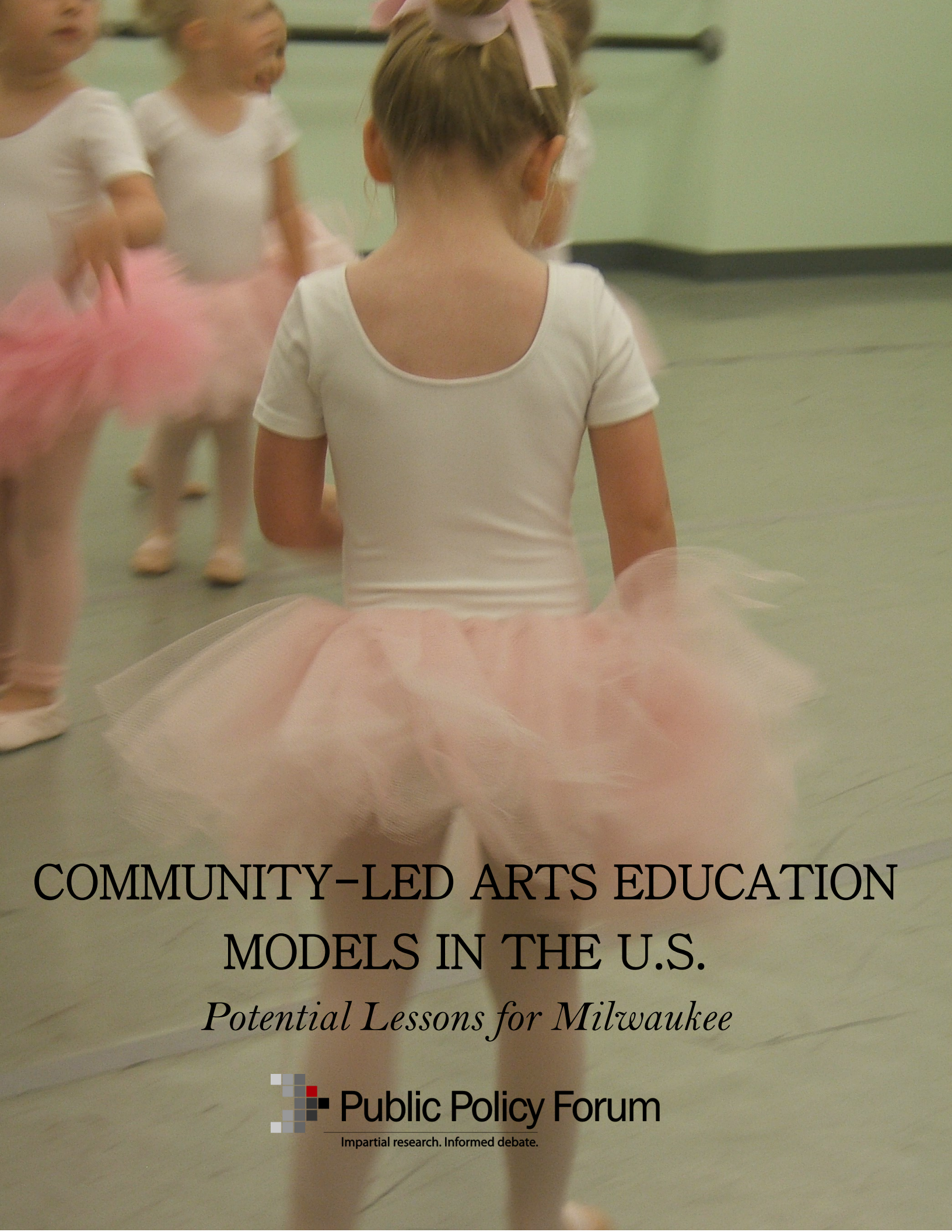




COMMUNITY-LED ARTS EDUCATION MODELS IN THE U.S.

Potential Lessons for Milwaukee



Public Policy Forum

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ABOUT THE PUBLIC POLICY FORUM

Milwaukee-based Public Policy Forum – which was established in 1913 as a local government watchdog – is a nonpartisan, nonprofit organization dedicated to enhancing the effectiveness of government and the development of southeastern Wisconsin through objective research of regional public policy issues.

PREFACE AND ACKNOWLEDGMENTS

This report was undertaken to provide citizens, educators, and policymakers in Milwaukee with a better understanding of the ways in which other cities across the country have created collaborative efforts to improve arts education. We hope that community leaders will use the report's findings to inform discussions at the school district, city, and regional levels.

The report's authors would like to thank the many local and national reviewers who provided feedback on early drafts of this report, including many Milwaukee Public Schools staff. The report has benefitted from the gracious sharing of their expertise.

Finally, we wish to thank The Herzfeld Foundation for the grant funding that made this research possible.

Herzfeld Foundation

Sponsors

The Forum would like to acknowledge the generosity of the **Herzfeld Foundation**, one of our 2013 Pillars of Public Policy. The Foundation has provided a substantial grant to the Forum to support our educational policy research in honor of our 100th anniversary. This grant will provide the capacity for enhanced research activities in all facets of Milwaukee's education landscape, from early childhood to postsecondary. Founded by Richard and Ethel Herzfeld, the Foundation focuses its grants in the areas of arts and culture, education, and arts education, and also makes limited investments in civic improvements. The Herzfeld Foundation has been one of the Public Policy Forum's most stalwart supporters and is widely known as one of Milwaukee's true community champions in its support for education (particularly early childhood education) and the arts. It served as lead funder for the Forum's award-winning, five-year research project on high-quality early childhood education and its multi-year projects on afterschool programming and arts education, and it also has generously supported the Forum's work on Milwaukee County government finances.

Other major supporters of the Forum's 100th anniversary include:

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June 2013

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INTRODUCTION

During the fall of 2012, the Herzfeld Foundation provided funding for the Public Policy Forum to conduct preliminary research regarding the potential for implementing a new community-wide model for providing arts education in Milwaukee. This brief summarizes our observations to date. Its purpose is to illustrate the current context for community-wide arts education efforts as a way to inform discussions, planning, and future decisions related to the shape of a potential arts education framework in Milwaukee, should the community desire to undertake such an effort.

First, we provide a brief summary of the literature regarding the link between arts education and impacts on participants such as educational student outcomes and social and emotional benefits. While the research literature cannot establish a robust causal link, it does lend some support for several theories under which arts and education reform advocates might work.

Next, we analyze Milwaukee Public Schools (MPS) spending on arts education over the past decade. In particular, we find that spending on arts specialists within the school system has been decreasing over time, whereas spending on partnerships with external community-based arts education providers through the Partnership for the Arts and Humanities has been on the rise. In light of this reality, if arts education proponents in Milwaukee are concerned about providing equitable access to arts learning for *all* MPS students, it appears they will need to concentrate efforts on engaging, coordinating, and monitoring the offerings of these external providers. We note that MPS has made a goal of increasing the number of art and music specialty teachers in the schools over the next few years.

In addition, we highlight several efforts currently underway in Milwaukee to increase access to arts education and to strengthen quality, both in schools and after school.

Against this backdrop, we conducted a scan of community-wide arts education models throughout the United States. Our observations focus on the history and purpose of each model, its theory of change, its main activities, and its funding and governance structures. We then narrowed our lens to focus on the following 10 sites: Los Angeles, Dallas, Portland, Colorado, Boston, Chicago, New York, Minneapolis, Cleveland, and Washington State. After a detailed description of each model, we provide some insights on how the experience in each city could inform similar efforts in Milwaukee.

A number of overarching themes emerge across the group of sites as a whole, serving as a set of lessons that could help facilitate efforts in Milwaukee to create a community-wide arts education framework. Among these themes, four main patterns appear:

1. Projects tend to arise from an underlying belief that the arts are integral to developing higher-order critical thinking and creative skills thought to be essential in a 21st century workforce.



2. A common overriding goal is to expand equitable access to arts education to all public school students. As such, all of the models we investigated concentrated on in-school programming, building in out-of-school opportunities as an outgrowth of expanded in-school access.
3. Evolution from idea to community-wide framework tends to follow a consistent pattern. The typical starting point is an initial survey identifying inequitable access to arts education. From there, a broad-based partnership of high-level stakeholders is formed to carry out a one- to two-year strategic planning process, often funded by a national foundation, that centers on setting goals, securing resources, and creating evaluation mechanisms.
4. The sites that appeared to be most successful embedded capacity-building components into their models, such as professional development for teachers and artists, administrative staffing to coordinate schools and arts providers, and advocacy at the local, state, and federal levels to generate political and financial support for the programs.

During the next research phase, we will be conducting a deeper case study analysis of the models in Boston, Colorado, Dallas, and Portland. These four sites appear to have found some success in expanding access to arts learning, building promising ways to measure the impact of arts education, or establishing sustainability for their efforts. The case studies will delve into each city's program components, performance measurements, and funding and governance structures.

Further reports will more closely examine the current state of arts education in Milwaukee, map the efforts to improve access and quality that are currently underway, compare these assets and efforts to the common practices revealed through the case studies of model cities, and propose policy options for building a sustainable community-wide arts education delivery model in Milwaukee.

MAKING THE CASE FOR ARTS EDUCATION¹

There have long been two traditional arguments for arts education in public schools. The more commonly voiced argument assumes a “transfer of learning” effect: the skills taught through the arts also lead to improved academic skills and to gains in student achievement (Fiske 2001, Deasy 2002, Ruppert 2006). This argument views the arts as the best method of teaching certain non-academic skills that are useful to working adults, such as creativity, self-reflection, persistence, and team work, and is often used to support the integration of arts education into the core curriculum (Gullatt 2008, Rich 2009).

A less common argument among education reformers, but enthusiastically endorsed by artists, is that arts education is a cultural imperative (Davis 2007, Rabkin 2012). This argument is based on a notion that throughout history, societies have been defined to a large extent by their ability to create art. Ming vases, cave paintings, Greek tragedies, and other examples are often invoked by advocates, who see arts education as a necessity to generate the painters, musicians, actors, dancers, and other artists essential to ensure contemporary society’s place in history (Eisner 1998). This “cultural imperative” argument may also include the notion of audience-building—creating in young minds an appreciation for art that will help sustain support for future artistic endeavors in a community (Rabkin 2011). Advocates of this argument are supportive of arts integration with other subject matter, but feel sequential instruction in specific techniques (reading music, drawing, ballet, etc.) is necessary for students to become proficient artists who will be the creators and curators of society’s culture in the future (Seidel 2009).

Surprisingly, the research literature on arts education does not weigh heavily in favor of either of these traditional arguments. The transfer of learning argument is limited by a lack of robust findings in the educational research showing a causal effect between arts education and cognitive or achievement gains (Winner 2000, Deasy 2002, Boyes 2005, Gullatt 2008, Shulruf 2010). While many studies have shown large and significant *correlations* between instruction in the arts and academic or cognitive skill improvements, very few studies have demonstrated significant *causal* relationships of the type that can reliably predict outcomes (Winner 2002, Shulruf 2010, Dwyer 2011). Without demonstrated causal relationships, it is very difficult both to design effective programs and to convince policymakers to invest in programs.

The cultural imperative argument thus has an advantage in its advocacy of “arts for art’s sake.” By focusing on the value of the arts themselves, advocates face less pressure to produce the types of research important to educators and policymakers seeking outcomes data. In addition, many adhere to the philosophy of John Dewey that art is not a product, but an experience. This perspective suggests that art is the best vehicle for experiential learning, which provides the sensory details necessary for higher understanding of human experience (Goldblatt 2006). However, advocates of this rationale for arts education also note that learning artistic

¹ Please refer to the bibliography at the end of this report for a list of sources informing this section.

techniques and creating artistic works teaches skills, such as contemplation, that are difficult to gain from learning in other academic subjects. Some advocates go so far as to argue that the arts can teach these non-academic skills more effectively than any other subject matter, which is a very difficult argument to make using the current research literature.

