lesson and unit, everyone—teachers, students, and artists—should be asking and answering such questions as, "What did we find out?" "What worked?" "What didn't work?" "How can we change it?" Participating in this process gives students an understanding of a fundamental practice of revision and refinement that applies in many areas of life.

What happens when teaching and learning really work? Students take ownership of their work. Their motivation becomes internal, rather than external, and they become eager, finishing lunch early to work on the next stages of a project. They are not afraid to ask questions and take more risks. They have the vocabulary to express themselves. Artists report seeing students making connections with something they learned in

another context. They can recognize a good idea and adapt and personalize it, so there's no more "cookie cutter" work. Finally, they demonstrate personal investment: they are proud, engaged, and joyous. Over time, the work has an impact on their values and life choices: they develop a broader perspective on possible career goals and show more personal investment in their long-term success.

Building a Community of Learners

Several characteristics distinguish a community of learners:

- Learning goals are clear and universally accepted.
- Students acquire essential skills and knowledge.
- Students actively participate in learning.
- Thinking skills are emphasized over rote learning.
- Knowledge is applied in a variety of contexts.
- Students take responsibility for their own learning.
- Outside resources are brought into the classroom.
- Multiple assessments are used to gauge progress.
- Ample time is provided for professional development.

The best teachers inspire students to be lifelong learners by showing how they themselves are continually learning. They are not afraid to share their own successes and failures. By showing that they are still learning, they create a community of learners.

The best partnerships contribute to creating such a community by making creative problem solving and exploration part of the education and even the daily lives of children, teachers, artists, administrators, and parents.

Think about your favorite teachers. What made them special? What extra something did they do to make you remember them? Your answers might include:

- She pushed me to my limits. She always had high but realistic expectations.
- He treated me like a special person and answered all my questions; he was interested in me.
- She made me feel good about myself. She cared about me.
- She was honest, even when she didn't know the answer.
- He made learning fun and exciting, and made connections between seemingly different things, like language, history, and art.

These are all characteristics of a teacher who has established a learning community in the classroom. They represent the ideal that an arts education partnership should strive toward. To this end, as your program proceeds, remember to identify and support instructional leaders, facilitators, and coordinators, and to identify model teachers and artists as exemplars.

When a project focuses on the *process* of learning, teachers, artists, and students can explore goals together. They share expectations, which helps build trust. A community of learners can unleash a high degree of experimentation. The strongest part of the curriculum is what emerges through the process, rather than from a prearranged march toward a product. Experienced arts education partners recognize that learning has occurred when they observe teachers and artists taking on new roles and students accepting responsibility for the work.

Example: Studio in a School

Studio in a School's Amy Chase Gulden offered a good illustration of how a partnership can build a learning community. In a program that combined learning in the arts with language arts, the artist-teachers displayed connections between language and visual images by using words to describe a picture in the classroom. After several years of partnering, classroom teachers started creating their own integrated lessons based on professional development activities provided through the partnership. The teachers became more comfortable with process work. They valued the learning that happens through investigating and problem solving—techniques they had seen in the art studio—and sought to create more of these opportunities in their classrooms. Rather than simply copying each other's lesson plans, they adapted and adopted ideas they admired.

Gulden also found that, over time, some of the more resistant teachers started moving away from photocopies of prepackaged art activities and began giving students opportunities to create their own imagery. She was particularly pleased to see a computer teacher using original, child-created imagery instead of clip art to design greeting cards.

Example: New York City Opera

Paul King, Education Director at the New York City Opera, worked for six years with Martin Luther King Jr. High School to develop a real connection with the students. The partnership found that what resonated most with these inner-city teens was passion. They responded to the melodramatic stories of the operas, including those centered on murder. However, the teaching artists and arts specialists from the school resisted the temptation to exploit the appeal of the violence and melodrama. Rather, it was only after students began to get involved in the music itself that the teachers focused on the story line. As the teachers and artists became caught up in the process of approaching the work from different angles, they began—with their students—to look for other connections. Although the NYCO had already collected a body of teaching materials, each team preferred to find its own themes and build its own lessons.

Professional Development

After the desire to deliver specific content to students, the strongest motivation for a partnership between a CSA and a public school is often to give both faculties the knowledge and experience that result from working with each other. Arts education partnerships are created both by and for the artists and teachers. Since the partnership outcomes rest on the shoulders of those who develop and implement the curriculum, it is critical to support their professional growth. If the classroom teachers and teaching artists are not recognized at the institutional level, there is very little chance of success. If they do not share a vision for the curriculum, they cannot work together to implement it effectively.

Thus your partnership should provide continuous professional development that supports teachers and artists as collaborative decision makers. Ongoing opportunities for professional development enable teachers and artists to understand both their individual strengths and how they can work together to accomplish the overall goals of the partnership.

Speaking at the Partners in Excellence Conference, David E. Myers noted that professional development should “encourage, model, and support the highest possible quality of teaching and learning in classrooms.” He cited two primary aims:

- Making sure that arts learning experiences have artistic worth and value (i.e., content); and
- Matching the learning tasks and the instruction to the learners’ developmental level (i.e., process).

“Though many professional development programs emphasize packaged strategies, with artists teaching teachers and the separation of content and process,” Myers added, “arts education requires models of professional development that reflect the inherent qualities of arts learning experiences.”

Comments made throughout the Partners in Excellence Conference made it clear that the process of developing lessons and curricula itself results in interdependent professional development for both artists and teachers. Of course joint curriculum planning is not the only way to provide effective professional development; other opportunities, such as workshops and observations, can enhance the experience. However, joint planning is particularly beneficial to partnerships between CSAs and public schools, since they share a common mission and often common community issues.

Two essential components of public school teaching are content knowledge and classroom practice. Professional development for partnering artists and teachers should be about choice and production of appropriate materials, sequential instruction, and thinking conceptually and in an interdisciplinary framework. It should also involve planning, developing clear roles for teacher and artist, and helping participants understand and empathize with each other. At its best, it should inspire lifelong learning.

Guidelines for Designing Professional Development

But how do we “encourage, model, and support” this level of quality? What kind of professional development “reflects the inherent qualities of arts learning experiences”? First of all, CSA artists should be able to articulate what is involved in their creative and teaching processes.

