

# The Practice of Partnership: High-Impact Arts Education Partnerships with K-12 Schools



**METLIFE FOUNDATION PARTNERS  
IN ARTS EDUCATION PROGRAM  
2005-2014 REPORT**





Building productive partnerships  
requires learning, practice,  
and reflection throughout the  
process—much like creating art.



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## EXECUTIVE SUMMARY

The MetLife Foundation Partners in Arts Education (PIAE) program, begun in 2005, developed out of shared fundamental values of the MetLife Foundation and the National Guild for Community Arts Education. Their common beliefs were that access to arts education must be universal, must address issues of inequity, and must take place over a sustained period to have durable impact. The two institutions chose to invest in the development of the *practice of partnership* because they recognized that the ability to partner well makes a significant difference in the quality of arts learning.

Between 2005 and 2014, the PIAE program documented and disseminated effective practices, and provided grants, training, and technical assistance to advance partnership practice across the community arts education field. Forty-nine community arts education organizations received 109 grants totaling \$1,889,400. The average grant was \$17,000 awarded over the course of ten months. Grantees partnered with 694 public schools to serve 79,467 students. A total of 2,971 public school teachers and 848 teaching artists were engaged and trained.

In the context of PIAE, partnerships were defined as collaborative efforts characterized by shared responsibility and joint investment in vision, goals, plans, implementation, and evaluation to bring about deeper student learning, and increase impact and sustainability.

Over PIAE's nine years of grant making, many community arts education organizations and schools moved from working together via transactional vendor relationships to building long-lasting partnerships that respond to schools' authentic needs, are sustainable beyond evolving education reform efforts, and provide students with arts instruction of the highest quality. For those who already were working collaboratively with schools, the program helped to deepen and extend their partnerships.

Partnerships between community arts education organizations and public schools face challenges unique to working in the public school environment, as well as common partnership challenges. PIAE grantee organizations, particularly those that received funding in four or more years, were able to develop deeper collaborative relationships that allowed for identifying and creating solutions in two major areas: a) the work of creating and sustaining the partnership itself and b) the development of high-impact programs.

This report details elements that contributed to successful programs and were mainly achieved through the in depth understanding and trust built through commitment by all involved in the partnerships:

### 1) Necessary characteristics and processes needed to strengthen and sustain partnerships

- clear communications and partnership structure
- shared responsibility for program funding
- cultural and community responsiveness
- evaluation of the partnership process in addition to the programmatic delivery of services

### 2) Components that led to excellent delivery of curriculum to students and successful student learning

- new ways to build effective collaborations between teaching artists and public school educators, including co-creating curriculum and joint professional development
- professional development for all levels of the partnership: educators, teaching artists, administrative staff of the community organization, as well as school site or district personnel
- tools and training to enable teaching artists to make meaningful connections with students

PIAE also illustrates the broad and deep impact that a funder can have when working through an intermediary. Together, MetLife Foundation and the National Guild leveraged arts education resources, strengthened professional practice, and developed replicable models for delivering high-quality arts education. By partnering with the Guild, MetLife Foundation had access to national arts education ecology and its members' deep knowledge and broad reach in the field. Arguably, MetLife Foundation's funds could not have found their way into these strong, diverse programs without collaborating with a national arts education service organization.

Proven, viable partnerships like those established by PIAE grantees will continue to be critical forces for learning and innovation in addressing the needs of students in America's under resourced public schools.

## HOW TO USE THIS REPORT

### ORGANIZATIONS & SCHOOLS

Gain effective practices for developing and sustaining your own high-impact partnerships. Case study examples highlight the roles of communication between stakeholders, collaboration between teaching artists and public school educators, and developing programs tailored to individual community needs.

### FUNDERS & POLICY MAKERS

Explore how you can contribute to the support of and advocacy for in-depth arts education partnerships that maximize impact for the greatest number of students. Proposed areas for further inquiry and investigation offer various strategies for advancing the field of arts education.



## BACKGROUND

Founded in 1937, the National Guild for Community Arts Education is the sole national service organization for a diverse and growing network of nonprofit arts education organizations unified by a shared belief in equitable access to high-quality, lifelong learning opportunities in the arts. The Guild works collaboratively with a broad range of practitioners and stakeholders to build the capacity of community arts education providers to 1) deliver quality programs that are sustainable and equitable; 2) secure greater financial support; and 3) contribute to systemic change to ensure all people have access to arts education. The Guild also works to increase awareness and support for community arts education and investment in the field by developing strategic partnerships and leveraging the assets of current and emerging leaders in the field.

MetLife Foundation was created in 1976 to continue MetLife's long tradition of corporate contributions and community involvement. Since its founding through the end of 2015, MetLife Foundation has provided more than \$700 million in grants and \$70 million in program-related investments to organizations addressing issues that have a positive impact in their communities. Visit [www.metlife.org](http://www.metlife.org) for more information.

During the late 1980s, the Guild recognized that community-based arts education organizations could play a significant role in improving teaching and learning in public schools—in particular, by leveraging their expertise in creating and implementing sequential, high-quality arts instruction. Such organizations included community schools of the arts, arts and cultural centers, youth theatres and orchestras, and arts education divisions of performing arts organizations and museums. The Guild's Partners in Excellence initiative was created in the early 1990s,

when community arts organizations were in a nascent phase of working in schools during the school day. The goal of the initiative was to generate a greater understanding of what could be accomplished through public school partnerships.

The Partners in Excellence initiative responded to two significant shifts in the community arts education field. First, community schools of the arts (CSAs) were increasingly 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.

Program provision by community arts education organizations to public schools at that time was primarily transactional (fee-for-services), often with all responsibility for the program being turned over to the organization.

The Partners in Excellence initiative helped leaders in both community arts organizations and public schools understand essential factors for creating deeper partnerships that produce powerful benefits for students, teachers, artists and communities. The initiative also fostered the Guild's long-term commitment to ensure its member organizations had the skills, capacities, and opportunities to enter into better, more lasting partnerships with public schools.

Recognizing the importance and value of strengthening these partnerships between Guild member organizations and public schools, MetLife Foundation began underwriting PIAE in its first year in 2005.





## METLIFE FOUNDATION PARTNERS IN ARTS EDUCATION PROGRAM (2005-2014)

The MetLife Foundation Partners in Arts Education (PIAE) program was built on more than a decade of the National Guild's research and investigation into effective practices as well as the current state of community arts education/public school collaborations. MetLife Foundation and the Guild shared fundamental values: that access to arts education must be universal, must address issues of inequity, and must take place over a sustained period to have durable impact. The two institutions chose to invest in the development of the *practice of partnership* because they recognized that the ability to partner well makes a significant difference in the quality of arts learning. Their investment was channeled through four mutually reinforcing activities across the program's nine-year span: grants, documentation and dissemination of effective practices, training, and technical assistance.