Because of the lack of overwhelming evidence to underpin either traditional argument, several newer arguments to support arts education have been posited in recent years. Some of these arguments focus on the ways in which arts can provide a platform for exploring the dynamic relationships between other academic disciplines; for gathering teams of students together to envision and execute a large project, as workers do in the real world; or for contemplating and tackling social problems in a productive and healthy manner (Burton 2000, Halverson 2010). Others, including those advanced by the College Board and the President's Committee on the Arts and the Humanities, have noted that arts education is particularly adept at developing several of the 21st century skills identified as necessities in the future workforce, including communication, critical thinking, problem solving, and creativity (The College Board 2011; Dwyer 2011). There is also a view that providing artistic opportunities allows educators to reach unmotivated or disengaged students who would not otherwise be reached (Morron 2001, Charmaraman 2011). Research exploring these alternative arguments is even less developed, however, although a few longitudinal studies are attempting to provide a measure of the impact of arts education on civic engagement, social competencies, and self-motivation (Catterall 2012).

Other work has focused on the relationship between arts education and positive social and emotional development in youth. One major study found that afterschool programs focused on providing opportunities for serious artistic endeavors (i.e. those employing professional artists and aimed at imparting mastery in a specific artistic discipline) were highly correlated with prosocial development in youth. The most successful of these programs also were found to have five other key features: extended time-in-program; complementary programming such as counseling, tutoring, or sports; ties with community organizations; youth mentorship opportunities; and an emphasis on performance and presentation (Stone 1998). Meanwhile, local research in Milwaukee evaluating seven in-school and afterschool arts education programs found mixed results with regard to the program's impact on emotional intelligence, with half of participating students either losing ground or staying the same after participating in the programs (Reinders 2011).

Interestingly, very few researchers or advocates acknowledge that all of these arguments in favor of arts education could, in fact, be made simultaneously. Recent research shows, however, that art educators and teaching artists do view arts education as serving multiple purposes for each student (Seidel 2009). The seven most frequently mentioned purposes by these teachers include:

- Fostering broad dispositions and skills, such as creativity and making connections across content—the 21st century skills



- Teaching artistic skills and techniques
- Developing aesthetic awareness
- Providing a means for understanding the world
- Engaging in community, civic, and social issues
- Providing a venue for self-expression
- Assisting students to develop as individuals—social and emotional development

Unfortunately, the current student assessment processes used in K-12 education are not designed to capture outcomes data from which the achievement of these purposes could be measured (Herpin 2012). In addition, there is no consensus among researchers as to the most reliable method of measuring 21st century skills (Pellegrino 2001). Many arts programs do attempt to show their impact under these various purposes as part of a program evaluation; until assessment practices (or technology) allow for better measurement, however, there will not be a systematic way to understand the benefits, if any, of arts education in general.

Finally, it is worth noting that any benefits from arts education could be assumed to be a function of the *quality* of that education. A consensus definition of quality arts education does not currently exist in the research literature, however, which complicates any argument in favor of arts education. Thus, advocates for arts education tend to focus on the need for access and equity, rather than quality. This puts the arts in a unique position as compared to other vehicles for education reform, such as charter schools, which tend to start as small programs that are pushed to scale after demonstrating a positive impact. Arts education advocates, in contrast, tend to argue for artistic opportunities for all children as a starting point.

This is true in Milwaukee, as well. Regardless of the chosen value proposition used to support the need for arts education, supporters of the arts feel that children across Milwaukee do not have equal access to opportunities for arts experiences. And, indeed, the data from the school district bear them out, as shown in the next section.

TRENDS IN ARTS EDUCATION IN MPS

Our review of MPS staffing data suggests that for much of the last seven years, an MPS student's opportunity for learning in the arts varied widely by school and by grade. While the district does not separately tally expenditures on arts education or programs during the school day, a sense of the opportunity for arts education can be developed from examining school staffing levels. The number of full-time equivalent arts teachers in MPS has dropped dramatically during the past seven years, from 238.7 in 2006-07 to 130 in 2012-13, or 46% (**Chart 1**).² During this same time period, the decline in the total number of full-time equivalent teachers in the district was less extreme—from 5,694 to 4,927, a 13% decrease.

While the decline in arts and other teachers may be partially attributed to a decrease in the number of schools operated by the district, the average number of FTE arts teachers per school *also* has decreased, from 1.07 to .78 between 2006-07 and 2011-12. While that change was partially driven by declining student enrollment during this period, the district-wide ratio of students to FTE arts teachers *increased* more than 77% during this time period, from 377 students per teacher in 2006-07 to 668 students per teacher in 2011-12. Thus, it is clear from the school staffing data that MPS expenditure cuts heavily impacted school-day arts education during this period.

In the past two years, however, the district has made an investment in arts education by moving some costs for art and music teachers into the central district budget, freeing up individual schools to buy more of the teachers' time. Shifting other expenses to the district budget also has allowed more school funds to be re-invested in the classroom, thus also potentially allowing for beefed up arts and music time. **Chart 1** shows this recent increase in total arts teachers. For 2013-14, the district has increased the allocation of art, music, physical education, and/or library specialists for every school. According to the FY2014 proposed budget, the 2013-14 school year will see a reduced aggregate ratio of students per arts teacher to 410 students per full-time teacher.

Chart 2 demonstrates the inconsistent pattern of the year-over-year change in the number of specialist teachers. The deepest cuts in arts teachers occurred between the 2009-10 and 2010-11 school years, when a third of the district's arts teachers disappeared—despite a full-fledged advocacy push in 2010 to maintain and expand arts instruction in the schools. In the 2012-13 school year, the new district policy of paying for some specialist teacher time through the central administration budget resulted in an increase in total arts teachers over the year before, for the first time since 2008-09. An even larger increase is budgeted for 2013-14.

² All teacher data in this section for years 2006-07 through 2011-12 are from the Department of Public Instruction. Data in this section for years 2012-13 through 2013-14 are from the FY2014 MPS proposed budget.



Chart 1: Full-time arts teachers in MPS, 2006-07 to 2013-14

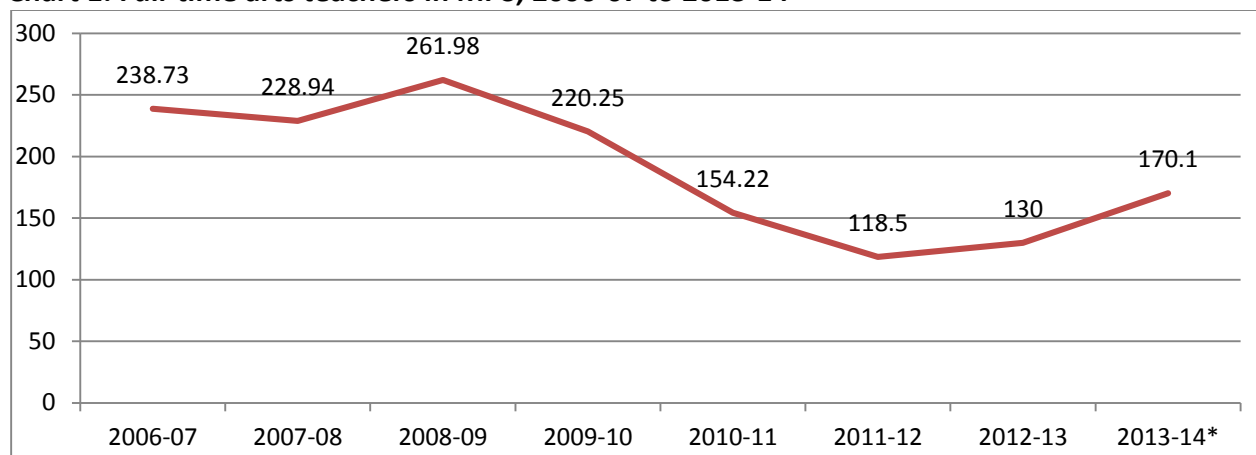
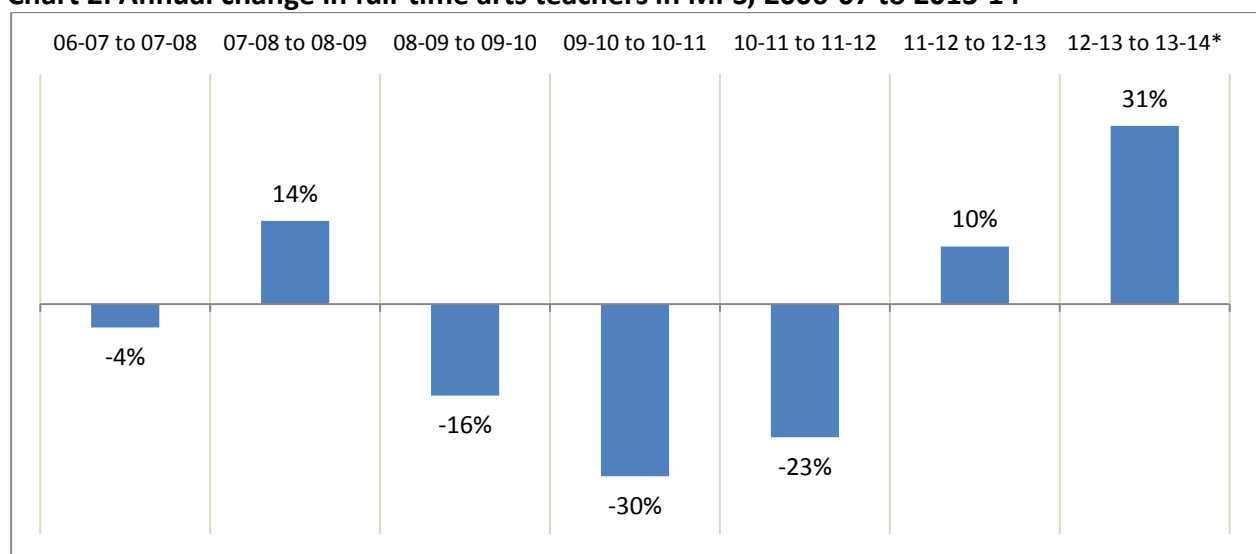


Chart 2: Annual change in full-time arts teachers in MPS, 2006-07 to 2013-14



*Data for 2013-14 reflect proposed positions

The historical data also reveal a shift in in-school arts instruction by arts specialists, away from younger grades and toward older grades. This shift likely reflects state instructional standards, which state that arts and music in grades 7-12 must be taught by a licensed specialist, while instruction in lower grades may be taught by a licensed specialist or *under the direction* of a licensed specialist. **Table 1** illustrates how the district has made greater use of specialists in older grades in recent years. With the district now directly funding specialists' time in every school, a change in this pattern may be forthcoming.