Likewise, teachers, who are sometimes intimidated by the professional artist, need to be willing to share their educational expertise. Beyond that, participants in the Partners in Excellence Conference offered the following suggestions for designing the professional development component of a CSA–public school partnership.

- **Provide authentic arts experiences for teachers.** Aim for personal gratification. When something is meaningful to us, we are eager to find ways to share it with others, and this becomes our personal mission. One participant recalled a music teacher whose colleagues gave her a T-shirt when she left the school system. It read, “I’d like to teach the world to sing.” She had successfully conveyed her joy in making music to both students and faculty. Aim to develop joy among your teachers and artists.
- **Frame classroom work with facilitated planning and follow-up sessions.** Help artists and teachers continually refine their collaborative work by allowing time for brainstorming, planning, revising, trying out, and reflecting. Diversify roles, so that the teachers are not totally dependent on the artists to plan or explain the art lesson.
- **Provide sufficient and appropriate space away from school pressures,** if possible, to allow effective, focused, and uninterrupted time for professional development and planning.
- **Use a common vocabulary.** Teachers and artists do not speak the same professional language. For example, musicians and teachers use the word “sequential” in different contexts. Make a conscious effort to define terms.
- **Design a rubric for good practices and curriculum content.** Use it for peer review and self-evaluation. Having specific criteria to aim for keeps everyone moving toward the same objective. (For a sample rubric, see “Qualities of a Good Lesson” on page 78.) Consider videotaping lessons in progress. An advantage of taping is that the teams need not be “watching themselves” as they work, but instead have a tangible way to review and reflect on their teaching. Taping should include the children to help gauge their response to the lesson. Focusing on the class response also makes taping less threatening.

FAC Teachers

Comment

- ▶ “The use of warmups within lessons [introduces] ideas, topics, and activities by fostering discovery learning. The FAC workshops also [enabled me] to incorporate more critiquing and group reflection after a lesson.”
- ▶ “You find such pride in producing a wonderful product that you hope and believe will empower and bring joy.”
- ▶ “It was new for me to have the opportunity to look through an artist’s kaleidoscope of talent and experiences. The [practice presentations] helped me learn more about the process of reflection and supportive questioning.”

- **Provide tiered professional development.** Respect the expertise of experienced partnership teams, who can be very helpful as mentors and demonstrators. As teacher attrition occurs, consider holding a special orientation day for new faculty. Alert new teachers to the partnership during their interview. Provide opportunities for people coming in at various levels of experience.
- **Solicit feedback from teachers and artists at least twice a year.** Include meetings between partnership leaders and teacher-artist teams in your work plan. Share best practices, successes, and challenges. Exchange ideas to help overcome obstacles. Maintain a portfolio of successful practices and lessons.
- **Document the work.** Consider using videotape for this purpose also. Collect student work to share with other teachers. Some partnerships pay participants who document what they got out of the training or develop new curriculum ideas for publication on the school website.
- **Train a core group to become mentors and advocates.** Involve the principal and parents in an authentic arts experience, including an opportunity for reflection and discussion. The experience will help them become advocates for professional development and arts education.
- **Provide incentives in the form of compensation and/or continuing education credits.** Some partnerships have gone so far as to provide childcare so teachers could attend professional development workshops. Have the most successful teams present at faculty meetings and at other schools. Recognize and reward good models at special events, forums, and conferences.

All strong professional development programs need time for thoughtful planning, reflection, and self-evaluation. Think of professional development as an ongoing process, providing opportunities for continued growth for the teacher-artist teams. Many part-

nerships have found it helpful to use a facilitator for planning and guiding workshops. Finally, remember that exemplary team teaching is characterized by ownership among both artists and teachers. If you are uncertain about how to begin, investigate the model of collaborative professional development provided by the Institute for Arts and Humanities Education's Family Arts and Creativity (FAC) Program (see the worksheet on page 80).

Overall, public school teachers who have taken part in FAC development sessions have been very pleased by their ability to participate in teaching an art lesson. Artists have been amazed at the enthusiasm with which the partnership program was received by the teachers.

Over the three years of the Family Arts pilot project, many initial bumps were smoothed out. For example, in the first year, team feedback surveys indicated that there were issues regarding the division of labor in planning the lessons and having sufficient time to work on them, as well as, frequently, an uncertainty about teaching roles. Once these issues were addressed and modeled by the project director, they more or less disappeared. As team confidence grew, veterans acted as informal mentors to new participants during the training period. The experienced teams were pleased and stimulated by the fresh ideas, while the newcomers were grateful for the help and advice of those with more experience.

FAC Artists Comment

- ▶ "I usually work in one discipline at a time. FAC gave me the opportunity to mix [arts] disciplines toward one goal. And it's more fun than I anticipated."
- ▶ "I am more aware of the demands on teachers. I feel more confident in facilitating reflection activities."
- ▶ "I have been working at engaging kids in arts activities for years, but have never analyzed my performance... Hearing what the teachers found useful was so helpful. I've tried to make learning impossible to avoid, to be specific and directive but still flexible and creative."

Worksheet 10:

Qualities of a Good Lesson

Please comment on each item, using the numbered indicators of success as guides.

	PARTICULAR STRENGTH	AREAS THAT NEED REFINING
<p>WARMUPS: Content is fun, focuses students, and leads to lesson</p> <ol style="list-style-type: none"> 1. Instructions are clear. 2. Students are involved at the warmup stations. 3. There is an exchange of ideas about what they have done. 4. The warmups are clearly related to the main activity. 5. The transition to the main activity is smooth and natural. 		
<p>MAIN ACTIVITY: Content is substantive</p> <ol style="list-style-type: none"> 1. Students have the opportunity to build on the ideas and concepts introduced in the warmup activities. 2. Connections are incorporated—personal, career, historic, cultural—that make the lesson more meaningful. 3. There is a natural inclusion of relevant vocabulary, with definitions. 4. Students are pleased with what they have experienced. 		