In the context of PIAE, partnerships were defined as collaborative efforts characterized by shared responsibility and joint investment in vision, goals, plans, implementation, and evaluation. Such authentic partnerships involve numerous individuals representing varying roles at each partner organization. They result from commitments of time and energy that support learning and growth for multiple stakeholders on various levels, bring about deeper student learning, and increase impact and sustainability.

Between 2005 and 2014, 49 community arts education organizations received 109 grants totaling \$1,889,400. The average grant was \$17,000 awarded over the course of ten months. Grantees partnered with 694 public schools to serve 79,467 students. A total of 2,971 public school teachers and 848 teaching artists were engaged and trained.

Community arts education grantees, particularly those that received funding in four or more years, were able to develop deeper collaborative relationships with their school partners. Their practice and outcomes represent partnerships in which all parties believed in the process, shared responsibility for the outcomes, and worked together over time to solve problems and create success for the entire community.

### GRANTMAKING

MetLife Foundation PIAE grants provided an incentive for community arts education providers and public schools to develop their skills in creating, maintaining, and sustaining meaningful partnerships of significant depth. Proposals from partnership programs delivering direct arts instruction and arts integration—or learning in and through the arts—were equally welcomed.

The intent of PIAE funding was to develop partnership skills between arts organizations and schools, as well as between teaching artists and classroom teachers. Programs had to meet eligibility criteria that favored long-term, ongoing contact between teachers and teaching artists and provide direct instruction to a minimum of 100 students. Afterschool or extended-day programs had to be clearly connected to in-school learning and curricula.

### PIAE SET OUT TO SUPPORT COMMUNITY ARTS EDUCATION ORGANIZATION AND PUBLIC SCHOOL PARTNERSHIPS THAT:

- Exemplified best practices in creating and sustaining effective arts education partnerships
- Demonstrated joint design and execution of programming, curricula, professional development, and evaluation
- Provided high-quality arts learning experiences that addressed national, state, and/or local arts education standards
- Served significant numbers of public school students during the school day or extended day







#### DOCUMENTATION AND DISSEMINATION OF EFFECTIVE PRACTICES

An important goal of PIAE was to share existing and developing knowledge about effective partnership practices with arts education leaders nationwide. To that end, the Guild issued two publications. *Partners in Excellence: A Guide to Community School of the Arts/Public School Partnerships from Inspiration to Implementation*, Jacqueline Sideman Guttman (with Beth A. Vogel as contributing editor), was published in October 2005. *Profiles in Excellence: Case Studies of Exemplary Arts Education Partnerships*, Stephanie Golden, was released in 2007 as a supplement to *Partners in Excellence*.

#### TRAINING AND TECHNICAL ASSISTANCE

Training in arts-in-education partnerships was presented nine times, from 2005 through 2013, in conjunction with the Guild's annual Conference for Community Arts Education. These workshops and pre-conference institutes focused on training staff and faculty at community arts education organizations seeking to develop robust partnerships with public schools. They helped participants build skills in designing and developing meaningful, sustainable partnerships. The curricula included defining partnership; understanding key ingredients for success; and overcoming common challenges by devising and employing the best possible organizational structures, methods, and communication practices within and between partner organizations. Seasoned practitioners from across the nation presented case studies in planning, communication, collaborative curriculum development, and other topics.

PIAE grant recipients and other applicants were able to receive feedback from the Guild on the strengths and weaknesses of their partnerships and grant proposals. Each year, approximately half of the grant applicants took advantage of this opportunity. Guild representatives shared grant reviewers' anonymous feedback, which frequently focused on understanding characteristics of sustainable partnerships, strengthening program activities, and assessing impact. Most of those who received feedback reported the opportunity to be of great value, stating that they rarely receive feedback from other funders. Many appreciated the opportunity to talk directly with a professional who had broad awareness of the field and could share not just notes from panelists but knowledge of best practices. Program staff at applicant organizations often reported that the feedback helped them identify where programs could be strengthened; applicants' development staff shared that the feedback helped them more clearly articulate their organizations' work and its relevance in their grant writing.

The PIAE program also included technical assistance, professional development, and publications components that were particularly aimed at promoting professional growth among community arts education organizations' program and senior staff. Conversations with grantees revealed that, through these components and administering the partnership, program staff increased their skills in creating and sustaining effective arts education partnerships, designing more effective curricula, documenting practice, evaluating progress, and using data to improve program design and execution. Several created curriculum guides that were shared with teachers and program managers beyond the partnership.



## CHALLENGES OF PARTNERSHIP

Partnerships between community arts education organizations and public schools face common partnership challenges, as well as challenges unique to working in the public school environment.

Challenges common to any partnership effort include developing shared goals and assessments and maintaining regular communications between partners. All partnerships must ensure that the goals of the joint program or project are met, as well as each partners' institutional goals. A mutually agreed upon structure is needed that facilitates clear communication paths and opportunities to continually learn, assess, and revise activities and implementation strategies.

Community arts education organizations also face unique challenges when working in an ever-evolving educational landscape that includes increasing demands to meet state and federal educational mandates and real challenges to time, space, resources, and more. The very best arts education partnerships seek to support district and school goals and to impact student achievement. Community arts education organizations need to be realistic in recognizing the extraordinary challenges public schools face. Schools and classroom teachers are under increasing pressures to meet new state and federal educational mandates. And, like the schools themselves, PIAE grantees' partnerships with public schools were often deeply affected by external challenges including high rates of student mobility, student absenteeism, and classroom management problems, as well as challenges inherent in serving high percentages of English Language Learners.

### TIME AND SCHEDULING

Competing demands on learning time in the school day can result in inadequate allocation of time to arts learning and can create difficulty in simply scheduling programs. Over the nine years of the PIAE program, public school teachers were continually pressured to devote more and more instructional time to preparing students for tests that demonstrate they are able to meet federal, state, and/or local standards. In this type of climate, teachers and administrators must be strategic in their allocation of students' time to ensure they are prepared for the tests, particularly in English/language arts and math.

Scheduling during the school day is difficult at best. District mandates can force changes in priorities and budgets. Schools and teachers have numerous requirements to be met regarding minutes of instruction and teacher release time. In addition, schedules can then change at the last minute for multiple reasons, many of them typical of the public school environment. Emergency drills can upset a day's class schedule, leaving teaching artists with the responsibility of delivering the full curriculum without the agreed-upon number of class sessions.