Table 1: Change in arts specialist FTEs by school type, 2006-07 to 2011-12

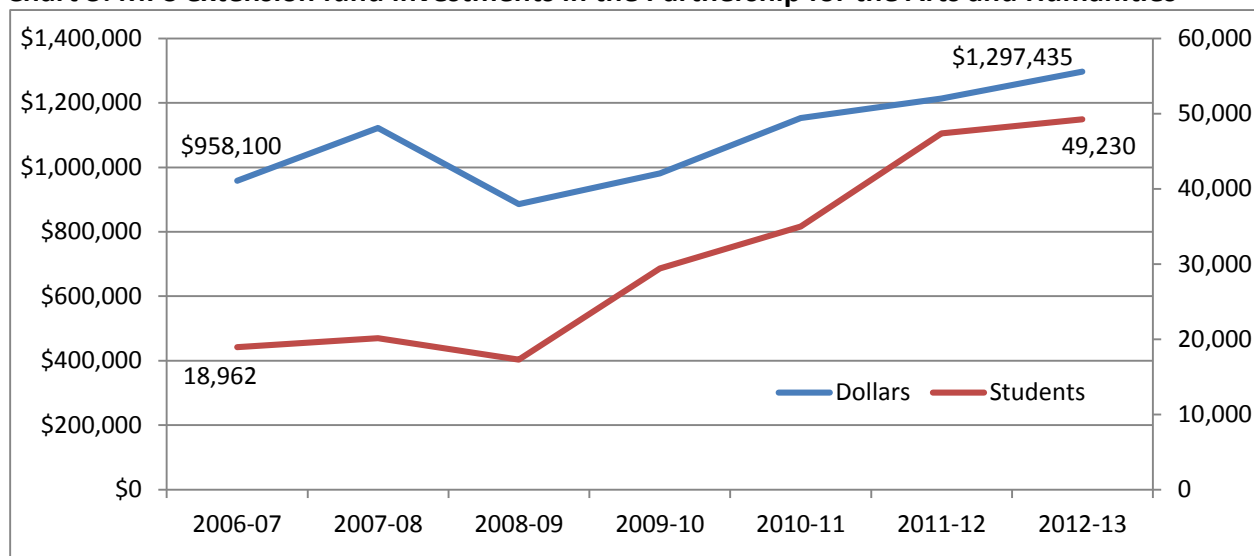
	2011-12	2010-11	2009-10	2008-09	2007-08	2006-07
Number of schools with no arts specialists						
elem/K-8	76	39	35	40	41	69
MS	1	2	5	7	8	9
HS	5	19	19	20	31	32
Average arts specialists (FTE) per school						
elem/K-8	0.25	0.78	0.82	0.89	0.84	0.78
MS	2.3	1.75	2.4	2.1	2.27	2.3
HS	2.2	0.79	1.5	1.77	1.27	1.62

New efforts to improve access to arts education during the school day will soon include arts-focused Learning Journeys, which are in-depth, day-long, out-of-the-classroom learning experiences supported by community organizations. These Learning Journeys will have pre- and post-field trip classroom components intended to connect to the regular curriculum, while allowing students to interact with community members as part of a focused day of experiential learning. The goal is for all students in the district to gain exposure to artistic creation and understanding.

Meanwhile, the district also has increased its support of artistic opportunities for children outside the school day, through the Partnership for the Arts and Humanities. Because the Partnership is funded via the district's tax levy-supported extension fund, the programs must be made available to all Milwaukee children, not just MPS students, and thus cannot be offered exclusively in the schools during the school day. While this funding mechanism ensures any Milwaukee child is *eligible* to participate, universal access is still of concern, since the reach of the Partnership programs is limited.

The Partnership's reach is growing considerably, however. **Chart 3** shows the district's investments in the Partnership over the past six years, as well as the number of children served by the programs. The investment has grown 35% over this time (blue line), while the number of children served has grown 160% (red line). The FY2014 proposed budget allocates \$2 million to the Partnership for the Arts and Humanities.

Chart 3: MPS extension fund investments in the Partnership for the Arts and Humanities



Programs seeking Partnership funds must bring a cash or in-kind match, which allows the district to leverage the public funds. In 2012-13, 41 programs are supported by the Partnership. These programs generated a total of \$1.9 million in matching funds from 53 organizations (plus many individual donors), and another \$177,000 in in-kind donations from 29 organizations. The total value of the services provided through the Partnership in 2012-13 is \$3.4 million.

While the Partnership has allowed greater access to arts education for many children and allowed the district to leverage taxpayer funds, an out-of-school strategy cannot solve important issues of access and equity. Furthermore, this approach is unlikely to maximize the research-identified academic and artistic benefits of integrated arts curriculum and sequential instruction in arts techniques.

HIGHLIGHTED ARTS EDUCATION EFFORTS IN MILWAUKEE

Beyond the MPS-led efforts, several other organizations in Milwaukee are working to improve citywide access to arts education and the quality of those opportunities. We highlight a handful of those efforts here, as examples. Future research will focus on mapping all of Milwaukee's arts education assets, including individual organizations and programs.

Milwaukee Arts Education Directory

The directory catalogues arts education programs in Milwaukee public schools and the artists and organizations providing those programs. The purpose of the directory is to “connect Milwaukee Public Schools and local youth serving programs with those artist educators and arts organizations that provide creative education programming. This resource covers year-round in-school, after school, family and free program offerings.” It is managed by the Creative Alliance Milwaukee, under the auspices of the Helen Bader Foundation-supported Arts Education Collaborative. Other partners include Arts@Large, COA Youth and Family Centers, the United Neighborhood Centers of Milwaukee, the Milwaukee Artists Resource Network, and the MPS Partnership for the Arts and Humanities. The directory can be found at:

<http://milwaukeeartseducationdirectory.org/index.php>

Milwaukee Youth Arts Center

MYAC, a collaboration of First Stage Children's Theater and the Milwaukee Youth Symphony Orchestra, is the first educational facility in Milwaukee dedicated to arts education. After a \$12 million remodel, the building now houses six arts education organizations, and also is available for rent to other similar organizations for programming, performances, and events.

Arts@Large

Arts@Large works directly with MPS schools to provide artists-in-residence who, over the course of at least eight weeks, work with every student in the building one or two times per week. The organization also provides professional development for teachers, principals, afterschool program staff, and artists, and provides a gallery for exhibits and events. Other initiatives in planning or piloting stages include a mentorship program for teaching artists, a creative classroom incubator, and a system of post-testing to measure the impact of the residency program.

United Performing Arts Fund (UPAF)

UPAF raises funds for its member and affiliate arts organizations in the Milwaukee region; 5% of the funds are to be spent on arts education. UPAF is now piloting a new fundraising model that is hoped to result in \$100,000 to \$400,000 in dedicated funding for arts education programs by member organizations. As part of this initiative, a common outcomes measure of student growth in several creative attributes is being developed, from which the impact of the investments will be gauged.



Milwaukee Succeeds

Milwaukee Succeeds' vision is "to improve educational outcomes for every child in Milwaukee, in every school, cradle to career. Using a data-driven process that focuses resources on high-impact strategies, Milwaukee Succeeds will begin to move the needle on what works for kids, and better position our children and our community for a successful future." Working simultaneously on four major goals, the effort seeks to impact the whole child by increasing communitywide collaboration among organizations serving children and youth, including arts organizations.

PROFILES OF 10 COMMUNITY-WIDE ARTS EDUCATION MODELS

As a preliminary step toward assessing both the current state of arts education in Milwaukee and common effective practices with which to compare Milwaukee's efforts, we conducted a nationwide search of metropolitan areas with community-wide arts education models. We then narrowed the pool to the 10 sites that appeared to best demonstrate the following features: 1) they established a central entity or host organization charged with coordinating a broad-based network of organizations dedicated to advancing arts education in some way; 2) the provision of services to students (e.g. classroom instruction) or educators (e.g. professional development) includes both in-school and community-based providers; and 3) on-the-ground arts education activities derive financial and political support from a subset of partners such as municipalities, school districts, local and national foundations, local businesses, state and local arts agencies, higher education institutions, or federal funding programs. We then created profiles of each model documenting its history and purpose, theory of change, main activities, and funding and governance structures. These profiles are based on information readily accessible from the program's website or a brief search online for additional information.

Los Angeles: Arts for All

<http://www.lacountyartsforall.org/>

History, purpose, mission

Arts for All emerged after the Los Angeles County Arts Commission convened an ad hoc task force of Los Angeles County arts groups. The task force members commissioned a 2001 study on the state of the arts in Los Angeles County. The study found a fragmented arts education landscape, inequities in access to arts education in public schools, barriers to arts education at the school district level, and the absence of a centralized infrastructure to ensure that all K-12 students in the county had access to high-quality arts education. After a year-long community planning process that convened a broad base of stakeholders, the Los Angeles County Board of Supervisors established Arts for All in 2002 as a county-wide and county-coordinated initiative working to restore and sustain arts education in all Los Angeles County schools. With the tagline, "Creativity in every classroom: Empowering L.A. County schools to prepare all students for the workforce of tomorrow," Arts for All aims to reach all 81 school districts that together serve 1.6 million K-12 students.

Through a "shared delivery" approach, Arts for All works to equitably provide high-quality arts education in three spheres: integrating all arts disciplines (dance, music, theater, and visual arts) into the core curriculum; teaching the arts as distinct subjects through sequential standards-based instruction in the major arts disciplines; and bringing professional artists into the classroom to provide arts instruction. The initiative currently serves nearly 582,000 students in 54 school districts. Arts for All views its purpose as creating systemic change that requires active advocacy and involvement from more than 100 stakeholder partners including policymakers, school district leaders, teachers, the arts community, advocates, funders, business leaders, elected officials, and parents.



Theory of change and main activities

With a view that the arts present the most efficient way to teach skills essential to the 21st century economy such as flexibility, innovation, and communication, Arts for All is structured around the following four goals: 1) build school district capacity to deliver arts education; 2) improve the quality of teaching and learning; 3) mobilize stakeholders to advocate for arts education and conduct ongoing research and evaluation; and 4) build sustainable funding partnerships for arts education. The model pulls on the following levers to reach these goals:

- **Professional development.** In addition to offering professional development opportunities to principals and superintendents focused on leadership, strategic planning, and integrating the arts with Common Core Standards, Arts for All also provides a range of professional development opportunities to arts coordinators, teachers, and teaching artists. It aims to improve the quality of teaching and learning by offering a series of online tools, such as a guide based on best practices for designing professional development opportunities for teachers and artists; a searchable database of peer-reviewed professional development sources for teachers, artists, and administrators; and a free professional development series focused on developing arts coordinators' leadership capacity.
- **Infrastructure support, funding opportunities.** Arts for All aims to build school district capacity to implement the following four features of a sustainable arts education infrastructure: 1) an arts education policy and plan adopted by the school board; 2) a district-level arts coordinator; 3) a general budget allocation for arts education; and 4) a ratio of students to credentialed art teachers of no more than 400 to 1. The collaboration supports school districts in this pursuit with a range of resources and tools. For example, it builds district infrastructure by providing coaching and technical assistance for district superintendents, principals, and multi-stakeholder community arts teams in their efforts to build and carry out district-wide arts education plans. In addition, the program provides matching funds to hire artists in residence, grants for arts coordinators to attend professional development workshops and conferences, tools for data collection to inform district decision-making, models of high-quality programs, and online resources to identify teaching artists, professional development providers, and external funding opportunities.
- **Quality improvement, research and evaluation.** In an effort to define the many dimensions of high-quality arts education at the school level, Arts for All commissioned research in 2010 to develop 16 indicators of quality, equity, and access for public school arts education programs and a survey instrument to measure them. In early 2011, Arts for All published initial survey findings for 89 schools in five pilot districts, establishing a quality baseline for each school that could inform district planning and enable future

evaluations of program quality over time. As of April 2013, the school arts survey was underway in 15 school districts throughout Los Angeles County.³

One of the ways Arts for All ensures quality in existing programs is by vetting all of its education service providers through an application process that assesses programs for their artistic merit, educational quality, and capacity to carry out the program, and by including only those programs that are approved by peer panels in its online directory. Additionally, all educational offerings must meet state standards. Arts for All also facilitates quality improvements through its partnership with the Arts Commission to facilitate periodic Arts Education Roundtable forums for education organizations, teachers, and advocates. Roundtable topics center on quality, leadership, and professional development.

- **Advocacy and public awareness.** Between 2008 and 2010, Arts for All partnered with a regional arts advocacy organization to design and pilot an arts education advocacy training program in five school districts. The goal for each pilot site was to build a sustainable arts education advocacy model that develops local leaders to form effective arts education advocacy teams and enhances community and district support for arts education. As part of the pilot, Arts for All provided resources to assist districts' advocacy efforts such as toolkits, research on benefits of arts education for student achievement, and funding sources and grant guidelines. Because the latest available information about advocacy on the Arts for All website refers to 2009-10, the shape of current advocacy efforts is unclear.
- **Directory of services.** Since 2004, Arts for All has offered an online database of more than 250 high-quality, standards-based field trips, performances, residencies, and workshops that are available to Pre-K-12 students during the school day. Educators can tailor their search criteria to align with their needs regarding grade, subject, cultural origin, arts discipline, and program type. As discussed above, only programs that meet specific guidelines are listed.