	PARTICULAR STRENGTH	AREAS THAT NEED REFINING
<p>MAIN ACTIVITY: Process is well planned</p> <ol style="list-style-type: none"> 1. Lesson begins on time. 2. Students appear to be engaged in and enjoying the activity. 3. Facilitators are flexible—able to think on their feet. 4. Facilitators are open to whatever students can accomplish; there are no preconceived notions. 5. Each facilitator has a role to play; individual strengths are utilized. 6. Supplies are sufficient and readily available. 		
<p>MAIN ACTIVITY: Reflection is meaningful for students</p> <ol style="list-style-type: none"> 1. Students are comfortable experimenting with and revising their work. 2. Lesson is well paced, leaving time for discussion and reflection. 3. Facilitators are able to elicit insights and responses from students. 4. Most students participate in the sharing process. 5. The dialogue is interesting to an observer. 		

Worksheet 11: A Model of Collaborative Professional Development

Courtesy of the Institute for Arts and Humanities Education's Family Arts and Creativity (FAC) Program

1. Assemble three-person teams consisting of a classroom teacher, a teaching artist, and one other person—a school arts specialist, if possible, but otherwise a curriculum specialist, librarian, or other interested person from the school.
2. The program director or an experienced team presents a model lesson, with participants acting as the students. Lessons are structured as follows:
 - a. One or more warmup activities related to the lesson
 - b. Discussion of the warmups, then a segue to the main activity
 - c. The main activity: an arts project, including introduction of relevant vocabulary
 - d. Reflection on the main activity
 - f. Distribution of take-home materials and resources
3. After critiquing the demonstration lesson, the teams develop their own lessons within specified criteria and parameters: they must follow the structure provided in step 2, and the lessons must be of high artistic quality, educationally sound, personally meaningful, and fun. They must also meet one or more state core curriculum standards in the arts. After three years of piloting, FAC has built an archive of over twenty lessons, so FAC teams now have the option of either creating a new lesson or modifying or combining existing ones. Initially, the teachers provided the subject matter and the artists devised the activities, but over time these roles have blurred.
4. Each team teaches its lesson, followed by reflection and evaluation. They may also use the rubric you have designed to help them self-evaluate.
5. Based on the results of the practice teaching, the team modifies its lesson.
6. The project director maintains regular contact, providing support and, on occasion, resources and supplies.
7. The teams reconvene as a group to reflect on their successes and challenges.

Worksheet 12:

Arts Activities To Warm Up a Professional Development Session

Courtesy of Maureen Heffernan, Executive Director, Institute for Arts and Humanities Education, New Jersey

Four Directions (20 minutes)

1. Introduce the group to the activity. Each direction represents a different working style. Posted on the walls of the room are:
 - North: *Action*. Just do it!
 - South: *Inclusive*. Wants everyone to have an equal voice or opinion; never wants to hurt anyone's feelings.
 - East: *Details*. Wants to know who has to do what, by when.
 - West: *Vision*. Interested in the big picture; wants to think about all the options.
2. Ask each person to move to the direction that best represents his or her way of working. Each group discusses its strengths and limitations, which other groups they most and least like to work with, and what they need from the others to make a collaboration successful. They list these items but do not yet share them with the other groups.
3. Each group forms a human sculpture depicting its strengths and limitations, which the other groups try to interpret. The conclusions are compared with the individual groups' own lists.

Skills-Based Arts Learning as a Complement to General Learning (30 minutes)

The members of five-person groups take on these roles: 1 teacher, 2 students, 1 observer of workplace readiness skills, and 1 observer of curriculum connections. As the teacher instructs the students in a simple arts activity such as creating a movement pattern, learning a song, or writing a group poem, the observers record each time they see a workplace readiness skill addressed or reinforced (using the list of skills identified in the SCANS survey; see page 101) or a connection made to the school curriculum. Groups then share their findings.

Sharing Your Big Idea (30 minutes)

Give the groups a partnership scenario. Each member assumes a different persona (school administrator, teacher, artist, CSA administrator, or interested community member) who must devise a plan for the partnership based on the scenario. Provide time for the groups to share their plans.

Short Individual Arts Activity: Creating a Lune (20 minutes)

Each participant creates a lune, a three-line poem consisting of 3 words, 5 words, and 3 words, often referred to as the American haiku. The last line often expresses a surprise or a question. People may also illustrate their poems. The theme of the lunes is "What I know (or have learned) about being an effective partner." You can use other themes as well.

V: Evaluation and Assessment

Our culture is increasingly interested in outcomes and accountability. From Wall Street to the school board, leaders demand information about the effectiveness and efficiency of all aspects of work. Funders, in particular, now require assurance that their investment in a venture is yielding results and that the parties involved have responsibly deployed financial and human resources. In response, nonprofit organization and school administrators have scrambled to learn how to develop, design, and implement program evaluations, or to find the funds to engage an outside evaluator.

A decade ago, anecdotal reports on a program's effectiveness were acceptable. After an artist's visit, teachers, principals, and students were asked to fill out questionnaires, which the arts organization studied to find out if the students had enjoyed the visit and if they seemed to have learned something. Today, we need a much more sophisticated process. Both funders and educators expect that all organizations will conduct outcome-based evaluations that provide benchmarks for measuring success at regular intervals. Instead of simply looking back at a project once it is over to determine whether it was successful, outcome-based evaluation builds reflection into the process throughout the project, in the form of ongoing assessments of program activities. Successful evaluations, whether performed internally or by an outside consultant, integrate the evaluation process into the program itself.

Reports based on assessment tools such as tests and interviews and on overall project evaluation will reveal a program's areas of greatest strength and areas that still need refinement. They also provide valuable information for building a base of advocates and supporters.

Definitions of Terms

Evaluation, according to Michael Quinn Patton, is the thoughtful, systematic collection and analysis of information about the activities, characteristics, and outcomes of programs, for use by specific people, to reduce anxieties, improve effectiveness, and make decisions regarding those programs.

Participatory evaluation involves trained evaluation personnel working with key partnership team members responsible for the program. Seasoned evaluators and seasoned program staff together design, conduct, and use the results of a program evaluation. They also train other participants to conduct their own evaluations.