### FUNDS, FACILITIES, AND PERSONNEL

Many schools, particularly in low-income urban and rural districts may lack appropriate facilities, supplies, and equipment for arts learning. Schools may not be able to designate a classroom solely for arts activities. Schools with 'cafeteriums' may have inadequate seating, acoustics, or lighting for

performances and productions. Teaching artists may be expected to teach a guitar class where students have to share instruments or conduct visual art classes in rooms without access to water. While classroom teachers and teaching artists often improvise and find creative ways to address such situations as they occur, overcoming such constraints requires support from administrators on both sides.

Districts may address funding shortfalls with cutbacks on school arts programs. This raises educators' fears that teaching artists are being used to supplant credentialed arts specialists. In the PIAE programs, as certificated public school arts educators work side-by-side with teaching artists, they come to understand that the goal of the partnership is to supplement, not supplant. Yet when working with districts that do not prioritize employing certificated arts specialists, this can continue to create some friction.<sup>1</sup>





Frequent school leadership turnover presents challenges to continuity and sustainability of partnerships. When public school administrators and teachers who play a vital role in a partnership depart, they may carry with them trusting relationships and skills and knowledge that were built over time. They may have been the primary champions of the partnership. To keep the program going, the partner organization will then need to commit additional time to educating new leadership, who most likely arrive with their own priorities. Teacher turnover can destabilize classroom culture and mores, and effect student readiness to engage and learn.

Despite these numerous and significant partnership challenges, a number of grantees throughout the PIAE program reported that while working in partnership was often more complex and required more time than working alone, the work and its results could be more satisfying. Building productive partnerships requires learning, practice, and reflection throughout the process—much like creating art. Working with a partner to solve a scheduling problem, refine a curriculum, design an assessment tool, conduct professional development, or select a learning theme can be more challenging than working alone because both partners' needs, preferences, and capacities, not to mention schedules, must be taken into account. Yet partnering can improve relevance, quality, and sustainability. Healthy partnerships leverage multiple perspectives and align resources to amplify impact. Often, both parties emerge with firsthand evidence that the extra effort required for collaboration has been worthwhile.

## LESSONS LEARNED FROM PIAE

The MetLife Foundation Partners in Arts Education program was intended to improve access to arts education in urban, socioeconomically challenged environments. The schools were under-resourced, and their students' neighborhood environments and home lives often presented obstacles to academic achievement.

Over its nine-year span, PIAE made it clear that successfully responding to the common partnership challenges, as well as those unique to working in the public school environment, required grantees to be flexible and to build partnerships characterized by open communication, solid structural support, and trust on both sides. The struggles and successes of these PIAE grantees and how they solved them may offer insights and techniques that could be adapted or translated into other arts education settings.

Lessons learned from the PIAE program seemed to fall in two general categories: a) the work of creating and sustaining the partnership itself; and b) the development of high-impact programs. The following further breaks these categories down to sets of common grantee experiences. Each section contains at least one example of how PIAE grantees successfully met challenges and built and strengthened partnerships with public schools.

## Creating and Sustaining Effective Partnerships

### CLEAR COMMUNICATIONS AND PARTNERSHIP STRUCTURE THAT UNIFIES MULTIPLE STAKEHOLDERS

Strong partnerships have a unifying communications and partnership structure that engages the full array of stakeholders (e.g., staff of the community arts education organization, school administrators, classroom teachers, credentialed arts specialists, teaching artists, parents). Partners share agreed upon frameworks for regular communication, program assessment and student achievement, and provide time for analyzing progress and making adjustments when necessary. The [Brooklyn Conservatory of Music](#) (BKCM) already had a successful partnership practice before the establishment of the PIAE program. Their experience served the organization well in forming strong relationships with administrators, classroom teachers, and subject area specialists at the schools it engaged within its Music Partners Program. BKCM understood that good partnerships were nurtured over time and that each develops in its own way in response to the needs of the particular school partner and the shared goals of the team. BKCM's strong relationships, communication strategies, and partnership structures had led to success with many public schools.

BKCM ensured the strength and sustainability of partnerships by engaging the full array of stakeholders through "arts partners committees" comprised of program staff, administrators, classroom teachers, teaching artists, and parents at each of its partner schools. As a multiyear PIAE grantee, BKCM continued to develop its programming and partnership practice. Its efforts were characterized by persistence in building and maintaining relationships; tenacity in working with a school through staff changes, budget cuts, and other challenges; and foresight to build relationships with multiple individuals at each school. Program staff and teaching artists incorporated lessons learned from one year to the next, as well as from one school to the next.

BKCM is particularly noteworthy in that it is among the few grantees that found a suitable structure for engaging parents in planning and goal setting through the committees. Its practice of developing deep and lasting relationships with diverse stakeholders whose input and support are critical to success serves as a model for the practice of partnership. As BKCM's partnership practice grew, they created an Arts Partnership Committee at each of their partner schools to facilitate communication and engagement. The committees were made up of stakeholders who played different roles in children's education: classroom teachers, subject area specialists, school administrators, teaching artists, BKCM program staff, and family members. Their overarching purpose was to ensure that programs ran smoothly and arts education continued to be valued, thus building the political will to ensure longevity of programming and instruction. Every committee adopted its own way of working, and some developed more quickly than others, but each set goals for its school's partnerships and arts endeavors in general. Each developed in a way that most naturally met the school's needs and addressed specific issues in the school and its immediate community.



## SHARED RESPONSIBILITY FOR PROGRAM FUNDING

Community arts education organizations often hold major responsibility for obtaining the funds for partnerships, especially when working with underserved and under-resourced schools. In most cases the schools provide critical in-kind support, such as materials, space, and professional time and expertise.

Having worked with Boston Public Schools (BPS) over time and built a strong reputation and solid relationships, **Community Music Center of Boston** (CMCB) employed an entrepreneurial pricing model to secure increases in direct financial support from its public school partners each consecutive year.

CMCB was highly adept at working with schools to leverage funds from within their budgets and raise additional funds from outside sources to help support arts instruction. CMCB would start by providing its school partners a heavy financial subsidy in the partnership's first year, then require the school to make a gradually increased co-payment of the hard dollars needed to carry out the program each consecutive year. Grant review panels believed this pricing model helped build school capacity to afford and stabilize the music and arts instruction over time. Such direct contributions are generally understood to indicate a strong commitment to a partnership by the public school side of the equation.

In addition, CMCB assisted four of its nine partner schools with grant writing to the BPS arts expansion fund to help increase the scope, depth, or length of their partnership programs. Two schools were successful in obtaining those grants. The parent council at a third helped raise additional funds. While public schools' ability and willingness to provide direct financial support to arts education partnerships varies from one school district to the next, advocating for and facilitating such support should be a priority for any arts organization partnering with public schools.