Funding, governance, and management

The strength and sustainability of Arts for All rests on the county-wide adoption of the Los Angeles County Regional Blueprint for Arts Education, a strategic plan supported by the Los Angeles County Arts Commission, the board of the Los Angeles County Office of Education, and the Los Angeles County Board of Supervisors. The Blueprint includes policy changes, educational initiatives, stakeholder roles, and provisions for a new infrastructure to promote the arts as an intrinsic part of every K-12 student's education.

Arts for All features a funding model that aims for sustainable, coordinated support for arts education across the county. The Arts for All Pooled Fund combines the resources of foundations, corporations, and governmental entities that are committed to the collaboration's

³ <http://www.lacountyartsforall.org/for-school-districts/school-arts-survey>



vision. Pooled Fund members decide together how best to allocate resources in support of the Arts for All goals.

The Los Angeles County Arts Commission and Los Angeles County Office of Education employ a nine-member team that coordinates and staffs Arts for All operations. An 11-member executive committee comprised of county governmental entities, businesses, and nonprofits oversees the implementation of the four goals, establishes partnerships, and makes pooled funding recommendations. The work of the executive committee is informed by four subcommittees whose members bring expertise relevant to one of the four goal areas.

Discussion/impressions

The Los Angeles effort was rooted in a convention of leaders of arts institutions who gained the buy-in of the county arts commission, which in turn generated decisive support by the county board of supervisors. The county board took ownership of making the vision of equal access to quality arts education for public school students a reality. The lynchpin of the high-level county-wide effort was a study finding that the availability of arts education to K-12 students was neither adequate nor equitable and that a community consensus was needed to ensure such conditions were changed.

From its origins, the effort in Los Angeles has been supported and championed by county-level governmental entities. Because education is not governed at the municipal level in Wisconsin, this may not be readily replicable in Milwaukee. In addition, Arts for All's narrow focus on developing school district capacity to implement budgets, staffing, and policies around arts education was intentional and grew from the local view that investments in community-based providers would not yield the envisioned systemic change. To the extent that there is general consensus in Milwaukee to expand the existing network of community and afterschool providers, this model's relevance also may be limited.

Several aspects of Arts for All, however, are worth considering for prospective efforts in Milwaukee, including the following:

- While its leadership comes from entities outside of the school district, but a large number of school districts have aligned their efforts with Arts for All. For instance, in October 2012, the Los Angeles Unified School District Board of Education passed its "Arts at the Core Resolution," announcing a three-year commitment to create a strategic plan and commit funding to establish arts education as a core subject.
- The pooled funding model suggests both sustainability and efficiency and is likely more attractive to prospective donors than individualized appeals from numerous districts and/or arts groups.
- Arts for All emphasizes long-range planning, future-oriented thinking, and data-driven decision-making at the school district and county levels. It uses a systematic, scientific, granular definition of quality and a robust, forward-thinking effort to build a system for measuring it over time.

- Whereas professional development often refers to building artistic or educational skills of teachers and artists, the professional development offerings in Arts for All emphasize building school district capacity in the forms of human capital (leadership and skills), infrastructure, and advocacy mechanisms to put district-wide roadmaps in place to support long-term sustainable consensus and investment for effective arts education programs throughout the district.

Sources for Arts for All profile. Most of this information was informed by content and documents accessed through the Arts for All website (<http://www.lacountyartsforall.org/>; <http://www.lacountyartsforall.org/for-school-districts/school-arts-survey>). Additional content came from the Arts for L.A. website (<http://artsforla.wiremediahosting.com/content/advocacy-teams>; <http://www.artsforla.org/news/los-angeles-leaders-salute-laUSD-arts-core>; http://www.artsforla.org/sites/default/files/Arts%20at%20the%20Core%20Resolution_Final_0.pdf) and the study, “Revitalizing Arts Education Through Community-Wide Coordination” (<http://www.rand.org/pubs/monographs/MG702.html>).

Dallas: Big Thought

<http://www.bigthought.org/>

History, purpose, mission

The mission of Big Thought is to make imagination a part of everyday learning. Big Thought is the result of a progression of community-wide collaborations and partnerships that began in 1987 with the establishment of Young Audiences of North Texas to bring artists into classrooms. In 1995, the City of Dallas Office of Cultural Affairs joined forces with Young Audiences and other providers to conduct a study to understand the level of access to arts experiences in schools. Results revealed inequitable geographic provision of arts education.

These findings sparked the founding of ArtsPartners in 1997, a public-private partnership of the Office of Cultural Affairs and the Dallas Independent School District (ISD), each of which invested \$50,000 to establish an organization to act as an intermediary and fiscal agent between arts providers and the district. ArtsPartners' charge is to facilitate opportunities for arts-integrated learning for all elementary students in the district. By 2000, ArtsPartners was working in all 157 ISD elementary schools. In 2004, ArtsPartners changed its name to Big Thought to reflect an expanded focus that includes arts education opportunities in afterschool programs and other community settings, as well. In 2006, Big Thought gave this expanded effort a name when it launched Thriving Minds, a partnership comprised of schools and more than 100 community organizations. Today, Big Thought is an umbrella organization that encompasses Thriving Minds and ArtsPartners as well as a range of other activities and partnerships.

Theory of change and main activities

Big Thought operates under the assumption that opportunities to be creative improve and strengthen the lives of children, families, and communities, and that it takes partnerships across neighborhoods, schools, libraries, and other collective spaces to generate these opportunities. In this spirit, Big Thought mobilizes and leverages resources and partnerships to build creative opportunities throughout the community, with a view toward building a strong future workforce.

Big Thought uses several strategies to achieve this vision. Its principal strategy is to build creative learning systems, which is most visible through the efforts of Thriving Minds, a collaboration of the City of Dallas Office of Cultural Affairs, the Dallas Independent School District (ISD), and more than 100 arts, cultural, and community organizations. Thriving Minds reaches about 300,000 individuals by bringing fine arts instruction and arts-integrated educational programming to all ISD students in grades Kindergarten through eight, both during and outside of the school day, as well as professional development to educators and artists providing arts experiences to area students. Big Thought now operates as the in-school component of Thriving Minds, to provide teacher training and to coordinate, manage, and facilitate the district's in-school arts-education programming.



Other strategies include program evaluation research and assessment; consulting with community leaders and researchers across the country to share Big Thought's models and best practices; and recruiting creative individuals to provide their expertise to in-school and afterschool programs. The following briefly describes how Big Thought's overall strategies are operationalized:

- **Professional development, infrastructure support.** Thriving Minds provides professional development to educators, artists, and cultural organizations both for in-school and out-of-school settings. Trainings, conferences, model curricula, and sample lesson plans focus on how the arts can support student achievement and how to tailor programming that aligns with standards and intended district outcomes. For afterschool/out-of-school providers such as community centers, Thriving Minds focuses on capacity and skill building. For instance, it created a 40-hour course for out-of-school creative learning instructors based on Dallas ISD curricula that includes training modules for novice, experienced, and master instructors. More recently, in the summer of 2012, Big Thought launched its inaugural Teaching Artist Fellows Program, a 10-month intensive professional development fellowship that provides specialized training to teaching artists who then apply these skills in after-school-program placements. Finally, Big Thought partnered with the Wallace Foundation and a local evaluation consultant to develop a website that creates a network and centralizes resources for educators, artists, administrators, and researchers to advance effective arts education practices, called "Creating Quality: Tools for Improving Arts Education" (<http://www.creatingquality.org/Home>).
- **Funding opportunities.** Big Thought provides funding to ISD schools to purchase direct services for in-school programs, including stand-alone courses or arts-integrated curricula.
- **Quality improvement.** Drawing on insight from teachers, artists, local and national researchers, and others, Big Thought and Thriving Minds developed general quality standards by which to assess in-school and out-of-school programs. The standards, called Six Dimensions of Quality Teaching and Learning, are aligned with the ISD principles of learning. In addition, providers of in-school arts education offerings must be qualified through an application that demonstrates alignment of their offerings with state standards. Big Thought quality review panels convene national education experts and local cultural agencies, teaching artists, teachers, administrators, and researchers to observe existing programming both in and out of the school setting, identify programs lacking in quality, and highlight examples of excellence and best practices for engaging students through the arts.
- **Research and evaluation.** Big Thought conducts several types of short-term and longitudinal studies to track program efficiency and impact. It centers its measurement practices on four factors of success: creative capital, supply, demand, and quality.

Methodologies used to assess these conditions include surveys, focus groups, interviews, and student outcome data analysis (e.g. test scores, attendance). For example, Thriving Minds classroom and afterschool programs receive baseline and periodic subsequent evaluations by observers using Big Thought's Six Dimensions of Quality model (discussed above). Big Thought and the Dallas ISD also participate in a longitudinal study sponsored by the Wallace Foundation and RAND on summer school best practices and national implications for summer learning loss.

Big Thought and Thriving Minds have used findings from three years of data gathering to identify program benefits and implement improvements. Examples of findings that have informed program planning include increased academic achievement and attendance among participants of in-school and afterschool programs; gaps between supply and demand for creative learning offerings that spurred a communications plan; and uneven geographic distribution of high-quality offerings that lead to neighborhood program expansions. Research on elementary school summer camp in 2010 showed that participants improved state testing results by 7% - 23% between 2010 and 2011.

- **Direct services.** Thriving Minds provides an in-school framework for schools and teachers to use teaching artists, field trips, and performances to complement and align with classroom instruction. In addition, Thriving Minds has developed a number of afterschool-focused services. Its afterschool partners (e.g. youth and family organizations, faith community, libraries, parks and recreation centers) offer free and low-cost programs to area students to receive formal training in arts disciplines. A program called Thriving Minds After-School offers free enrichment programs to K-8 students on 31 school campuses, reaching about 5,800 K-8 ISD students. Thriving Minds four-week summer camps located in schools, cultural centers, and neighborhood facilities provide hands-on arts activities alongside core coursework for elementary students.

In addition to Thriving Minds, Big Thought encompasses several other complementary afterschool programs, including a public library-based literacy program that integrates arts experiences; a partnership with Dallas County Juvenile Department that brings arts mentorship and training to at-risk youth; and Young Audiences, which brings teaching artists and arts programming to schools, libraries and other venues.

- **Advocacy and public awareness.** Big Thought engages in several forms of advocacy and communications strategies. It works to create state and local policy change, such as an ISD Board of Education policy that requires weekly arts instruction for all elementary students. Current efforts include promotion of state funding for out-of-school learning opportunities. In addition, Big Thought used a citywide inventory of arts offerings, which found a gap between supply and demand of arts offerings, to design a multi-year communications plan to reach families, policy makers, and the philanthropic community.

- **Directory of services.** ArtsPartners maintains a searchable website for Dallas teachers, administrators, and ArtsPartners representatives to help them identify programs for their classes. The website includes similar databases for community site managers to locate after-school programs and for community members looking for programs for their neighborhood. Its annual educators' guide also includes a listing of arts and cultural providers partnering with Big Thought and resources specifically for educators, principals, and school site coordinators.

Funding, governance, and management

Big Thought's 2010-11 governance structure includes a seven-member executive board with 12 at-large members and an 11-member panel of "thought leaders." Thriving Minds supports the work of the board by providing fiscal accountability and oversight of Big Thought program outcomes, subject to Big Thought's board approval. Its staff includes a six-member executive team. Big Thought's partnerships consist of more than 100 arts, recreation and civic institutions; community-based nonprofits; neighborhood centers; and foundations.