Outcomes are the benefits to the participants, the impact the partnership has on the students. An outcome may be defined as a change in behavior, skill, knowledge, or attitude that occurs as a result of the partnership activities. Improvement of teaching practices and changes in the cultures of the CSA and the school are also outcomes. Examples of outcomes include:

- Students and their families demonstrating an increased interest in art.
- The public school administration becoming more aware of the intrinsic value of arts learning.

Indicators are conditions that demonstrate whether change has occurred. Outcomes should be *quantified* by identifying indicators, which are concrete, objective phenomena indicating that a specific change has taken place. To be useful, indicators must be countable and/or observable evidence of change. Here are two examples:

- Sixty students and their families (52 percent) attended at least two art exhibits during the life of the project, as compared with 18 students and their families in the previous year.
- A full-time music teacher was added to the public school faculty.

Assessment refers to the process of measuring specific outcomes. Assessment vehicles may include test performance; teacher, student, and artist journals; videotapes of students in process and during performances and exhibits; attendance records; and reports from parents.

- *Qualitative assessment (or evaluation) methods* include observations and group or one-on-one interviews.
- *Quantitative assessment (or evaluation) methods* are surveys or questionnaires about aspects of the program that can be measured.

A Word About Assessment

The arts education community fought many battles for the adoption of standards for education in the arts. Having achieved that goal, we must now work equally hard to develop measures of accountability. Any hope of making your arts partnership a line item in a public school's or district's operating budget depends on having instruments to measure success in a way that meets the district's needs and expectations. Long-term, school-funded arts partnerships require concrete evidence that they help improve teaching and learning. School boards are interested in improved student attendance, achievement of the learning standards, increased class participation, improved classroom behavior, and a decrease in student suspensions and dropouts. They also want relevant information regarding teacher performance, professional development activities, and increased parental and community support.

Historically, ongoing student assessment, in the form of continuous one-on-one lessons, peer-to-peer critique, or adjudicated performances, has been an integral part of learning an arts discipline. Consequently, arts partnerships are in a position to broaden the definition of what constitutes evidence of student achievement in the arts, and in other

subject areas as well. To do so, the partnership must provide assessment tools to gather relevant information, process the resulting data, and present it in a form that the school can include in its own reporting mechanisms.

Assessment has demonstrated to the New York City Opera and Martin Luther King Jr. High School staffs that students in participating classes are more deeply engaged in learning. Teacher attitudes and practices have also changed considerably. Whereas in the past teachers had to be recruited into the arts program, increased interest has created a pool of willing teachers from whom the partnership can select participants.

Arts Connection notes that schools and principals use the assessment report as a way of disseminating information to members of the school staff who are not involved in the program. Jackie Quay, of Spectra+ at the Fitton Center for Creative Arts in Hamilton, Ohio, stresses the value of assessment reporting as a tool for advocacy. She says, “It is important to keep in mind the politics of arts in education—that is, to determine what about student learning can be shown to political entities.” In today’s atmosphere of high-stakes testing, where schools feel pressure to be accountable for test scores, Spectra+ recognizes that there is also a political need for assessment and realizes that it is up to the CSA to provide data demonstrating that the arts do have an impact on student learning, “not only in the arts [themselves] but also in other academic areas.”

Spectra+ performs both qualitative and quantitative assessments to test proficiency, creative thinking, and art appreciation and is looking for applications to general education. Quay emphasizes, however, that this focus does not devalue the arts as discrete subjects.

Although assessment is still a developing science, it appears to be most effective when it is part of the work process and when it helps teachers know whether they are successful at their jobs. As assessment becomes an integral part of the partnership process, new questions emerge as partners learn what information is most important and how to get that information. Most importantly, partners learn how

The Uses of Evaluation: New York City Opera

The New York City Opera was confronted by a very specific problem at the Martin Luther King Jr. High School. The district superintendent had made it clear that if the program did not have an impact on New York State Regents test scores, he did not want it in the school.

However, the program's effect on Regents scores was only one piece of a larger assessment process. For its own reasons, NYCO employed a variety of assessment tools, including substantive evaluations conducted with the teachers and teaching artists, student journals and portfolios, and student performance work. They also used a classroom observation rubric that examined how well the teacher and teaching artist worked as a team and the degree to which the students were engaged.

to use the information to continue to modify and improve their collaboration, in order to best serve the children.

Outcome-Based Evaluation

We hear a great deal about “outcome-based” evaluation, without necessarily being certain of what that means. This description is adapted from *Outcome-Based Evaluation: A Working Model for Arts Projects*, from the Guidelines of the National Endowment for the Arts (available at <http://www.nea.gov/grants/apply/out/faq.html#4>).

Outcome-based evaluation is a systematic way to determine if a project has achieved its goals. This organized approach helps organizations establish clear project benefits (outcomes), identify ways to measure the project benefits (indicators), and clarify for whom the project's benefits are designed.

Conducting this type of evaluation and reporting on the results offers many benefits:

- It gives you information that will enable you demonstrate concretely how important your project is to everyone with an interest in the partnership—both stakeholders and the general public.
- By enabling you to describe the benefits and impact of the project in very specific terms, it puts the partnership—and the partners—in a better position to request funding.
- When specified outcomes and indicators are documented and available, you can target modifications and improvements in the program exactly where needed. Needs and expectations are clear to both staff and stakeholders.

There is no denying that evaluation is time-consuming, and indeed it is often jettisoned when human or financial resources are limited. It is wise to anticipate the extra time and resources evaluation will require and include them in the partnership budget and work plan. Another helpful approach is to focus on just a few very important outcomes and ways to measure them. In this way you can begin the effort while minimizing cost. Sometimes organizations draw upon the resources of colleges or universities to help carry out the evaluation, even integrating them into the partnership itself. Assuming that the parties agree about what will be evaluated, this can be a very workable solution.

If you still find the idea of evaluation a bit overwhelming, bear in mind that outcome-based evaluation is not formal research. It is a management tool that will help you know whether the partnership is achieving its intended results. Outcome-based evaluation does not have to involve statistical analysis and scientific research designs. It does not have to be complicated.

Designing an Evaluation Process

Much of the following guidance is based on the work of Anita M. Baker, Ed.D., who demystified the subject during the Partners in Excellence Institute. It is particularly useful for partners wishing to perform an in-house evaluation, but also provides a framework for discussion with potential outside evaluators.