## CULTURAL AND COMMUNITY RESPONSIVENESS

Multiple societal and economic challenges faced schools in the neighborhoods served by PIAE partnerships. These included one size fits all instruction, high teacher turnover, large percentage of inexperienced teachers, emphasis on English Language Arts and mathematics and high stakes testing in those subjects, high rates of student mobility, absenteeism, and disciplinary problems, as well as high percentages of English Language Learners (ELLs) in the classroom.

Grantees addressed these issues by focusing on and respecting students' and families' life experience, strengths, and cultural traditions. For example, how best to serve ELLs was addressed through a variety of approaches by different grantees. Many hired bilingual teaching artists. Others produced program materials in a second language and continually incorporated culturally specific elements into their programs to enhance comprehension among students for whom English was their second language. Through arts learning activities, such students often were able to express themselves more fully, connect more deeply to peers, teachers, and teaching artists, and—in arts integration programs—gain ground in the other subject areas as well.

The **Children's Theatre Company** (Minneapolis) described a young native Spanish-speaking girl whose struggles with English were so severe that the teaching artist overheard classmates say she "doesn't have anything to say." The boys in her class often overpowered her during discussions. During the program—in which students adapted stories into plays—five interns, two of whom spoke Spanish, were placed in her classroom. Immediately she began to write. In time she began to participate more regularly in classroom discussion and tell her own personal story. With coaching from her bilingual mentors she was able to land one of the lead roles in the program's final performance, where she "spoke clearly and confidently on stage and, more importantly, had a great time."

Not surprisingly, a substantial number of grantees documented instances of students blossoming as a result of the services provided through the partnerships. Anecdotal reports reveal that specific students who had been too shy, were the 'new kid' in school, or felt isolated by differences such as language became thoroughly engaged and even excelled in the arts programming offered through the partnership. They became part of the peer "team" and even provided leadership through many of the arts programs. A Detroit public school working with **Inside Out Literary Arts Project** (Detroit) reported: "Many of our struggling students have found their voices in the poetry workshops. Students have this new-found respect for each other because they've discovered we all have things to say that are important."

Students with serious environmental and social challenges that interfered with their ability to attend let alone achieve in school, also considered the arts education programs to be safe havens and platforms for excellence. **Conscious Youth Media Crew** (CMYC) (San Francisco) reported on a young high school student who had a 0.5 GPA, poor attendance, and regular detention. Through his work with teaching artists from CMYC he fell in love with writing and directing films. During the partnership he became a teacher's assistant and made honor roll both semesters. He also took the initiative to apply for CMYC's afterschool internship program. In his words: "I've come a long way in a short amount of time. Getting this kind of one-on-one attention has helped me focus on what I need to do to get ahead in life and realize that there are adults that actually care about me as a person and an artist."

## PROGRAM EVALUATION

Frequently, arts education organizations and the partnerships collect evaluation data on the direct services provided, such as performance evaluations of teaching artists or assessments of student learning in the art form as well as its impact on wider academic success. A broader view of evaluation can inform program design, goal setting, creation and implementation of appropriate tools, and formative evaluation for program and partnership development. An evaluation plan is a vehicle to collect data and information to gauge program effectiveness, and inform program improvement and ongoing and future decision-making. The evaluation plan is best designed at the outset as an integral part of collaborative program planning and identifying mutually agreed upon goals and measures.





In addition to the partnership examining its own processes, program efficacy, and student learning, evaluation by a third party brings significant other benefits. MacPhail Center for Music (Minneapolis) came to PIAE with a history of strong partnerships and effective instructional delivery methods as well as an understanding of the importance of accountability. MacPhail believed strongly that all programming must be demonstrably linked to its mission and that student success at meeting learning goals must be documented. The leadership was interested in ensuring that it achieved both partnership goals and long-term institutional goals. It was committed to determining whether the music learning activities conducted through the partnerships were producing the intended benefits.

From the start, Wilder Research Foundation of St. Paul was engaged as a full partner in MacPhail's *Pathways to Performance* initiative, bringing the tools and capacity to conduct larger and more sophisticated evaluations and assessments than either MacPhail and its school partners could have carried out on their own. With the understanding that change in teacher practice and in school culture takes several years at best, Wilder designed longitudinal studies that helped demonstrate the program's outcomes over time. Simultaneously, the staff developed highly detailed logic models to track a range of short-, mid-, and long-term outcomes, including parent involvement, student retention, and ensuring that the majority of students were testing at or above grade level in math and literacy.

The outcomes informed and strengthened ongoing program development while allowing for mid-course corrections that made the partnership more effective at reaching its goals. MacPhail's example reveals the benefits of having a third party in the partnership as well as the value of infusing evaluation and assessment into the work from the start.

## Developing High-Impact Programs

### FOSTERING EFFECTIVE COLLABORATION BETWEEN TEACHING ARTISTS AND PUBLIC SCHOOL EDUCATORS

The quality of the relationship between the classroom teacher and the teaching artist working together in a classroom can make a profound difference in student learning. Two of the most important ingredients for successful arts education partnerships identified by PIAE are a jointly developed curriculum and ongoing, varied professional development for both teaching artists and public school educators. Through their collaborative work together, public school teachers and teaching artists come to understand each other's strengths and weaknesses and trust each other to provide support and focus attention on goals. High standards are set in the curriculum and among teaching artists and classroom teachers for visual and performing arts, as well as other academic content areas. And by working together, teaching artists and classroom teachers can ensure that the curriculum, lesson plans, and assessment tools are designed for students to meet local, state, and/or national arts learning standards.

### CO-CREATING CURRICULUM

While arts education organizations have traditionally been thought of as a means of delivering public school curriculum, PIAE demonstrated that they can be a powerful contributor to creating it as well.

The "Focus Schools" initiative of Hubbard Street Dance (Chicago) was a model of blending the cultures of the community arts education organization and the public school so that the students experience them as one. Weekly classes for K-6 grade students were led by a teaching artist embedded within both of Hubbard Street's partner schools who co-created lesson plans with class-



room teachers. By taking this approach, the teaching artist was seen as part of the faculty rather than as a visitor or outsider.

Students regularly worked with members of Hubbard Street's junior company, HS2, to explore the process of creating works that continue to be part of the company's repertory. The effort grew to include the production of a video study guide containing the company's full repertory as well as interviews with choreographers, performers, and designers. The curriculum focused on ensuring that students mastered the fundamentals of movement so that they could create their own choreography and reach increasingly higher levels of artistic achievement.