Big Thought and Thriving Minds differ in their funding structure. The majority of Big Thought's \$12.5 million budget in 2010-11 was comprised of contributions and grants (88%), with the remainder mostly comprised of program service fees. Major donors include the City of Dallas Office of Cultural Affairs, The Wallace Foundation, and several other corporations, and foundations. Thriving Minds, however, is a public-private partnership that leverages school district and City of Dallas funding with support from corporations, government foundations, and individuals.

Discussion/impressions

With its 25-year history, Big Thought is a successful pioneer among arts education models. It represents a strong example, to which more recent efforts have looked for guidance, of a model that involves robust partnerships, both in-school and out-of-school components, and availability of evaluation data focused on program quality. Despite a relatively slim portfolio of research findings on student outcomes, Big Thought has conducted several types of evaluations, some using external evaluators, that look at quality and impact on access. It distinguishes itself from other frameworks in that articulates how it uses the data it collects to influence many of its program decisions. In response to findings on its quality panels, qualitative surveys and interviews, and best practices research, this model strives to strengthen processes and infrastructure as a way to improve quality and access.

Big Thought's leadership is concentrated outside of the school district and yet is effective at fostering cooperation between educators within the school and external arts education providers. Its success rides on its numerous and wide-ranging partners, which would need replication in Milwaukee.

Sources for Big Thought profile: Most of this information was informed by content and documents accessed through the Big Thought website (<http://www.bigthought.org/>) Additional content came from the Creating Quality website (<http://www.creatingquality.org/Home.aspx>); Big Thought's Facebook page (accessed 4.29.13, <https://www.facebook.com/BigThoughtDallas>); its teaching artist fellowship announcement (<http://www.bigthought.org/Portals/BT/PDFs/BT%20Fellows%20Application.pdf>); the study, "Revitalizing Arts Education Through Community-Wide Coordination" (<http://www.rand.org/pubs/monographs/MG702.html>); and the Texas Partnership for Out of School Time website (<http://txpost.org/ost-day-texas-capitol-2013>).

Portland: The Right Brain Initiative

www.therightbraininitiative.org

History, purpose, mission

The Right Brain Initiative began in 2006 when Portland-area community leaders formed committees and secured funding to set up a Portland-based regional arts integration project. It is built on a community-wide commitment to “achieve a measurable impact on learning by integrating the community’s arts and cultural resources into the education of every K-8 student.” Launched in public school classrooms in September 2008, the initiative served 31 schools in 2011-12, reaching 10,376 students and involving 626 teachers and school staff and 54 teaching artists.

In 2010, the John F. Kennedy Center for the Performing Arts selected Portland as the third site in its Any Given Child initiative, the goal of which is to help communities develop long-range strategic plans to ensure access to quality arts education for all K-8 students. Like the frameworks at several other sites, the Any Given Child Model of strategic planning rests on assembling a community arts team composed of a broad cross-section of community leadership, gathering data on the status of local arts education, and devising long-range action plans based on survey findings. The Kennedy Center provides consulting services throughout this initial phase, facilitating community planning meetings and helping to evaluate and oversee the planning and implementation process. It also offers professional development programming and provides opportunities for members of all of its demonstration sites to meet to exchange ideas and resources.

Theory of change and main activities

The Right Brain Initiative sees arts education as key to both building 21st century higher-order creativity and innovation skills and generating systemic changes that close achievement gaps and benefit the lives of children. It takes an arts integration approach that complements traditional arts instruction, centering school-based teams of teaching artists, classroom teachers, and administrators and using Right Brain staff facilitators to coach them to weave the arts throughout the curriculum. With an overall vision of building creative and communication skills essential to 21st century success, the initiative’s goals include equity and excellence, collaboration and capacity-building, sustained arts learning opportunities, and expanded written and oral expression. The initiative then surrounds this artist-residency-focused team with the following support components:

- **Professional development and infrastructure support.** Professional development is a driving focus of the Right Brain Initiative. Three times a year, it provides a series of all-day professional development and leadership training sessions for school teams that use reflection on student art to inform effective integration of the arts across the core curriculum. It also stages a three-year, 42-hour professional development sequence of hands-on training sessions to teachers, staff, and administrators at all participating

schools to develop strategies for integrating creativity into classroom instruction. Finally, it offers a three-day summer seminar for school personnel as well.

- **Quality improvement.** Right Brain ensures the quality of the classroom experience by requiring teaching artists on its roster to undergo an extensive application process. In addition, putting evaluation data into practice, Right Brain research teams originally used classroom observation findings to identify four key process components that drive effective artist residencies. The initiative then designed professional development curricula for classroom teachers and teaching artists to instill these practices in future artist residencies. The initiative also is striving to develop strategies to sustain the arts-energized learning environment after the artist residency ends.
- **Research and evaluation.** The Right Brain initiative invests considerably in an array of evaluation approaches. Most notably, it adopted a six-part typology of skills explicitly built around and inspired by the Framework for 21st Century Learning. It orients all of its evaluation methodologies around measuring the initiative's progress in developing its "5 Cs:" creativity, critical thinking, collaboration, communication, and community-building.

To date, the initiative has used strategies for capturing short-term effects of residencies and has outlined a multi-year plan for examining longer-term impacts. Its intended outcomes focus on increased student experience with multiple art forms, improved instructional practice, and improved student engagement and communications skills. To measure outcomes, the initiative employs a variety of tools. First, it collects pre- and post-residency samples of student work from at least three students representing those who are thriving, those who are striving, and those who are struggling to succeed in school. Second, evaluators conduct one-on-one imagination interviews with students, in which the students discern for themselves how the residency helped them develop specific 21st century skills. Third, Right Brain conducts classroom observations using an evaluation tool that measures the real-time effects of a residency experience, using records of classroom activity at two-minute intervals, coded to indicate when participants demonstrated 21st century skills. Finally, Right Brain surveys teachers, principals, and superintendents to capture overall impacts on teaching and learning of the initiative itself and to identify how arts integration experiences are affected by scarce resources. It has plans to add analysis of school level data on the intensity of arts experiences and to link Right Brain outcomes to other indicators of success in school.

- **Direct services.** The artist residency is the backbone of the service model in that the program is built around an ongoing (as opposed to episodic) relationship between an artist and a non-arts classroom teacher. Future plans are to increase the intensity of these artist residencies with longer-term relationships and/or more frequent sessions.
- **Advocacy and public awareness.** Part of Right Brain's portfolio of tools to support arts integration is its Creative Advocacy Network, which advocated for the recently voter-

approved Arts Education and Access Fund. The fund is comprised of the revenues generated from a \$35 tax on each Portland resident who is 18 years old or older. Projected to raise \$12 million per year, the tax provides funding for certified arts and music teachers for every public elementary school in Portland's six school districts. A portion of the revenues could fund grants to nonprofits to make arts and cultural offerings more widely available.

- **Directory of services.** Right Brain maintains a roster of its teaching artists on its website, updating it each year as artists are added through the annual application process.

Funding, governance, and management

This model's host organization and managing partner is the four-county nonprofit Regional Arts and Culture Council (RACC). Governed by a 23-member board, RACC provides fiscal and legal oversight of operating partners such as Young Audiences, which plays a key role in implementing the artist residencies, as well as field professionals acting as partners for evaluation and professional development. RACC also oversees a 17-member governing committee, a 5-member operating committee, a resource council, an advocacy committee, the Any Given Child Community Arts Team, a parent advisory committee, and a development committee. Entities represented in this governance structure include the mayor and representatives from the mayor's office, other municipalities, local corporations, higher education, Portland Public Schools and other school districts, arts nonprofits and councils, the county commissioner, and local grantmakers.

Funding for the Right Brain Initiative totaled \$701,793 in 2011-12 and is split about evenly between private and public sources. Most of the revenues, about a third, come from private foundations and another 15% come from corporate grants. Municipal sources comprise a fifth of the funding, while state and county sources provide about a tenth of total revenues. School districts pay a fee of \$15 per child to cover artists' services.

Discussion/impressions

Despite its narrow focus on in-school interventions, Portland's Right Brain Initiative could serve as an instructive model for similar efforts in Milwaukee if arts-integration emerges as a desired goal. Portland's approach mirrors efforts in other cities, such as Cleveland and Minneapolis, but appears to be further along in its evaluation methods. In fact, its sophisticated evaluation work represents one of the distinguishing strengths of the Right Brain Initiative, and replication of its models would not necessarily depend on the geographic or political context. In particular, Right Brain has developed innovations to overcome challenges to identifying impacts on students of arts experiences. Specifically, the imagination interviews methodology follows a systematic but artistic process for eliciting the perspective of students themselves as a way to inform understanding of the quality of a given arts experience. Similarly, its classroom observation tool provides granular insights about specific practices and conditions that lead to the intended learning outcomes. Finally, its partnership with the Kennedy Center's Any Given Child approach to strategic planning could serve as a replicable process model for Milwaukee.



Sources for The Right Brain Initiative profile: Most of this information was informed by content and documents accessed through The Right Brain Initiative website (www.therightbraininitiative.org). Additional content came from the Any Given Child booklet (http://www.kennedy-center.org/education/anygivenchild/AGC_Booklet_FINAL.pdf), the Framework for 21st Century Learning (<http://www.p21.org/overview/skills-framework>), and an online article from *The Oregonian* (http://www.oregonlive.com/portland/index.ssf/2010/11/right_brain_initiative_returns.html).

Colorado: Think 360 Arts Complete Education

<http://www.think360arts.org/>

History, purpose, mission

Think 360 Arts is a leading provider of school-based arts education programs and services in Colorado that works to ensure all Colorado K-12 students experience the arts as part of their education. It was formed as a nonprofit in January 2007 after a merger between the Colorado Alliance for Arts Education and Young Audiences of Colorado. Its arts-integration goals are to foster creativity and social and academic benefits for students, help teachers develop imaginative approaches to teaching, and facilitate school commitment to the arts as an essential part of the learning environment. In 2012, Think 360 Arts served more than 38,000 students in 53 schools throughout 20 counties and provided professional development to 58 educators.

Theory of change and main activities

Think 360 Arts approaches its work with the belief that the arts are intrinsic to a complete education and are needed to develop essential 21st century creativity and innovation skills. By enriching core subject studies with the arts, the goal is to allow students to experience personal and academic transformation. This model operates through the following programmatic vehicles:

- **Professional development, infrastructure support, funding opportunities.** Think 360 Arts acts as a liaison between schools and artists and supports the work of teachers, administrators, and artists with custom-designed, standards-based professional development opportunities – all focused on integrating arts-based practices into classroom instruction and curricula. For classroom and art teachers, it offers an in-depth summer course called Aesthetic Education Institute of Colorado (AEIC) as well as a shorter version (1 1/2 day) called Practices in Arts Integration. For school administrators such as principals and arts coordinators, it offers an AEIC course on how to use research-based practices to create educational environments that foster creativity, innovation, student engagement, and 21st century skills. For teaching artists on its roster, Think 360 Arts provides ongoing training and professional development (2-3 trainings per year) to give them the teaching skills they need to work with youth and meet standards. Think 360 Arts partners with Arts & Venues Denver to offer scholarships to some Denver Public Schools teachers and administrators to participate in these workshops.
- **Quality improvement.** The primary way Think 360 Arts works to ensure quality lies in the process it uses to select artists for its roster. The selection process includes a written application, resume, and two letters of reference. Selection criteria include both artistic excellence (judged by portfolio review or live audition with an independent panel of peers specific to the discipline) and educational appropriateness (judged by an interview about teaching experience, teaching style, and arts integration philosophy in the K-12 setting).