NYCO continued

At the end of the year, the students in the partnership program scored 60–80 percent on the Regents exams, while the mean Regents score for the school was closer to 20 percent. This result enabled NYCO to satisfy the superintendent and to proceed with the program as planned.

At the same time, NYCO's own evaluation enabled them to make modifications that improved the program. They learned, for example, which singers were more effective in the classroom and what changes to make in their approach. This case demonstrates both the political and the pedagogical value of evaluation.

Overall Considerations for Designing the Evaluation Process

- Questions or issues to be addressed
- Strategies that will be used
- Which people will undertake the activities
- When the activities will be concluded
- Who will receive the products of the evaluation and how they will be used

Determining Outcomes and Indicators

Deciding on outcomes and indicators requires that the project's ultimate purpose has been carefully thought out and described. During the planning stages, you should have answered the question "If we are truly successful with this project, what will the results look like for the people we have served?" Your answer stated the changes that would happen as a result of the project. Those changes now become the intended outcomes for purposes of evaluation.

Formulating the Questions

The questions to be addressed constitute the basis of any evaluation process. They clarify what will and will not be evaluated. If the evaluation is to be of use, the answers to these questions must be carefully specified and agreed upon in advance.

The essential questions are:

- What are we evaluating?
- Why are we evaluating it?
- How are we evaluating it?

The following criteria are useful for selecting good evaluation questions:

- Data can be brought to bear on the question.
- There is more than one possible answer to the question. The phrasing of the question does not predetermine the findings.
- The identified decision makers want and need information to help them address the question. They know how the information will be used internally and, where appropriate, externally.
- Most of the questions are aimed at changeable aspects of programmatic activity.

Choosing the methodologies for the evaluation depends upon the evaluation questions, the time frame, and the available human and financial resources. In developing evaluation and assessment tools, it is wise to work in cooperation with representatives of all your stakeholder groups, including students (see next section also). It is critical that everyone understands what will be evaluated or assessed, what methods will be employed, and what the partnership intends to do with the results. If this level of understanding is not established at the outset, you run a much greater chance that fear, confusion, and disappointment will ensue.

For example, one participant in the Partners in Excellence Conference described a situation in which university-based evaluators and teaching artists disagreed on what should be evaluated. While the program personnel wanted to measure and document what they had been able to accomplish artistically with a group of mentally and emotionally challenged high-school students, the evaluators measured an entirely different set of skills and attitudes. The result was frustration and a report that had little practical use.

Formulating Your Report

When reporting the results of the evaluation, it is often helpful to consider what each set of stakeholders wants to know about the results of the partnership. Each partner's board, the local community, and the funders may want similar information, but this does not mean that one report will satisfy everyone. Consider what will be most important to each group, and in what style it should be presented.

In general, the evaluation report should include the following information:

- Inputs (what we used)
- Activities and services (what we did)
- Outputs (what we produced)
- Outcomes (what we achieved)

Interpreting the data resulting from assessments requires great care. Test results, for example, may not be a direct result of the arts learning only. New curriculum in other subjects, altered schedules, or just about any other change in the school environment can contribute to increases or decreases in test scores. It is equally likely that arts programs create an environment where students, artists, and teachers are working together and bringing new skills into test preparation. For example, at the Martin Luther King Jr. High School, the teachers used skills such as improvisation to help students learn and retain material. Maureen Nobile, Arts Access Director at Martin Luther King Jr., recommends that organizations avoid using standardized evaluation tools, except to help them find their own solutions, because these tools lack specificity.

Working with Your Stakeholders

Your stakeholders have a vested interest in the results of your evaluation. They may include:

- Programmatic decision makers (administrators, curriculum coordinators)
- People involved in the program, to whatever degree (students, teachers, artists, parents, funders)
- Outsiders interested in the program (arts council, local businesses, civic organizations, other arts organizations)

An effective antidote to being caught between these potentially competing interests is to engage the stakeholders in the evaluation process. In deciding whom to invite to participate, select people who:

- Represent the various constituencies that have a stake in the evaluation and its use
- Have the authority and power to use the evaluation findings in decision making
- Believe that the evaluation is worth doing and care about how the results are used
- Are willing to commit time to the evaluation process

The advantages of involving stakeholders are many:

- Meetings that include stakeholders provide excellent opportunities for differing viewpoints to be heard and for data collection.
- Because the process is participatory, the results of the evaluation are more likely to be used.

Two Contrasting Experiences

At the Partners in Excellence Conference, Rina Shere, then Executive Director of the Institute for Arts and Humanities Education (IAHE), described two of their experiences with outside evaluators.

In the first case, IAHE hired a large research firm to conduct student assessment and program evaluation of their Interarts Program. The firm used their customary methodology, with input from IAHE. The IAHE staff held training symposia with the artists so they could help determine the focus of the evaluation—a necessary step, since many of the artists were not accustomed to articulating outcomes. As a result, the artists began to deepen their evaluation questions and better define the outcomes they wanted to achieve. However, the length of the project was limited, and there was insufficient time for planned videotaping of lessons, so the evaluation ended up focusing on the production of art rather than on assessment of aesthetic learning—an unsatisfactory result for IAHE.

- An environment of openness reduces suspicions and fears that the evaluation will become a statement of the organization's worth. Rather, all understand that it is a tool for managing the project and an indicator of what specific measures may be required to make the project more successful.
- An open forum composed of various stakeholders makes it difficult to suppress tough questions or negative findings.
- There is also an advantage for the evaluator, who has an opportunity to observe the interactions among various stakeholders.
- Working together engenders a sense of shared responsibility, reducing the perception that the evaluator is out to find fault with the project.
- Finally, new ideas often emerge out of the dynamics of group interaction, as participants become sensitized to the multiple perspectives on the project. The group may even continue to function after the evaluation is completed.

Hiring an Outside Evaluator

Performing an internal evaluation may at first seem the most cost-effective approach, but the extra time and effort that staff members will spend on the process is itself a very real cost. Ultimately, you may decide to commission an outside evaluator. Don't think of the evaluation as competing for program funds. Build its cost into the partnership budget or fund it as a separate project. A rule of thumb is to allocate 10 to 20 per-

cent of the total partnership budget for evaluation. Independent consultants, evaluation consulting firms, or universities with graduate programs that include training or projects in program evaluation can provide these services.