Another grantee, [Luna Dance Institute](#) (Berkeley, CA), also co-created public school curriculum as well as delivered the program. With its first grant in 2008–2009 Luna worked in collaboration with the Oakland Unified School District's arts manager and a group of high school dance teachers to write a blueprint for dance learning in the district. By 2013, Luna reported that all grade levels (K–5) at its three model sites were receiving weekly instruction and teachers were being coached regularly on delivering the dance curriculum.

#### JOINT PROFESSIONAL DEVELOPMENT

Joint professional development for teaching artists and public school teachers promoted growth in new understanding and skills and the vital relationships needed to make partnerships successful. Formal professional development conducted via grant-funded partnerships included instruction in the art form by teaching artists for classroom teachers and presentations by professionals on topics such as arts integration or stages of social and emotional development. Teaching artists benefited from sessions on local, state, or national education standards; opportunities to share best practices; training in the use of program evaluation and student assessment tools; and workshops on classroom management techniques. Informal professional development took place whenever teachers and teaching artists worked closely together (i.e., planning, designing curriculum, assessing students' achievements and evaluating the program). Grantees reported that the impact of informal professional development was as profound as that of formal training. Time spent together in the classroom observing, providing reinforcement and support, and co-teaching led to trust, respect, and exchange of constructive feedback.

With a history of investing deeply in its teaching artists, [Samuel S. Fleisher Art Memorial](#) (Philadelphia) provided extensive formal professional development training for teaching artists which included but was not limited to orientation and mid-year meetings, a day-long retreat, two sessions per semester, as well as extensive time devoted to individual observation and support from program staff. Informal professional development took place when teaching artists taught with classroom teachers present, thereby having "the opportunity to observe [classroom teachers] teach and manage the classroom." The ability to observe experienced classroom teachers at work proved a valuable experience that helped teaching artists gain confidence in themselves as teachers and leaders. Many grantees reported that the benefits of observation went both ways.

## Impact of Professional Development

### PUBLIC SCHOOL EDUCATORS

Classroom teachers were not always convinced at the outset of PIAE that integrating arts or providing direct instruction in the arts would benefit their students. But over time and through professional development and observation, they gained insights into how consistent arts instruction helps students learn and grow. Many classroom teachers developed greater capacity and motivation for incorporating the arts into their classrooms.

Over the nine-year program, public school teachers consistently reported that the formal and informal professional development provided increased their ability to work in an art form. An assessment conducted by [Living Arts](#) (Detroit) showed that in 2010–2011, 93% of classroom teachers involved in a multidisciplinary partnership project that included dance, theatre, music, literary arts, and visual arts indicated they intended to introduce more movement into their classroom curricula as a result. One explained: "The best thing about the strategies I learned was they combine visual, auditory, and kinesthetic modalities." Similarly, [Young Dancers in Repertory](#) (New York City) reported, "most classroom teachers incorporated dance activities or developed variations on bringing movement into their classrooms."

### TEACHING ARTISTS

Artists choose to teach for a variety of reasons. The skills and concepts they bring from professional art practice, such as creativity, innovation, positive risk taking, and a focus on process orientation, fuel their contributions to student learning. In studio classes or private lessons the focus is most often on the improvement of a student's artistry. In public schools arts learning has an effect on all learning, including and beyond the art form. To be effective facilitators of arts programs in public schools, teaching artists need opportunities to gain knowledge on topics such as social-emotional and cognitive development, school mandates, current national and local standards, and testing methods. Classroom teachers are excellent mentors in these and other areas, but fellow teaching artists can also be good sources of guidance. Professional development from other artists can help less-experienced teaching artists understand students' needs in particular communities and, if more familiar to instruction in a studio setting, adapt their approaches for instruction in a school.

Program staff at [Hubbard Street Dance](#) (Chicago) observed that teaching artists often needed assistance in adapting their pedagogical practices for public school classrooms. The organization created a two-year teaching artists' assistantship program that "trains teaching artists in [the Hubbard Street] creative process curriculum and helps them develop methods for bringing it into the classroom." Both Hubbard Street and Fleisher Art Memorial enhanced professional development by having experienced teaching artists mentor those with less experience.

[City Lore](#) (New York City), whose educational mission is to integrate the techniques and styles of traditional artists from varying cultural backgrounds into school programming, found pairing teaching artists to be very effective. In 2008–2009, the organization engaged teaching artists from dance and drawing. These cross-disciplinary pairs worked together to develop and deliver lessons on common themes such as gesture. City Lore reported, "These joint lessons inspired teaching artists and staff to plan similar collaborations for future residencies and to think more deeply and creatively about cross-disciplinary connections."





### CREATING MEANINGFUL CONNECTIONS BETWEEN TEACHING ARTISTS AND STUDENTS

The field is becoming increasingly aware that teaching artists are often asked to be more than instructors; they may also be mentors, coaches, and role models. The value of trusting, mutually respectful relationships also is revealed through the development of relationships between teaching artists and students. When teaching artists are in a classroom for an extended period—20 weeks in the case of programs supported by PIAE—they come to know the students as individuals and are able to form meaningful connections with them through ongoing engagement in a creative project.

Through their work with teaching artists, students are often able to express themselves more fully, reveal different learning capacities that may not be evident in a traditional classroom setting, and adjust their assumptions about adults in the classroom. Many grantees noted the value of having additional adults in the classroom who were often more available as a nonjudgmental mentor or facilitator than the classroom teacher, since they were not in the position of grading students.

Even in schools with high absenteeism and disciplinary issues, students' behavior will often improve when they know adults support their progress, are invested in their success, and will hold them accountable. In 2013, [WritersCorps](#) (San Francisco) described success in addressing these issues: "We have . . . each teaching artist spend additional time outside of his or her teaching hours to be available to students . . . during lunchtime, after school, on field trips. Having more of a presence on campus and spending more time with students outside of WritersCorps instruction hours helps to build trust and respect with students and the school community."

### AREAS FOR FURTHER INQUIRY AND INVESTIGATION

The MetLife Foundation Partners in Arts Education Program has led to a deeper understanding of the benefits and challenges of committed partnership collaboration. Important characteristics of effective, sustainable partnerships and common collaboration challenges and issues have been identified. The PIAE grantees discovered a variety of approaches to overcoming both systemic and unique challenges. PIAE demonstrated that long-term partnerships between community arts education providers and public schools can be mutually beneficial and sustainable.

These program outcomes point to some key areas with questions for further inquiry. How can the various outcomes from PIAE grantees be used to ensure equitable access to high caliber arts education for public school students? What from PIAE can be used to encourage arts education organizations and schools to engage in deeper partnerships? Can the demonstrable successes of PIAE motivate potential funders and policy makers to invest in these outcomes? How can the lessons learned from PIAE build and support public will for arts education?