- **Research and evaluation.** Think 360 Arts appears to be relatively limited in efforts to evaluate effectiveness. It evaluates quality and impact at the conclusion of educational performances, workshops, and artist residencies by asking that schools and artists complete online surveys to assess both their own performance and that of the other party. Think 360 Arts also acts as a clearinghouse of best practices and research in arts integration.
- **Direct services.** Think 360 Arts provides three types of direct services to classrooms both during and after school: artist residencies, individual workshops, and educational performances. Venues include preschools; elementary, middle, and high schools; libraries; recreation centers; and youth diversion programs. Artists residencies (full- or part-time) bring teaching artists into the school to work with students, arts specialists, classroom teachers, and staff to design arts experiences that meet standards and educational goals. The program finds particular value in linking resident artists with school arts specialists (in contrast to the focus on classroom teachers that characterizes several other frameworks). Resident artists also produce their own work in a studio within the school to provide a window into their creative process. Individual workshops involve roster artists working with the school to design customized 50- to 60-minute single or double workshops that tie into the curriculum. Finally, educational performances consist of 45- to 60-minute age- and curriculum-appropriate programs that take place in schools, libraries, and recreation centers.
- **Advocacy and public awareness.** Think 360 Arts has worked in the past with other Colorado arts advocacy organizations to maintain an advocacy presence throughout the state. However, its website does not include reference to current advocacy efforts.
- **Directory of services.** Think 360 compiles an Arts Roster that lists artists by program type (educational performances, workshops, and artist residencies), and art form (creative writing, cultural arts, dance, music, storytelling, theater, visual arts). The roster is available as an interactive web-based database and in a printable format. Artist profiles include biographies, program description, pricing, and availability details. As of May 2013, the roster was full and was not accepting new artist applications.

Funding, governance, and management

Think 360 Arts had an annual budget in 2011 of about \$400,000, and its 2012 income sources break down as follows: 32% government grants, 26% earned income (e.g. school fees), 24% individual contributions, 14% foundation grants, and 4% special events and corporate grants. Artists set their own rates for educational performances and workshops, and artist residencies use a per-workshop fee schedule. Major funders include Young Audiences, the Kennedy Center Alliance for Arts Education Network, Colorado Creative Industries, and a number of foundations. In addition, the initiative receives support from the Scientific and Cultural Facilities

District, which distributes funds from a 1 /10 of 1% sales and use tax to cultural facilities in the seven-county Denver area.

Think 360 Arts employs a five-member managing staff and is governed by a 10-member Board of Directors from the banking, housing authority, public schools, arts organization, and business association sectors. Its primary partners include Colorado Creative Industries (formerly Colorado Council on the Arts) and the University of Northern Colorado's Center for Integrated Arts Education (for assistance with research and professional development).

Discussion/impressions

Several aspects of Think 360 Arts might interest arts education proponents in Milwaukee. Its focus on quality, as evidenced by its rigorous teaching artist selection process and criteria, provides a strong foundation on which to build other program components. The highly-qualified cadre of teaching artists is key to linking extensive professional development offerings with the delivery of high-quality arts experiences in the classroom. Colorado's model also builds on a regional arts and culture infrastructure (allowing it to reach a relatively large number of schools spread out over 20 counties), which could be replicable in Milwaukee. This model's funding structure includes several intriguing elements, including a relatively large percentage of its revenue coming from fees paid by schools. Its access to funding from the Scientific and Cultural Facilities District also might merit closer examination as Greater Milwaukee's policymakers consider potential new funding sources for our region's arts and cultural organization. On the other hand, its narrow focus on in-school arts integration is not well aligned with Milwaukee's broad-based out-of-school arts provider network. Moreover, Young Audiences, one of the original entities that formed Think 360 Arts, supplies the vast majority of teaching artists and plays a crucial role in the program's operation. Because the Young Audiences network does not currently extend to Wisconsin, local leaders might wish to consider whether a comparable entity could play a similar role in Milwaukee or whether a new structure would need to be created.

Sources for Think 360 Arts profile: This information was informed by content and documents accessed through the Think 360 Arts website (<http://www.think360arts.org>). Additional content came from the Young Audiences network map (<http://www.youngaudiences.org/YA-network-map>) and the Kennedy Center Alliance for Arts Education state profile report (<http://www.kennedy-center.org/education/kcaen/statealliance/KCAAEN2010-2011StateProfiles.pdf>).

Boston: Arts Expansion Initiative

<http://www.bostonpublicschools.org/initiative/arts-expansion>

History, purpose, mission

Boston's Arts Expansion Initiative aims to ensure high-quality arts education for all Boston Public Schools (BPS) students. It grew out of a planning process convened in 2008 by a consortium of local funders called EdVestors, the BPS superintendent, and the mayor's office to develop a district-wide arts expansion plan. Having determined that the arts education landscape in Boston reflected wide variation in frequency, depth, and quality of arts programming throughout the district, the collaboration conducted a survey to create the first comprehensive inventory of arts instruction in BPS. Out of this study grew a multi-year framework of strategies to increase access, quality, and equitable distribution of arts education for BPS students.

Theory of change and main activities

Led by the Superintendent of BPS and local funders including EdVestors, the initiative launched in 2009 and encompassed two main components: 1) creation of the BPS Arts Expansion Fund to support expansion of arts education in schools; and 2) a broad-based BPS Arts Expansion Planning Process, funded by the Wallace Foundation and involving over 100 stakeholders, to develop a long-range plan for sustainable district-wide arts education focused on building capacity and infrastructure. The initiative has three goals: expand weekly direct arts instruction all pre-K through eighth grade students and identify strategies to meet the needs of high school students; build district and school capacity to support systemic expansion of arts education; and strengthen the coordination between the schools and external arts and cultural education providers. Between 2009 and 2012, the number of BPS students with access to the arts increased by 14,000, reaching more than 80% of Pre-K-8 students with weekly arts instruction.

The Arts Expansion Initiative focuses on capacity-building using the following tools:

- **Professional development.** The district provides training to classroom teachers to help them integrate the arts into core studies, but professional development efforts and plans for this initiative appear to concentrate on arts instructors and teaching artists. The district sets up quarterly professional development conferences of arts specialists, teaching artists, and arts education experts from local cultural and higher education institutions. A 2011 progress report indicates the initiative plans to deepen this arts-specialist focus in professional development by offering seminars, for-credit courses, professional learning communities, and monthly meetings involving arts educators inside and external to BPS schools.
- **Infrastructure support.** The initiative plans to take a number of steps to build infrastructure to support arts expansion district-wide, beginning with a goal of providing two arts specialists (in two different disciplines) in each school. In addition, it appointed



a new Executive Director for the Arts in June 2011, it has plans to create a new district-level Partnership Coordinator who will be charged with linking schools and arts service providers to meet the needs of educators, and it has piloted stipend-supported arts liaisons in each school whose roles are to link to the BPS Arts Office. The BPS Arts Office itself will play a more central support role for schools in providing planning, coaching, and teacher assessment services to schools. In addition, EdVestors, BPS, and the City of Boston will be examining capital planning and improvement needs (such as instruments and performance space) related to the arts in specific schools.

- **Funding opportunities.** The BPS Arts Expansion Fund combines public and private investments to make grants that support expansion of arts instruction in schools, including funding for professional development focused on arts integration. The Fund provides one-year arts expansion grants of between \$10,000 and \$25,000 to schools and their partner arts providers.
- **Quality improvement.** This model concentrates on professional development as a pathway to quality. During the spring of 2012, it piloted its Quality Review Study Group program, a peer-driven model of quality improvement that employs peer classroom observations and educator study groups among teaching artists and arts instructors. The program builds on the experiences of the 20 participants during the pilot period with an expansion of the program in the 2012-2013 school year.
- **Research and evaluation.** The initiative inventories student access to and equitable distribution of arts education using a yearly school-based survey, a biannual partner survey, and a demand survey of students and parents. It also analyzes other information sources, such as BPS student level data and school-level data on the number and distribution of arts FTEs, and overall yearly budget investments. It publishes progress reports and planning documents and compiles case studies and research summaries.
- **Direct services.** The overall objective of all infrastructure-building activities is to provide arts education in schools through arts specialists and arts-integrated classroom instruction.
- **Advocacy and public awareness.** Communications, outreach, and family and student engagement efforts come in various forms including presentations by BPS staff, forums and discussion groups with school leaders, attendance at parent events, focus groups with teens, performances, and nonprofit and other stakeholder meetings. Planning documents point to future communications plans aimed at five key constituencies: BPS educators and staff, partners, students and families, policy makers, and donors/grantmakers using print, traditional and online media, as well as direct outreach.



- **Directory of services.** As a way to facilitate access to the arts for as many students as possible, BPS maintains an Arts Partnership Database that lists providers of arts education and professional development opportunities of all kinds. It does not appear, however, that inclusion in the directory requires any review of qualifications or program quality. The initiative plans to integrate its arts partners database into an existing afterschool database.

Funding, governance, and management

EdVestors serves as the lead facilitator of the initiative, working closely with the BPS Superintendent, city leaders, funders, and district personnel. EdVestors' core functions include grantmaking, data measurement, and research. Key Arts Expansion Initiative staff members are housed at EdVestors, which is the primary grant manager for the initiative. The partnership raised about \$2.4 million for the planning and initial implementation stages and projects an additional \$3 million raised by June 2015. BPS is the second major partner in the effort, focusing its efforts on curriculum, instruction, and professional development. Supporting partners include the Mayor of Boston, the Boston School Committee, an arts advisory board comprised of 25 civic leaders, and an arts working committee made up of foundation program officers and BPS staff.

Discussion/impressions

The Boston Arts Expansion Initiative's funding model could be of particular interest to Milwaukee, as well as the unusually strong link between the school district and private investors. Although the initiative works exclusively in schools, EdVestors is an external consortium of donors that plays an active strategic planning and management role, making it possible for local funders to pool their resources, allowing philanthropists to concentrate on grantmaking within BPS Schools. The second point of interest is this model's explicit focus on arts professionals as a key to building quality. This approach differs from many other frameworks, which concentrate on building the classroom teacher's creative teaching methods. In addition, more than other models in this study, Boston emphasizes shoring up infrastructure in the form of increased administrative staffing.

Finally, this framework's extensive planning process is notable in that it commanded a wide enough consensus to be embraced throughout BPS. Boston attempted an out-of-school arts expansion collaboration in the past, but, because of a lack of cohesive vision and leadership, abandoned it in favor of a district-centric model. Despite its narrow focus on the BPS school district and the absence of evaluation data, Boston's recent efforts could provide a useful example for Milwaukee in terms of building a similar framework and anticipating the challenges that could accompany the coordination of out-of-school partnerships.

Sources for Arts Expansion Initiative profile: Most of this information was informed by content and documents accessed through the Arts Expansion Initiative website (<http://www.bostonpublicschools.org/initiative/arts-expansion>). Additional content came from



the EdVestors website (<http://www.edvestors.org/>), the BPS Visual and Performing Arts website (<http://www.bostonpublicschools.org/initiative/arts-expansion>), the Creating Quality website (www.creatingquality.org/Home/BostonMA.aspx), and the study, “Revitalizing Arts Education Through Community-Wide Coordination” (<http://www.rand.org/pubs/monographs/MG702.html>).



Chicago: Chicago Arts Learning Initiative/Ingenuity Incorporated

<http://www.ingenuity-inc.org/>

History, purpose, mission

In 2009, Chicago Public Schools (CPS) conducted research and mapping that revealed an extremely uneven distribution of arts opportunities in the school district, showing rich offerings in some schools and no opportunities in others. In response, the Chicago Arts Learning Initiative (CALI) was formed as a collaboration between arts and cultural organizations, CPS, and area funders. CALI conducted a survey of the players in the arts education community to study the distribution of arts education opportunities and convened more than 200 stakeholders to turn the findings into action steps to close the gaps. In 2011, Ingenuity Incorporated was formed to implement a plan to ensure that all CPS students receive quality arts education at every grade level. The value the community placed on this issue was affirmed when arts education emerged as the city's leading cultural priority in the course of establishing its 2012 Chicago Cultural Plan. This led to the unveiling of the 2012-2015 CPS Arts Education Plan.