Finding an Outside Evaluator

If you decide to hire an outside evaluator, be sure to identify someone with extensive experience reviewing programs for non-profit organizations. Equally important is a basic knowledge of the subject area to be evaluated. Do not underestimate the need for a good fit. Your organization should be comfortable with the evaluator's personal style. Be sure to check references from sources you trust. One of the best ways to identify the right evaluator for your project is to issue a Request for Proposal (RFP) and compare the responses. Some essential questions to ask a prospective evaluator are:

- What evaluation questions would guide your effort?
- What strategies would you use to address the evaluation questions? (Be specific about how you would collect data, involve staff, and measure outcomes.)
- What timeline will the evaluation operate on?
- Who will conduct the work and what relevant experience do they have? (Identify key evaluation personnel and clarify their level of involvement; attach resumes.)
- How and when will the findings be communicated?
- How will the financial resources be used? Include professional time, travel, and other direct and indirect costs.

Two Experiences continued

By contrast, IAHE's Family Arts and Creativity program worked with an outside evaluator who was an integral part of the project. There was an ongoing exchange of information from the start, so the evaluator knew what IAHE was looking for. She worked with staff members on designing questionnaires, rubrics, and surveys. Questionnaires were given to the artist-teacher teams, parents, and students. (The word most frequently cited by parents and to describe the program was "fun"—an important quality when you are trying to draw people closer to the arts.) Parents and students were especially pleased to be asked their opinion; one student commented, "No one ever asked what I thought before." Evaluation became part of the reflection process, and IAHE got the information it needed. Strengths and weaknesses were clearly defined, particularly in the area of professional development, and modifications were made accordingly.

So Let's Make Music Together ...

As you embark on the adventure that is an arts education partnership, we wish you joy and success. David E. Myers closed the Partners in Excellence Institute with the following passage from Margaret Wheatley's book *Leadership and the New Science: Discovering Order in a Chaotic World*. Her inspiring words are a fitting conclusion to this handbook as well.

This quantum world demands that we be present together, and be willing to improvise. We agree on the melody, tempo, and key, and then we play. We listen carefully, we communicate constantly, and suddenly, there is music, possibilities beyond anything we imagined. The music comes from somewhere else, from a unified whole we have accessed among ourselves, a relationship that transcends our false sense of separateness. When the music appears, we can't help but be amazed and grateful.

Appendix 1: Annotated Bibliography

The proliferation of publications about arts education partnerships indicates how important a role they play in the school reform movement. The books cited below were of particular help in preparing the Partners in Excellence Institute or were recommended by our instructors. Many other resources are listed in these books' bibliographies.

GENERAL

Burnafor, Gail; Aprill, Arnold; and Weiss, Cynthia, eds. (2001). *Renaissance in the Classroom: Arts Integration and Meaningful Learning*. Chicago: Chicago Partnership in Education (CAPE). (Available from Lawrence Erlbaum Associates, www.erlbaum.com; orders@erlbaum.com.)

Colwell, Richard, and Richardson, Carol, eds. (2002). *The New Handbook of Research on Music Teaching and Learning*. New York: Music Educators National Conference and Oxford University Press.

The section on Music Education Connections, edited by David E. Myers and introduced by Dick Deasy, includes chapters on connecting music education with arts education, evaluation of arts partnerships, use and abuse of arts advocacy, and research in visual arts, dance, and theatre education.

Deasy, Richard J., ed. (2002). *Critical Links: Learning in the Arts and Student Academic and Social Development*. Washington, DC: Arts Education Partnership. (Available in print or PDF format from www.aep-arts.org.)

Highlights strong studies of the academic and social effects of learning in the arts and “insights found in the research that suggest strategies for deepening the arts learning experiences required to achieve those effects.” Both this book and *Champions of Change* (below) are resources for fundraising and advocacy efforts, especially for small organizations in their first attempt to create a partnership.

Dreeszen, Craig (1992). *Intersections II: Community Arts and Education Collaborations*. Amherst, MA: The Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst. (Available online at www.umass.edu/aes.)

An invaluable partnership resource. It reports on two NEA studies of partnerships and contains a useful list of “critical success factors” and “shared values” common to thriving partnerships.

Dreeszen, Craig; Aprill, Arnold; and Deasy, Richard (1999). *Learning Partnerships: Improving Education in Schools with Arts Partners in the Community*. Washington, DC: Arts Education Partnership. (Available in print or PDF format at www.aep-arts.org.)

Another essential resource, which looks at partnerships that involve multiple sectors of the arts community and the community at large.

Fiske, Edward B., ed. (1999). *Champions of Change: The Impact of the Arts on Learning*. Washington, DC: Arts Education Partnership. (Available in print or PDF format from www.aep-arts.org.)

A compilation of seven major studies that provide new evidence of enhanced learning and achievement when students are involved in a variety of arts experiences.

Myers, David E. (1996). *Beyond Tradition: Partnerships Among Orchestras, Schools and Communities*. Atlanta, GA: School of Music, Georgia State University.

An NEA-commissioned study of model school-orchestra partnerships.

President’s Committee on the Arts and Humanities and Arts Education Partnership (1999). *Gaining the Arts Advantage*. Washington, DC: Arts Education Partnership. (Available online in PDF or print format from www.aep-arts.org/Publications.htm#Gaining.)

Rabkin, Nick, and Redmond, Robin, eds. (2004). *Putting the Arts in the Picture: Reframing Education in the 21st Century*. Chicago: Columbia College Chicago.

Remer, Jane (1996). *Beyond Enrichment: Building Effective Arts Partnerships with Schools and Your Community*. New York: Americans for the Arts. (Available online at <http://www3.artsusa.org>.)

A “bible” for those considering or already involved in arts education partnerships. Of particular use are the sections on “arts partnerships as a strategy for institutional change” and as “catalysts for community activism.”