**The very best arts education partnerships seek to support district and school goals and to impact student achievement.**





### ADVANCING THE FIELD

One of the strongest outcomes of PIAE was the benefits and advantages of joint professional development for teaching artists and school educators. What are the evolving best practices that support joint teaching artist/educator professional development? Building the field's understanding of how to create and present such professional development could be furthered by gathering experiences and codifying best practices in training that are currently available and identifying gaps in provisions to be addressed.

Another area for further examination is how to improve skills of educators and teaching artists to understand each other's "realities." Can "cross training" be accomplished that enables, for example, teaching artists to understand the systemic realities facing districts and the intimate realities of a classroom teacher, particularly at the elementary level? What opportunities can the arts uniquely provide for serving and engaging all students? How can professional development for teaching artists, educators, and school administrators ensure high-caliber arts education for all public school students?

When PIAE began there were no national arts standards or Common Core State Standards. How can community arts education organizations and teaching artists be more informed around standards and how does that impact the design of their programs?

District and school administrators need training on how to identify and work with a community arts partner. Are there qualified and adequate providers of such trainings? How can district and school administrators be supported with skill development to seek funds for arts education without overburdening the system? How can districts be informed and encouraged to think broadly about sources of funding for arts education programs (for example, using Title 1 funds<sup>2</sup> as well as more traditional support like site-based fundraising or grants)?

The wall between in and out of school time is becoming more permeable. Many community arts education organizations are experienced and adept at providing both in school and out of school time programs. In what ways does informal arts participation fulfill students' and districts' arts education needs? How can connections between in school and after school programs benefit students' in-depth learning in specific art forms?



### SUPPORTING DEEPER PARTNERSHIPS

PIAE has demonstrated that substantial benefits can come through more committed, collaborative, and long-term relationships between community arts education organizations and public schools. How the partnership functions operationally and the quality of communication among the partners play a foundational role in successful ongoing program delivery to students. In order to affect greater numbers of public school students, identifying existing resources for successful collaborations and investigation of next steps in evolving supportive successful partnerships need to be undertaken. Effective models of governance structures that community arts education organizations and schools have developed or could adapt to facilitate effective partnerships should be made widely available to the field. What could be learned and adapted from models of multi-sector collaborative service delivery in other fields?

Strong communication and trust were shown to be essential elements of successful PIAE programs. The field would benefit by further identification and dissemination of the processes and elements that demonstrate how to create a space to be transparent about what is not working as well as successes, without blaming or shaming. What are methods that achieve mutual investment in outcomes and understanding of what resources and expertise each partner brings? How can partnerships provide opportunities to nurture the partnership itself by making sure all partners' needs are being met? Amongst numerous educational reform efforts, public school partnerships need creative ways to make the necessary time available for the critical process of partnership planning and ongoing assessment.

Investigation could be undertaken into understanding the wider impact of the elements of effective partnership as defined in PIAE. Pulling together recent experiences and research on community arts education partnerships and deep collaboration into a compendium or literature review could disseminate best practices beyond local programs. Other overarching questions for development include: How do the PIAE findings dovetail with field-defining research such as *Qualities of Quality*<sup>3</sup> or *Champions of Change*<sup>4</sup> for example? How are increased state and federal mandates affecting the success and/or feasibility of effective and sustainable arts partnerships?



## POTENTIAL ROLES FOR FUNDERS AND POLICY MAKERS

Arts education funders and policymakers at the local, state, and national levels have unique roles to play in supporting equitable education for all students. What can foundations and policymakers contribute to supporting in depth partnerships? What additional resources, besides direct funding, can philanthropy provide (e.g., third party program evaluations)? How can funders and policymakers be a force for funding entire school districts, rather than taking a school-by-school approach? How can they affect districts to be the drivers of collaboration deep partnerships with community arts education organizations?

While community arts education organizations become more educated on overarching district and school goals and more adept at integrating arts programming with Common Core State Standards, a significant proportion of funding that supports arts in education programs comes from funders of the cultural arts. How can funders help to establish education in the arts as a core subject and an educational funding priority?

Based on the success of the PIAE, how can foundations be encouraged to affect a more diverse sector and greater numbers of children by engaging with a national arts education organization? What will encourage and enable philanthropic commitment to multi-year programs? What is the long term impact of small grant awards on partnerships with K-12 schools? What could funders learn from this strategy?

Evaluation is key and needs support in order for the field to build on lessons learned. Required evaluation processes need to be simple and easily implemented. Can funders and policymakers impact access to data gathering systems that are consistent and that community arts education organizations have the capacity to implement? How can policymakers ensure there is adequate time for districts and teachers to plan and reflect? What can funders

and policymakers do to support opportunities for third party evaluation to be an integral component of arts education planning and implementation?

## BUILDING PUBLIC WILL FOR ARTS EDUCATION

In the end, the most important outcome of all was the opportunity the PIAE program offered nearly 80,000 students to develop the creative spark that resides in us all. As Richard Kessler poses: "If you want all kids to have what the arts offer" then PIAE has demonstrated that deeper partnerships between schools and community arts education organizations can result in wider access to arts learning and improved delivery of instruction. "To get to every child, every school, we will have to move to a broad approach that includes policy and advocacy, adequately funded and supported."<sup>5</sup>

What are the roles for funders and community arts organizations to contribute to advocacy and policy development? How can funders assist community arts education organizations to have the resources, time and expertise to engage in local and national advocacy? How can funders themselves build advocacy and policy for increasing district budgets to support the arts?

Sparkling and encouraging policy change at the local and state levels is an area with much potential and challenge. Knowing that strong advocacy from parents and families has tremendous impact on policymakers, particularly at the local level, what are ways funders and community arts education organizations can encourage, instigate and/or support parents and families in having a voice in education policy? What policies (e.g., Expanded Learning Time or arts credit-bearing opportunities for afterschool programs) might allow for enhanced arts learning opportunities in public schools? How can community arts education and school partnerships encourage district policies that support both hiring certified arts teachers and providing ongoing collaboration with teaching artists that supports classroom teachers?





## CONCLUSION

There are no magic wands: obstacles to universal, high-caliber arts education for public school students in the United States are many, varied and real. Despite these obstacles, community arts education organizations and K-12 schools found creative solutions to challenges that were specific to the partnerships' and local environment's particular needs and strengths and worked at developing and implementing shared responsibility and accountability. The National Guild's MetLife Foundation Partners in Arts Education program and the partnerships that it inspired and supported give an understanding of some critical elements necessary for success.