Theory of change and main activities

Based on research that links access to arts education with beneficial outcomes such as higher academic achievement, increased college enrollment, and enhanced civic engagement, the initiative strives to support the following components of arts education in every school: certified arts instructors teaching a standards-based sequential arts curriculum that includes all major disciplines; outside-classroom arts exposure with external arts and cultural institutions; afterschool opportunities; and community-supported advocacy, research, and best practices. Given the early stage of the initiative, most of its activities in pursuit of these objectives are in the planning phase. Some of these activities are described below:

- **Infrastructure support.** CALI has developed the Chicago Guide for Teaching and Learning in the Arts to help schools, teachers, and principals connect Chicago's many arts and cultural institutions with its classrooms. The guide is intended to help classroom teachers and teaching artists map the integration of core subjects with arts curricula.
- **Research and evaluation.** The initiative sees its role as an ongoing source of information about the value and availability of arts education for CPS students. It plans to release its first annual Chicago ArtLook Report to establish a baseline census of the nature of arts instruction that is available to CPS students. The first report will document the presence of arts teachers in CPS schools, the extent to which schools and arts providers collaborate to bring the arts to students, the types of art forms to which students are exposed, and the frequency of such experiences. Subsequent annual editions of the report are intended to hone data collection practices, demonstrate the impact of arts education, and create expanded opportunities.



- **Advocacy and public awareness.** Ingenuity Incorporated will play a role in advocating for arts in education. It partnered with a collaboration of funders and civic agencies to establish Illinois Creates, a state advocacy agenda run by a state-level advocacy organization.
- **Directory of services.** The initiative worked with the CPS Department of Arts Education to create its ArtLook Map, which lists a variety of dimensions of arts education including: the location of schools that employ certified arts instructors, the location of community arts partnerships at each school, and the type of arts instruction offered by neighborhood, area, or zip code. The ArtLook Map's main source of information is the Arts & Education Exchange website (administered by Arts Alliance Illinois) that connects community arts providers with CPS schools.

Funding, governance, and management

Governed by a five-member board and employing five staff members, CALI is the initiative's primary convener, joined by four co-chairs including the CPS Office of Arts Education. It also oversees the work of community advisory panels, consultancies, and other collaborations. The effort's main sources of funding are from nine corporations and foundations.

Discussion/impressions

Because Ingenuity Incorporated is in the formative stages, its experience provides little insight as to what works in a community-wide arts education framework. Its efforts so far largely have centered on advocacy and creating the ArtLook Map. However, when its first baseline study of the state of arts education in Chicago is released, it could generate fruitful discussion about how to design a similar study of the current landscape in Milwaukee.

Sources for Ingenuity Incorporated profile: Most of this information was informed by content and documents accessed through the Ingenuity Incorporated website (<http://www.ingenuity-inc.org/>). Additional information came from the Arts and Education Exchange website (<http://artseducationexchange.org/>).



New York: Center for Arts Education and New York City Arts in Education Roundtable

<http://www.nycaieroundtable.org/index.php>

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

History, purpose, mission

In New York City, two organizations play complementary roles in advancing arts education, the Center for Arts Education (the Center) and the New York City Arts in Education Roundtable (the Roundtable). Established in 1992, the Roundtable is a nonprofit membership organization with over 150 individual and organizational members that focuses on professional development, advocacy, and strategies for communications and partnership-building to support arts education. The Center for Arts Education was established in 1996 with a large gift from the Annenberg Foundation to foster partnerships between K-12 schools and community organizations and to invest resources in the creation of school-wide arts programs. The Center also provides professional development for school leaders, teachers, and artists, and engages in advocacy to foster change in fiscal and education policy. It also is the only organization in New York that brings direct service programs to schools.

Theory of change and main activities

Both organizations work to ensure a well-rounded education that includes the arts for all New York City (NYC) public school students. Each entity pursues this goal in a number of ways.

- **Professional development and infrastructure support.** The Center builds school instructional capacity by offering standards-based training in bringing arts programming into the classroom. It targets principals, classroom teachers, arts instructors, teaching artists, school counselors, and administrators of arts organizations. The Center also provides individualized coaching sessions to help schools develop the capacity to secure financial resources for their programs and to conduct evaluations of their impact. Finally, the Center's long-standing partnership with the Annenberg School of Public Policy allows it to identify high-poverty NYC schools to receive grants for arts-related programs, supplies, or equipment. The Roundtable has hosted an annual two-day professional development conference and a university professor-led seminar series with topics addressing both administrative functions and instruction. It also hosts national speakers and job fairs for teaching artists.
- **Quality improvement.** The Center maintains a network of teaching artists whose work has been reviewed and deemed consistent with high-quality arts education practices.
- **Research and evaluation.** The Center conducts ongoing research and publishes briefs and reports using collected data on arts education funding in school districts throughout New York State. The Center also had an outside evaluator assess its work through 2003. With support from the United States Department of Education Arts in Education Model



Development and Dissemination Grant Program (AEMDD), the Center also is working to assist nine NYC middle schools with little or no access to the arts to develop sustainable education in and through the arts. The Center has engaged a team of external evaluators to track both qualitative and quantitative data throughout the four years of the program in order to measure the impact of comprehensive arts education on student achievement. The initial study was scheduled to conclude in 2012, but the results have not yet been published. The Center plans to disseminate its findings to the public once they become available.

- **Direct services.** The Center offers programming to students and parents, including parent and child engagement programs (Parents as Arts Partners); an after-school program that involves students in cultural experiences; a career-readiness program that provides students with arts-related job skills training and internship placements; and a wide variety of customized artist residencies in music, theatre, dance, visual arts, and digital media. Each unit of study aligns with Common Core and New York State Standards and is tailored to address the school's interests and goals. Sessions often include field trips and school performances by professional artists.
- **Advocacy and public awareness.** The Center supplies tools and information for educators, parents, elected officials, and others to advocate for equitable education that includes the arts. It also engages in public awareness efforts to communicate the value of arts learning for every child and to generate support for dedicated arts curricula in all schools.

Funding, governance, and management

Neither of the organizations' websites provides specific information related to funding or governance. The Center employs a 14-member staff and is governed by a 20-plus member board including the New York City mayor as an ex-officio member. While we were unable to identify financial and funder information from the website, the Center's Guidestar profile indicates that its 2009-2010 total revenue was \$1.7 million, with expenses in that year totaling \$3.2 million. The Roundtable appears to generate much of its revenue from membership fees. It has a managing director on staff, and its board has two co-chairs. Roundtable members are invited to serve on function-specific committees focused on advocacy, communications, conference, development, finance, membership and nominating, program, and teaching artist affairs.

Discussion/impressions

Should the Milwaukee community decide that professional development or advocacy are of interest as key components of a local arts education framework, contacting these two well-established organizations directly to discuss their work in greater depth would be advisable. Because the evaluation research that appears on the organizations' websites is outdated and



the programming does not appear particularly comprehensive in its coverage of schools and students, New York likely would not serve as a useful model for further study.

Sources for Center for Arts Education and NYC Arts in Education Roundtable profiles: Most of this information was informed by content and documents accessed through their websites (<http://www.nycaieroundtable.org/index.php>; <http://www.cae-nyc.org/>). Additional content came from the Center's news releases (http://www.cae-nyc.org/content/center_arts_education_receives_us_department_education_arts_grant_enrich_six_nyc_middle_scho) and Guidestar profile (<http://www.guidestar.org/organizations/13-3938080/center-arts-education.aspx>).



Minneapolis: Arts for Academic Achievement

<http://aaa.mpls.k12.mn.us/>

History, purpose, mission

Minneapolis Public Schools established Arts for Academic Achievement (AAA) in 1997 to improve student achievement and teacher practice by integrating the arts into core academic studies. Its approach complements existing arts instruction and seeks to provide all of its K-12 students with opportunities to experience the arts as part of their education in a given school year. In 2011-12, AAA reached more than 19,000 students in 46 out of 61 schools (down from 56 in the 2008-09 school year).

Theory of change and main activities

The theory of action underlying AAA is the belief that when teachers and artists work collaboratively to integrate the arts and non-arts disciplines, instruction becomes more effective, students become more invested in their learning, and student achievement increases. Schools form teams that consist of teachers, an artist, a coach, and a coordinator to design and carry out arts-infused lesson plans that aim to help students apply knowledge in new ways.

The following are activities that effectuate these overriding goals:

- **Professional development.** The team model of arts-based learning allows teacher/artist teams to receive ongoing coaching from the AAA peer coach and engage in reflective peer review and discussion of their practices—effectively embedding professional development in the teaching process itself.
- **Funding opportunities.** AAA makes funding available for schools to bring in teaching artists, for planning time, and for various grant-funded programs.
- **Quality improvement.** Program planners studied the initial years of the program's implementation and identified six teaching strategies shown to increase academic achievement. These include the use of drama to promote literacy, observational drawing, a theater-based learning mode called tableau, and visual arts to develop thinking and communication skills.
- **Research and evaluation.** The peer review practices of the team teaching model include ongoing assessment both of educator and student work. To conduct formal evaluations, AAA works primarily with the University of Minnesota's Center for Applied Research and Educational Improvement, which aims to conduct in-depth analysis of certain aspects of the program each year. AAA also relies on national research in arts to inform and support its practice. The website indicates that AAA is in the process of compiling both of these sources for dissemination.



- **Direct services.** Teaching teams deliver an arts-integration teaching model that creates, delivers, and evaluates lessons (called units of inquiry) based on district standards.
- **Advocacy and public awareness.** AAA encourages parents to communicate their support of arts integration to school and district officials and to their personal and professional networks.
- **Directory of services.** AAA maintains an arts provider directory and a learning library that catalogs units of inquiry developed by teaching teams that serve as a source of local best practices.

Funding, governance, and management

Staffed with four employees, AAA is a program of Minneapolis Public Schools that collaborates with arts organizations and artists to bring the arts to K-12 classrooms. It receives 84% of its funding from foundations and corporations and 11% from Minneapolis Public Schools. The remainder of AAA's funding comes from individuals and family funds.

Discussion/impressions

Minneapolis Public Schools' Arts for Academic Achievement holds a relatively long track record of approaching arts integration with its team-based model that incorporates professional development into the teaching process. However, we were unable to locate evaluations of the impact of its many years of work. The website contains several outdated references, making it unclear how accurate its information related to current activities might be. A 2011-12 Report to the Community states that a strategic planning process is underway and that plans will be shared with the community in 2013. Deeper investigation and conversations with key AAA leaders would be required to determine whether AAA's narrow focus on in-school intervention would be worthy of consideration for Milwaukee.

Sources for Arts for Academic Achievement profile: Most of this information was informed by content and documents accessed through the Arts for Academic Achievement website (<http://aaa.mpls.k12.mn.us/>).



Cleveland: Art is Education

<http://www.artiseducationcleveland.org/>

History, purpose, mission

Founded in 2004, Art is Education is a partnership of Young Audiences of Northeast Ohio and the Cleveland Metropolitan School District (CMSD), dedicated to equitable access to a quality education that includes the arts for all students. It encompasses more than 30 arts, cultural, philanthropic, and education institutions. It is the product of a Cleveland-wide planning process, supported by the Ford Foundation, to develop a model to improve public education through arts integration. As of May 2013, its website lists nine participating schools.