Seidel, Steve; Eppel, Meredith; and Martiniello, Maria (2001). *Arts Survive: A Study of Sustainability in Arts Education Partnerships*. Cambridge, MA: Arts Survive Research Study, Project Zero, Harvard Graduate School of Education. (Available online at http://www.pz.harvard.edu/eBookstore/detail.cfm?pub_id=116.)

A study of 21 partnerships, from which are drawn “prominent and consistent” findings regarding crucial elements common to surviving partnerships, as well as “challenges to surviving and thriving.”

Wheatley, Margaret (1999). *Leadership and the New Science: Discovering Order in a Chaotic World*. San Francisco: Berrett-Koehler Press.

EVALUATION AND ASSESSMENT

Patton, Michael Quinn (1997). *Utilization-Focused Evaluation: The New Century Text*. Thousand Oaks, CA: Sage Publications.

Pistone, Nancy (2002). *Envisioning Arts Assessment: A Process Guide for Assessing Arts Education in School Districts and States*. Washington, D.C.: Arts Education Partnership and Council of Chief State School Officers. (Available online in print and PDF format from www.aep-arts.org/Publications.htm#Envisioning.)

Posavac, Emil J., and Carey, Raymond G. (1997). *Program Evaluation: Methods and Case Studies*, 5th ed. Englewood Cliffs, NJ: Prentice Hall Humanities/Social Sciences.

Wholey, Joseph S.; Hatry, Harry P.; and Newcomer, Kathryn E., eds. (1994). *Handbook of Practical Program Evaluation*. Hoboken, NJ: Jossey-Bass.

A reader.

Worthen, B.R.; Sanders, J.R.; and Fitzpatrick, J. (1997). *Program Evaluation: Alternative Approaches and Practical Guidelines*. Boston, MA: Addison, Wesley and Longman.

A textbook.

FUNDRAISING

Howe, Fisher (1991). *The Board Member's Guide to Fund Raising*. Hoboken, NJ: Jossey-Bass.

NEGOTIATION

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Appendix 2: Websites

This list includes several excellent resources for partnering arts organizations and public schools. In addition, each provides links to many others.

GENERAL

ArtsEdge, the National Arts and Education Network, Washington, DC

<http://artsedge.kennedy-center.org>

A resource organization, based at the Kennedy Center, through which artists, teachers, and students can share information and ideas that support the arts as a core subject area in the K–12 curriculum.

Arts Education Partnership, Washington, DC

<http://www.aep-arts.org>

Private, nonprofit coalition of education, arts, government, and other agencies that share the goal of promoting the essential role of arts education.

Arts Extension Service, University of Massachusetts

www.umass.edu/aes/

Source of the *Learning Partnerships Planning Workbook*. Also publishes a workbook on evaluation planning and implementation.

Center for Arts Education, New York, NY

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

Not-for-profit organization committed to restoring and sustaining arts education as an essential part of education in the New York City public schools. Publisher of many useful documents relevant to successful partnerships.

Kennedy Center Alliance for Arts Education Network

<http://www.kennedy-center.org/education/kcaaen>

Represents 45 state arts agencies that operate in partnership with the Kennedy Center.

National Assembly of State Arts Agencies

www.nasaa-arts.org

Membership organization of state and local arts agencies.

Project Zero (Harvard Graduate School of Education)

<http://www.pz.harvard.edu>

Research group founded in 1967 to study and improve education in the arts. Publisher of *Arts Survive* (see bibliography).

EVALUATION

Innovation Network

www.innonet.org

An organization dedicated to helping small to medium-sized nonprofit organizations successfully meet their missions. Their website provides tools, instruction, and a guidance framework for creating detailed program, fundraising, and evaluation plans.

Children, Youth and Families Education and Research Network (CYFERnet)

www.cyfernet.org

Publications include the very basic *Program Evaluation: A Five-Hour Training Curriculum*.

FUNDRAISING

Foundation Center (New York) Links to Nonprofit Resources

http://fdncenter.org/research/npr_links/npr02_fund.html#general

This page of the Foundation Center website includes over 30 links to online sources of fundraising information

Appendix 3: SCANS Survey

From the U.S. Department of Labor Employment & Training Administration
Secretary's Commission on Achieving Necessary Skills

In 1990, the Secretary of Labor appointed a commission to determine the skills our young people need to succeed in the world of work. The commission's fundamental purpose was to encourage a high-performance economy characterized by high-skill, high-wage employment. Although the commission completed its work in 1992, its findings and recommendations remain a valuable source of information for individuals and organizations involved in education and workforce development. Website: <http://wdr.doleta.gov/SCANS/>.

Circle each skill or competency you observe as an arts lesson is being taught. Add a check mark each time it occurs.

SCANS Workplace Competencies	
Effective workers can productively use:	
Resources. They know how to allocate time, money, materials, space, and staff.	
Interpersonal skills. They can work on teams, teach others, serve customers, lead, negotiate, and work well with people from culturally diverse backgrounds.	
Information. They can acquire and evaluate data, organize and maintain files, interpret and communicate, and use computers to process information.	
Systems. They understand social, organizational, and technological systems; they can monitor and correct performance; they can design or improve systems.	
Technology. They can select equipment and tools, apply technology to specific tasks, and maintain and troubleshoot equipment.	

SCANS Foundation Skills	
Competent workers in the high-performance workplace need:	
Basic skills: Reading, writing, arithmetic and mathematics, speaking, and listening.	
Thinking skills: The ability to learn, to reason, to think creatively, to make decisions, and to solve problems.	
Personal qualities: Individual responsibility, self-esteem and self-management, sociability, integrity and honesty.	

Appendix 4: The National Standards for Arts Education

Excerpted from the ArtsEdge website. For the complete 25-page document, go to <http://artsedge.kennedy-center.org/teach/standards/>

Summary Statement: Education Reform, Standards, and the Arts

This statement briefly spells out the goals of the National Standards for Arts Education and describes the context from which they have emerged.

These National Standards for Arts Education are a statement of what every young American should know and be able to do in four arts disciplines—dance, music, theatre, and the visual arts. Their scope is grades K–12, and they speak to both content and achievement.