PIAE had a profound effect on community arts education organizations, public schools, staff members, classroom educators, teaching artists, students, and the broader field of community arts education through its four components: grants, training, technical assistance, and documentation and dissemination of effective practices. Together, arts organizations and public schools worked to build increasingly effective partnership practices that aligned and leveraged assets on both sides of the partnership equation to increase access to arts education and improve teaching and learning. By creating flexible working structures, solid means of communication, trusting working relationships, and robust professional development programs, they were able to overcome challenges presented by factors inside the public school environment, the environment surrounding the school, limits on time and resources, and more.

Over the PIAE's nine years of grant making, many community arts education organizations and schools moved from working together via transactional vendor relationships to building long-lasting partnerships that respond to schools' authentic needs, are sustainable beyond the ever-changing and evolving state of affairs public education, and provide students with arts instruction of the highest quality. For those who already were working collaboratively with schools, the program helped to deepen and extend their partnerships. Community arts education organizations brought a wealth of skills and resources to their school partnerships, but also gained from their efforts. Benefits ranged from increased national visibility and reputation in the wider community to access to the professional expertise of public school teachers and administrators, which informed their ongoing programming and faculty development.

PIAE also illustrates the broad and deep impact that a funder can have when working through an intermediary. Together, MetLife Foundation and the National Guild leveraged arts education resources, strengthened professional practice, and developed replicable models for delivering high-quality arts education. By partnering with the Guild, MetLife Foundation had access to national arts education ecology and its members' deep knowledge and broad reach in the field. Arguably, MetLife's funds could not have found their way into these strong, diverse programs without collaborating with a national arts education service organization.

Proven, viable partnerships like those established by PIAE grantees will continue to be critical forces for learning and innovation in addressing the needs of students in America's under resourced public schools.



## NOTES

<sup>1</sup> *Arts Education for America's Students: A Shared Endeavor*, Americans for the Arts, National Guild for Arts Education, et al, 2014.

<sup>2</sup> *Policy Pathway: Embracing Arts Education to Achieve Title 1 Goals*, California Alliance for Arts Education, 2015.

<sup>3</sup> *The Qualities of Quality: Understanding Excellence in Arts Education*, Steve Seidel et al, Harvard Graduate School of Education, 2009

<sup>4</sup> *Champions of Change: The Impact of The Arts On Learning*, ed. Edward Fiske, Arts Education Partnership, 1999

<sup>5</sup> *Return on Investment: A New Consideration for Arts Education Advocacy and Policy Work*, GIA Reader, Vol 26, No 2 (Summer 2015)





## APPENDICES

### METHODOLOGY

Effective practices and lessons learned from the National Guild's MetLife Foundation PIAE program, from 2005 to 2014, were synthesized from data collected from multiple sources including Guild midterm and final reports to MetLife Foundation, funded applications and midterm and final reports from grantees, materials and evaluation reports from PIAE training institutes, as well as *Partners in Excellence: A Guide to Community School of the Arts/Public School Partnerships from Inspiration to Implementation* and *Profiles in Excellence: Case Studies of Exemplary Arts Education Partnerships*. Recommendations for further inquiry and investigation to advance the field were informed by a review of relevant literature on arts-in-education and the changing landscape of K-12 arts education partnerships, interviews with grantees and arts in education experts, and a full-day planning session in July 2013 with multiple stakeholders including Guild staff and trustees, representatives of Guild member organizations, researchers, funders, and education leaders.

### GUIDELINES

PIAE grants supported partnerships that:

- exemplified best practices in creating and sustaining effective arts education partnerships
- demonstrated joint design and execution of programming, curricula, professional development, and evaluation
- provided high-quality arts learning experiences that addressed national, state, and/or local arts education standards
- served significant numbers of public school students during the school day or extended day

### ELIGIBILITY

Eligibility requirements and funding criteria were refined over time. Those used in the program's final year (2013–2014), described here, represent the Guild's most fully developed thinking on the hallmarks of high-quality arts education and partnership practice.

Single-semester programs, those that charged students fees, or those that selected some but not all students to participate (e.g., "pull-out" programs) were deemed ineligible from the start. MetLife Foundation criteria specified that applicant organizations must be located in designated geographic areas and grants could not support partnerships with private or charter schools. Applicant organizations had to be nonprofits and Guild members in good standing. At a minimum, each program had to provide 100 students with at least 10 sessions of arts instruction led by a professional teaching artist in both the fall and spring semesters, for a total of 20 sessions. To encourage sustainability, applicants had to demonstrate that grant funds would be matched by, at least, one-to-one funding from other sources. Afterschool or extended-day programs had to be clearly connected to in-school learning and curricula, as the goal of the program was to develop partnerships skills not just between arts organizations and schools, but also between teaching artists and classroom teachers. To allow for healthy competition, organizations became ineligible for funding for one year after receiving grants in three consecutive years, though they could reapply after taking one year off.





### SELECTION CRITERIA

Grant applications were reviewed by panels of three to five well-regarded practitioners representing the arts and education fields. Panelists were selected with an eye toward maximizing geographic diversity as well as diversity of the panelists' "native" artistic disciplines. Panels included at least one individual with considerable professional experience in public education. All panelists had deep knowledge of effective art education partnership practices.

Panelists assessed the proposals based on criteria mirroring the characteristics of sustainable partnerships that result in high-quality arts education.

1. **Clarity of goals for the partnership.** Each partner organization has clearly articulated what it hopes to achieve through a mutually supportive collaboration.
2. **Level of broad commitment within each partner organization.** Each partner organization has engaged stakeholders at multiple levels throughout its organization. For public schools, teams include classroom teachers, principals and other administrators, even parents and community leaders. Within the arts organization, teaching artists and program administrators should comprise the team, which might also include the CEO and other senior staff. Relying on one or two individuals on either side should be avoided as broad engagement of a network of committed stakeholders leads to a stronger, more sustainable partnership.
3. **Shared responsibility for all aspects of planning, implementation, and evaluation.** Both the arts organization and the school offer expertise and perspective during each phase of the partnership.
4. **Activities that increase each partner's capacity to sustain quality arts education.** For example, both partners should engage in the development of the curriculum and delivery of instruction and professional development.
5. **Artistic and educational quality.** High standards are set in the curriculum and among teaching artists and classroom teachers for both the artistic quality of student outputs and the rigor of nonartistic learning objectives.
6. **Extent of standards-based student learning and achievement in the arts.** The curriculum, lesson plans, and assessment tools are designed to ensure that students meet local, state, and/or national arts learning standards.
7. **Quality of professional development opportunities for teaching artists and public school teachers provided through the partnership.** Professional development values the contributions and professionalism of both partners. In addition to shared responsibilities, shared time in the classroom where observation, modeling, and co-teaching take place is particularly important.
8. **Quality of assessment and evaluation.** Methods draw on both the practice of the given art form and best practices in education, with all partners having a hand in devising, implementing, and utilizing evaluation and assessment tools to measure programmatic and student outcomes.
9. **Breadth and depth of community involvement.** In order to build collective belief in arts education programming and the will to maintain it, partner organizations will engage in and sustain relationships with institutions and individuals, including parents, elected officials, community leaders, and the general public.
10. **The extent to which the budget is appropriate to the proposed project and the organization's finances are sound.** The program has the resources to be successful and ensures that all parties, particularly teaching artists, are being appropriately compensated for their time (including planning and training time) and expertise. Funds should be dedicated for critical supporting activities such as documentation and assessment.
11. **Shared responsibility for obtaining and/or providing financial and other resources.** Significant in-kind goods and services, such as space, materials, and professional time, are detailed to demonstrate the full commitment and contribution of the public.



## GRANTEES

Organizations Supported through the Partners in Arts Education Program (2005–2014)

92nd Street Y School of the Arts, New York, NY (2013)

Arts Corps, Seattle, WA (2013)

Arts Council for Long Beach, Long Beach, CA (2007, 2008, 2009)

artworxLA (formerly The HeArt Project), Los Angeles, CA (2013)

Baldwin Wallace University Conservatory of Music, Berea, OH (2007)

Barthelmes Conservatory, Tulsa, OK (2006)

BAX/Brooklyn Arts Exchange, Brooklyn, NY (2011)

Brooklyn Conservatory of Music, Brooklyn, NY (2006, 2007, 2008, 2009, 2012, 2013)

CalArts Community Arts Partnership, Los Angeles, CA (2012)

Casita Maria Center for Arts and Education, Bronx, NY (2010)

Children's Theatre Company, Minneapolis, MN (2012, 2013)

City Lore, New York, NY (2008, 2009, 2013)

Clay Studio, Philadelphia, PA (2009)

COCA (Center of Creative Arts), St. Louis, MO (2005, 2006, 2008, 2009)

Community Music Center of Boston, Boston, MA (2005, 2006, 2007, 2008, 2009, 2011, 2013)

Community School of Music and Arts, Mountain View, CA (2005)

Conscious Youth Media Crew, San Francisco, CA (2006, 2007)

Denver Center for the Performing Arts, Denver, CO (2006)

DreamYard Project, New York, NY (2012, 2013)

Global Writes, Bronx, NY (2010)

Henry Street Settlement (Abrons Arts Center), New York, NY (2005, 2006, 2007)

Hubbard Street Dance Chicago, Chicago, IL (2008, 2009, 2010, 2012, 2013)

Ifetayo Cultural Arts Academy, Brooklyn, NY (2008, 2009, 2010)

InsideOut Literary Arts Project, Detroit, MI (2010, 2012)

KID smART, New Orleans, LA (2011)

Living Arts, Detroit, MI (2009, 2010, 2011, 2013)

Lucy Moses School/ Kaufman Cultural Center, New York, NY (2007, 2008)

Luna Dance Institute (formerly Luna Kids Dance), Berkeley, CA (2008, 2009, 2010, 2012, 2013)

MacPhail Center for Music, Minneapolis, MN (2005, 2006, 2007, 2008, 2010, 2011)

Manhattan New Music Project, New York, NY (2012)

Mark DeGarmo and Dancers/Dynamic Forms, New York, NY (2011, 2012)

Marsh Youth Theater, San Francisco, CA (2006)

Multicultural Education and Counseling through the Arts (MECA), Houston, TX (2005)

New Orleans Ballet Association, New Orleans, LA (2007, 2008)

Old Town School of Folk Music, Chicago, IL (2012)

Performing Arts Workshop, San Francisco, CA (2010, 2013)

Philadelphia Young Playwrights, Philadelphia, PA (2012)

Phoenix Conservatory of Music, Phoenix, AZ (2008)

Progressive Arts Alliance, Cleveland, OH (2009, 2010, 2011)

Rhode Island Philharmonic Music School, Providence, RI (2005)

Samuel S. Fleisher Art Memorial, Philadelphia, PA (2005, 2006, 2007, 2008)

Spiral Q Puppet Theater, Philadelphia, PA (2007)

Street-Level Youth Media, Chicago, IL (2008)

Streetside Stories, San Francisco, CA (2010)

Third Street Music School Settlement, New York, NY (2005)

WritersCorps, San Francisco, CA (2011, 2012)

Young Audiences New York, New York, NY (2008, 2009)

Young Dancers in Repertory, Brooklyn, NY (2006, 2007, 2011)

Zephyr Dance, Chicago, IL (2009, 2010, 2011)



In the end, the most important outcome of all was the opportunity the PIAE program offered nearly 80,000 students to develop the creative spark that resides in us all.

## RESOURCES

ArtsEdSearch, an online clearinghouse that collects and summarizes high-quality research studies on the impacts of arts education and analyzes their implications for educational policy and practice, Arts Education Partnership, 2015. <http://www.artsedsearch.org>

*Arts Education for America's Students: A Shared Endeavor*, Americans for the Arts, National Guild for Arts Education, et al, 2014. [http://nationalguild.org/getmedia/0cf20554-d8cd-4ee6-b208-6a7a0a761802/Shared-Endeavor\\_Updated-9-16-14.pdf.aspx?ext=.pdf](http://nationalguild.org/getmedia/0cf20554-d8cd-4ee6-b208-6a7a0a761802/Shared-Endeavor_Updated-9-16-14.pdf.aspx?ext=.pdf)

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*Partners in Excellence: A Guide to Community School of the Arts/Public School Partnerships from Inspiration to Implementation*, Jacqueline Sideman Guttman (with Beth A. Vogel as contributing editor), National Guild for Community Arts Education, 2005. <http://nationalguild.org/Programs/Information-Resources---Publications/Publications/Partners-in-Arts-Education.aspx>

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## PHOTO CREDITS

Page 1: artworxLA

Page 2: Samuel S. Fleisher Art Memorial

Page 5: Progressive Arts Alliance

Page 6: (left to right) New Orleans Ballet Association, MacPhail Center for Music

Page 7: Progressive Arts Alliance

Page 8: CalArts Community Arts Partnership

Page 11: (clockwise from top left) Performing Arts Workshop, artworxLA, DreamYard Project, Living Arts, Community School of Music and Arts, Clay Studio

Page 13: Community School of Music and Arts

Page 14: (from left to right) Ifetayo Cultural Arts Academy, Phoenix Conservatory of Music

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Page 18: Casita Maria Center for Arts Education

Page 19: (from left to right) Casita Maria Center for Arts Education, Third Street Music School Settlement

Page 20: Ifetayo Cultural Arts Academy

Page 22: Brooklyn Conservatory of Music





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