Theory of change and main activities

The guiding principal of Art is Education is that through the arts, students develop the creative, cognitive, and social skills they need to contribute to and be successful in a 21st century global economy, and that all children deserve such a well-rounded education. To fulfill this promise, Art is Education takes a whole-school approach to providing standards-based arts experiences integrated across the curriculum. Program activities include the following:

- **Professional development.** Art is Education provides customized workshops related to educational methods for teachers, school administrators, and teaching artists, including best practice exchange sessions among networks of organizations and a summer institute for educators and teaching artists.
- **Quality improvement.** One of the stated goals is to support schools in developing standards-based arts-infused curriculum for all students and to disseminate successful practices throughout CMSD.
- **Research and evaluation.** Schools and arts organizations submit end-of-program reports on activities and progress toward program goals. They also complete classroom and assembly observation reports.
- **Direct services.** Art is Education is built around in-school artist residencies tailored to the needs of individual classrooms. The residencies include planning time and professional development for resident artists and classroom teachers to collaborate in creating an arts-integrated unit of study aligned with standards and the core curriculum. Residencies can include classroom visits from arts organizations or a Young Audiences teaching artist, field trips, assemblies/performances, or specialized teacher training.
- **Advocacy and public awareness.** The model builds public support of arts education by sponsoring public awareness events such as Art is Education Week and a Parents as Arts Partners program, which engages families in hands-on arts experiences and provides support to parents to be advocates for the arts in education.



- **Directory of services.** The 2012-13 program brochure lists organizations that participate as Art is Education partners. The guide lists organizational biographies and activities and indicates the grades they serve and the subjects with which their programs integrate (e.g. science, social studies, English language learning).

Funding, governance, and management

Art is Education is staffed by a three-member staff at Young Audiences and at least one member of the CMSD Department of Arts Education. The program manages an 11-member programming committee and a nine-member professional development committee made up of teachers, principals, and representatives from the district, arts institutions, and higher education institutions. As of November 2012, current funders include the Cleveland Foundation, Cuyahoga Arts and Culture, the Ohio Arts Council, the George Gund Foundation, and five other private foundations.

Discussion/impressions

Cleveland's Art is Education appears to present a good model for partnership involving a large urban school district and a large arts organization that can influence the wider arts community to become active educational partners. However, its narrow scope of in-school arts experiences involving only nine schools and a lack of available evaluation reporting make it less-than-ideal as an object of further inquiry for the purposes of making a case in Milwaukee.

Sources for Art is Education profile: This information was informed by content and documents accessed through the Art is Education website (<http://www.artiseducationcleveland.org/>).



Washington: ArtsEd Washington

<http://artsedwashington.org/>

History, purpose, mission

Founded in 1982, ArtsEd Washington is a nonprofit statewide initiative with a goal of ensuring access to the arts for all K-12 students every year of their education. It is the only state-level entity that directly serves schools, districts, and community organizations in Washington. It partners with policymakers, educators, schools, districts, arts organizations, and local businesses to raise awareness about the value of integrating arts into school curricula and to build school capacity to effectively deliver arts education to students.

Theory of change and main activities

With the underlying belief that equitable arts education requires teaching arts at school during school hours, ArtsEd engages in partnership-building, advocacy, professional development, and capacity-building at the local, state, and federal levels. With these activities, ArtsEd Washington specifically aims to foster policies that require comprehensive, standards-based, and sequential arts education in all state schools; adequate resources at all three levels to implement arts education policies; sustained school and district capacity to teach in and through the arts; active community participation in advocacy for the arts in schools; and better alignment of arts education organizations and networks for improved sharing of information and resources. Specific activities include the following:

- **Professional development.** Through conferences, workshops, and an intensive teaching artists lab, ArtsEd provides access to information and opportunities to build educator expertise in arts education.
- **Infrastructure support.** ArtsEd developed the Principals as Arts Leaders Program, a three-year training curriculum designed specifically to help build school capacity to support the work of educators. The program has been rolled out in more than 50 elementary schools. In six schools and two districts, ArtsEd implemented an online comprehensive and sequential arts curriculum called Arts Lessons in the Classroom that compiles standards-aligned arts lessons for every K-6 grade level. It also offers a grantwriting workshop for principals on securing school arts funding.
- **Research and evaluation.** One of ArtsEd's partners, the Arts Commission of Washington, leads the Arts Education Research Initiative that published a 2008-09 report on the state of K-12 arts education in Washington State. The report was informed by a survey of nearly 500 principals in Washington K-12 schools exploring topics such as curriculum, assessments, professional development, and community partnerships. In May 2009, ArtsEd published an evaluation report of its Principals as Arts Leaders Program, which identified the stages schools experience in implementing an arts education program. It also documented higher levels of student engagement, decreased behavioral problems



in participating schools, and increased community engagement in the schools' arts-related activities. ArtsEd published another report in October 2011 finding teacher-reported improvements in their own teaching methods, as well as improved student engagement and learning. In addition, ArtsEd participates in the work of state and national arts education researchers and makes the results of related studies and reports available on its website. For example, ArtsEd received a grant from the U.S. Department of Education to study any correlations between arts teaching capacity and principal engagement. (Note: this is mentioned on the website as a "key accomplishment" as of December 10, 2012, but links to documents or findings were not readily available.)

- **Advocacy and public awareness.** The website includes a list of direct advocacy-related accomplishments related to enacted state legislation, state board of education requirements, legislator and governor education, and development of resources for parents and other local advocates. ArtsEd also provides a variety of advocacy tools and resources such as toolkits with sample talking points, letters, action alerts, email outreach campaigns, resolutions, arts education research findings, and public forums for a wide range of stakeholders.

Funding, governance, and management

ArtsEd's three-member staff works with a 10-member board from arts organizations, schools, school districts, the private sector, and ex-officio members from the Washington State Arts Commission and Office of Superintendent of Public Instruction. It carries out its work primarily through partnerships with other major agencies and membership groups such as Washington State Arts Alliance, King County Cultural Services, Washington State PTA, Washington Education Association, Association of Washington School Principals, and The Kennedy Center for the Performing Arts. As of its 2011-2012 community report, slightly more than half (52%) of its funding came from foundations and corporations including the Greater Tacoma Community Foundation, the Washington State Arts Commission, King County Cultural Services, and other community funds and private foundations. Program revenue makes up another 21%, followed by 17% from government grants. The remaining sources of funding include individuals (5%), schools and organizations (3%), and sponsorships (2%).

Discussion/impressions

ArtsEd Washington is somewhat unique among state-level arts education organizations in that it does not focus exclusively on advocacy, but offers a rich array of professional development resources and infrastructure supports and has put effort into finding ways to evaluate the impact of these program components. To the extent that Milwaukee leaders believe that a local framework should emphasize advocacy and professional development on a regional scale (as opposed to only Milwaukee), ArtsEd Washington could generate useful insight.

Sources for ArtsEd Washington profile: Most of this information was informed by content and documents accessed through the ArtsEd Washington website (<http://artsedwashington.org/>),



including its 2011-2012 Community Impact Report (<http://artsedwashington.org/news/artsed-wa-news/artsed-was-2011-2012-community-report-is-available>). Additional content came from Arts Commission of Washington Arts Education Research Initiative website (<http://www.arts.wa.gov/education/aeri.shtml>).



IMPLEMENTING COMMUNITY-LED ARTS EDUCATION MODELS: Lessons Learned and Considerations for Milwaukee

When taken as a whole, this site-by-site framework suggests some overarching themes that could provide direction to discussions in Milwaukee about how and whether to make arts education a community-wide priority. The following is a list of themes that most consistently rise to the surface among this list of community profiles.

- **Three common guiding principles tend to drive project theory of change.** These principles are that the arts are a core subject of learning for all students; public schools should make arts education available to all students at every grade level; and arts instruction/integration is central to building essential 21st century creative skills. In fact, there appears to be both an explicit and implied focus on the arts as the missing link in developing higher-order thinking skills such as critical thinking/problem solving, communication, collaboration, and creativity. In the new post-No Child Left Behind educational policy environment, these skills increasingly are recognized as essential to college and career readiness.
- **Models are initiated with a community-owned goal of increasing access and a focus on quality follows later.** Some models focus on universal access for K-8 students only, while others also include high school students in their scope. Any collective effort to improve quality tends to come one to three years after the initial effort on access. As a result, most of the available research and evaluation heavily emphasizes access, with metrics for quality and impact on student outcomes still in development.

Many models were sparked from a previous local or state policy initiative or funding/budget environment that all but eliminated arts education infrastructure in public schools. The focus on access, therefore, can result from a community perception of a need to *restore* arts education to the public schooling landscape.

The focus on access can also be attributed to the fact that these arts education initiatives tend to grow out of an initial assessment or survey of the state of arts or arts education in their local community. Generally, the intent of these studies is to document how many students have access to arts education, the type and intensity of such opportunities, and the geographic and demographic distribution of the offerings. Most studies focused on in-school arts education. The overall findings invariably pointed to inequities and inconsistencies in arts education provision. Out of these studies came community-wide policy goals around which the models were built.

- **Most models begin with arts-integration efforts within the schools and during the school day.** To the extent that afterschool/out-of-school opportunities are available and successful, they usually grow up from a strong foothold in the school-based approach



and orient activities around the school curriculum. To our knowledge, none of the models we analyzed began with out-of-school programs, focused only in the out-of-school setting, or began with an even emphasis on both arenas. This could be because coordination of outside organizations with school activity is a staff- and resource-intensive endeavor and one that is not sufficient to provide equitable access to arts education for all public school students.

- **Long-term community-wide planning processes share some common features.** Most last for 12 to 18 months, involve between 100 and 200 stakeholders, and have national foundation support (often The Wallace Foundation). In addition, the comprehensive strategic planning processes tend to arise from a smaller-scale grassroots gathering of local leaders alarmed at the state of arts education, which spurs a baseline study that documents and quantifies the state of arts education. The studies are usually focused on the distribution of arts education opportunities and the gaps in the supply of arts education offerings. These early studies do not commonly focus on intensity or quality.
- **The partnership mosaic most often includes diverse stakeholders, including schools and school districts, arts and cultural institutions, and community organizations.** Arts education efforts are championed, communicated, and structured through partnerships that bring funding, connections, networks, information, or influence to support their work. The lead/host organization is often an arts organization such as Young Audiences, as opposed to a school district. High-level players often include the local arts commission, the district or state education superintendent, and the mayor. The most successful programs are able to secure a mix of both highly committed public and private funding sources. National funders and partners appear to enter the process both in the pilot stages to help the framework establish an initial track record of success, as well as later in the program's evolution to help scale up local efforts.
- **Many models seek to strengthen the coordination between schools and arts providers, by employing a full-time arts coordinator to act as a liaison between schools and the arts community.** The coordinator facilitates contracts and service arrangements, and often coaches teams of teachers and artists to create lesson plans.
- **Most models include professional development offerings for classroom teachers, arts instructors in the schools, and teaching artists from the community.** Many also include professional development as a form of capacity-building for principals and other administrators.
- **Advocacy efforts, where they exist, play out in several different spheres.** These spheres include educating parents about the value of arts education and giving them tools to voice their support at the school, district, and state levels; educating schools, districts, and teachers to build support for implementing arts education programs; and



advocating directly at the state and local legislative levels for specific arts-education related policy.

With these general trends in mind, and based on our review of this initial scan of community arts education models, we recommend focusing on **Boston, Colorado, Dallas, and Portland** as the models deserving of further investigation in the next phase of this research project.

- **Boston's** funding model is interesting and possibly replicable. Past attempts at creating an network, initial success at expanding in-school access, and current efforts to expand focus on quality and capacity-building could provide valuable insights into the framework-building process.
- **Colorado's** success at linking professional development offerings with high-quality delivery of arts experiences in the classroom warrants deeper examination. Colorado's model also builds on a regional arts and culture infrastructure, which could be replicable.
- **Dallas** represents the strongest example of a well-established model that involves robust partnerships, both in-school and components, and availability of evaluation data focused on program quality.
- **Portland's** in-school arts-integration model shares a similar purpose and funding structure with other arts-integration efforts such as Minneapolis and Cleveland, but appears to be furthest along in developing an evaluation plan.



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