The Reform Context

The Standards are one outcome of the education reform effort generated in the 1980s, which emerged in several states and attained nationwide visibility with the publication of *A Nation*

at Risk in 1983. This national wake-up call was powerfully effective. Six national education goals were announced in 1990. Now there is a broad effort to describe, specifically, the knowledge and skills students must have in all subjects to fulfill their personal potential, to become productive and competitive workers in a global economy, and to take their places as adult citizens. With the passage of the Goals 2000: Educate America Act, the national goals are written into law, naming the arts as a core academic subject as important to education as English, mathematics, history, civics and government, geography, science, and foreign language.

The Importance of Standards

Agreement on what students should know and be able to do is essential if education is to be consistent, efficient, and effective. In this context, Standards for arts education are important for two basic reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of

knowledge and the skills required both to make sense and make use of the arts disciplines. Second, when states and school districts adopt these Standards, they are taking a stand for rigor in a part of education that has too often, and wrongly, been treated as optional.

These Standards provide a vision of competence and educational effectiveness, but without creating a mold into which all arts programs must fit. The Standards are concerned with the results (in the form of student learning) that come from a basic education in the arts, not with how those results ought to be delivered.

The Importance of Arts Education

Knowing and practicing the arts disciplines are fundamental to the healthy development of children's minds and spirits. That is why, in any civilization—ours included—the arts are inseparable from the very meaning of the term “education.” We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts. There are many reasons for this assertion:

- The arts are worth studying simply because of what they are. Throughout history, all the arts have served to connect our imaginations with the deepest questions of human existence: Who am I? What must I do? Where am I going? Studying responses to those questions is essential not only to understand-

ing life but to living it fully.

- The arts are used to achieve a multitude of human purposes: to present issues and ideas, to teach or persuade, to entertain, to decorate or please. Becoming literate in the arts helps students understand and do these things better.
- The arts are integral to daily life. Our personal, social, economic, and cultural environments are shaped by the arts at every turn—from the design of the child's breakfast placemat, to the songs on the commuter's car radio, to the family's nighttime TV drama, to the enduring influences of the classics.
- The arts offer unique sources of enjoyment and refreshment for the imagination. They explore relationships between ideas and objects and serve as links between thought and action.
- There is ample evidence that the arts help students develop the attitudes, characteristics, and intellectual skills required to participate effectively in today's society and economy. The arts teach self-discipline, reinforce self-esteem, and foster the thinking skills and creativity so valued in the workplace. They teach the importance of teamwork and cooperation. They demonstrate the direct connection between study, hard work, and high levels of achievement.

The Benefits of Arts Education

Arts education benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. An education in the arts benefits society because students of the arts gain powerful tools for understanding human experiences. They learn to respect different ways others have of thinking, working, and expressing themselves. They learn to make decisions in situations where there are no standard answers.

The Arts and Other Core Subjects

The Standards address competence in the arts disciplines first of all. But that competence provides a firm foundation for connecting arts-related concepts and facts across the art forms, and from them to the sciences and humanities. For example, the intellectual methods of the arts are precisely those used to transform scientific disciplines and discoveries into everyday technology.

What Must We Do?

The educational success of our children depends on creating a society that is both literate and imaginative, both competent and creative. That

goal depends, in turn, on providing children with tools not only for understanding that world but also for contributing to it and making their own way.

Without question, the Standards presented here will need supporters and allies to improve how arts education is organized and delivered. They have the potential to change education policy at all levels, and to make a transforming impact across the entire spectrum of education.

But only if they are implemented.

Teachers, of course, will be the leaders in this process. In many places, more teachers with credentials in the arts, as well as better-trained teachers in general, will be needed. Site-based management teams, school boards, state education agencies, state and local arts agencies, and teacher education institutions will all have a part to play, as will local mentors, artists, local arts organizations, and members of the community. Their support is crucial for the Standards to succeed. But the primary issue is the ability to bring together and deliver a broad range of competent instruction. All else is secondary.

In the end, truly successful implementation can come about only when students and their learning are at the center, which means motivating and enabling them to meet the Standards. With a steady gaze on that target, these Standards can empower America's schools to make changes consistent with the best any of us can envision, for our children and for our society.

How the Standards Are Organized

Teachers, policymakers, and students all need explicit statements of the results expected from an arts education, not only for pedagogical reasons, but to be able to allocate instructional resources and to provide a basis for assessing student achievement and progress. Because the largest groups using the Standards will be teachers and educational administrators, the most sensible sequence for presenting the Standards is by grade level: Grades K–4, Grades 5–8, and Grades 9–12.

Within each grade-level cluster, the Standards are organized by arts discipline: Dance, Music, Theatre, and Visual Arts. Presented within each of the disciplines are the specific competencies that the arts education community, nationwide, believes are essential for every student. The division of the Standards into special competencies does not indicate that each is given the same weight, time, or emphasis at any point in the K–12 sequence. The mixture and balance will vary with grade level, by course, by instructional unit, and from school to school. The Standards encourage a relationship between breadth and depth so that neither overshadows the other. They are intended to create a vision for learning, not a standardized instructional system.

Two different types of standards are used to guide student assessment in each of the competence areas:

- Content standards specify what students should know and be able to do in the arts disciplines.
- Achievement standards specify the understandings and levels of achievement that students are expected to attain in the competencies, for each of the arts, at the completion of grades 4, 8, and 12.

In grades 9–12, the “Advanced” level of achievement is more likely to be attained by students who have elected specialized courses in the particular arts discipline than by students who have not. All students, however, are expected to achieve at the “Proficient” level in at least one art.

What Students Should Know and Be Able To Do in the Arts

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology, and appreciation. Competence means capa-

bilities with these elements themselves and an understanding of their interdependence; it also means the ability to combine the content, perspectives, and techniques associated with the various elements to achieve specific artistic and analytical goals. Essentially, the Standards ask that students know and be able to do the following by the time they have completed secondary school:

- They should be able to communicate at a basic level in the four arts disciplines—dance, music, theatre, and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.
- They should be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency.
- They should be able to develop and present basic analyses of works of art from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.

- They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.
- They should be able to relate various types of arts knowledge and skills within and across the arts disciplines. This includes mixing and matching competencies and understandings in art making, history and culture, and analysis in any arts-related project.

As a result of developing these capabilities, students can arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity.