Every Child is an Artist:

Arts education in Milwaukee
and insights from other cities

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 the Greater Milwaukee community with insight on Milwaukee's arts education landscape as well as an understanding of how other cities have established large-scale arts education systems and how their experiences might be relevant to Milwaukee. We hope community leaders, policymakers, educators, and parents will use the observations in this report to inform a community-wide dialogue about the state of arts education in Milwaukee.

Herzfeld Foundation

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Public Policy Forum
Impartial research. Informed debate

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Introduction

Supporters of the arts and arts education argue that – especially if experienced early in life and in a sustained way – exposure to the arts confers a range of benefits on children, educators, and society as a whole. Since the 1970s, however, arts education in schools across the United States (including in Milwaukee) has been on a steady decline. Among other factors, shrinking school district budgets – combined with intensified standardized assessment of non-arts subjects – have produced shorter school days, the slashing of school arts budgets, and fewer arts classes and licensed arts teachers. Consequently, arts learning opportunities have become unevenly distributed, thus providing limited or no access for many school-age children.

The decline of school-based arts education opportunities has sparked a movement in communities nationwide to unite public and private resources in an effort to build coordinated, large-scale systems that expand the delivery of high-quality arts education. The ultimate intent is to make such opportunities available to all children, regardless of their school, neighborhood, or family economics.

Early last year, the Herzfeld Foundation commissioned the Public Policy Forum to conduct exploratory research on how other communities have found success in this endeavor and what Milwaukee's current arts education landscape might indicate about our readiness to undertake such a task. In June 2013, the Forum released an initial assessment: *Community-led Arts Education Models in the U.S.: Potential Lessons for Milwaukee*. Available on the Public Policy Forum website, that report provides important context on the formation and programmatic focus of the models employed by 10 different cities across the U.S. In this follow-up report, we use a case study approach to delve deeper into the underlying mechanics and structural factors of four successful models: Boston's BPS Arts Expansion Initiative, Dallas' Big Thought, Denver's Think 360 Arts, and Portland's The Right Brain Initiative.

The report begins by viewing these four models in the aggregate, with primary emphasis on the common processes and key factors by which they engage the community, build momentum, and achieve large-scale reach and impact. Using insights gained from these four case studies, brief research on other cities' models, and a review of best practices literature, we distill our observations into a conceptual map, or logic model, that provides a snapshot of the general structure and approach underlying successful, sustainable community-wide arts education frameworks. Applying the map to the four cities then allows us to briefly discuss some of the distinctive factors of success in each.

We then provide an overview of the extensive array of arts education efforts already in place in Greater Milwaukee. To do so, we use the conceptual map of large-scale arts education systems to structure an analysis of the major contours of the current state of arts education by *highlighting representative examples* of Milwaukee's assets and strengths, as well as areas where there appear to be gaps or room for growth. This report's emphasis on systemic approaches, it should be noted, is only one type of lens through which to examine the status of arts education in Milwaukee. Smaller-scale approaches abound here and elsewhere, and they can carry advantages relative to centralized, large-scale approaches.

Overall, we seek to inform Milwaukee policymakers and stakeholders about ways in which they might look to established models to generate ideas about how to enhance the quality and availability of arts education in Milwaukee. It is hoped that this report – combined with our earlier research – will be used to guide a community-wide dialogue about the value of arts education and the appropriate role of civic leaders, school districts, schools, arts organizations, artists, funders, business leaders, parents, and other stakeholders in pursuing and implementing systemic improvement.

Methodology

The primary sources for the four case studies were phone interviews conducted with key figures involved with the models, guided by a standard interview protocol of open-ended questions. Additional sources include the model's website, related documentation, and related media accounts.

The common features and patterns across arts education models that we describe predominantly reflect the observations we gained from these primary sources. In addition, they are consistent with insights we gained from more limited research on models in several other cities and from consultation with national and local practitioners who are knowledgeable about a wider range of initiatives. Such initiatives – found in places like Chicago, Los Angeles, Seattle, and Austin – reflect variations in leadership (nonprofit, government, and shared governance), pedagogic focus (in-school arts instruction, integration into non-arts academic subjects), program maturity, target age group, etc.

The catalog of Milwaukee arts education organizations was compiled using a number of sources, including an existing online directory of arts education agencies and teaching artists, an organization database provided by the Herzfeld foundation, a list of grantees from the MPS Partnership for the Arts and Humanities, and others. Our findings on the structure, strengths, and challenges in Milwaukee also are informed by numerous meetings and conversations we have conducted over the past year with local arts and education practitioners, funders, researchers, and others involved in arts education.

Underlying features common to community arts education systems

Although each large-scale arts education system is shaped by the distinct cultural, political, and educational context of its local community, those systems share some commonalities when viewed in the aggregate. In this section, we describe some of the most prominent structural factors of success. Our intent is to strike a useful balance between city-specific detail and themes that can be generalized for a local Milwaukee conversation. Success factors are listed according to a general chronology of events observed in other communities. Because every model is a reflection of its own community, these findings do not outline a prescription, but rather a menu of lessons from which to learn should they be perceived as applicable in Milwaukee.

Success factor #1: Widespread community engagement

Coordinated efforts to offer equitable access to arts education often begin with a small group of charismatic, visionary, and action-oriented leaders who work well together and are committed to see the process through to its first set of definitive goals. Nevertheless, the driving force behind cities that have *sustained* successful collaborative arts education systems is a *shared community vision* that sees the arts as important in and of themselves and as instrumental in driving other aspects of children's development and higher civic priorities – such as high quality education, community health and safety, alleviating poverty, and building a vibrant future workforce. It is this larger perspective that often unites disparate community players with divergent interests and assets under one sustainable initiative that sees the arts as integral to the overall well being of every child.

A shared sense of ownership for the success of the effort must be cultivated at multiple levels. In the models we observed, each level tends to assume specific functions and includes **several types of partners.**

- *Top civic leadership*: Includes mayors, city councils, county leaders, district superintendents, and school board members. These players generally serve as champions in setting the community vision, leveraging resources, and serving in governance capacities.

- *Institutional leadership*: Includes school officials, arts organizations, community service providers, business leaders, academic researchers, and funders. These players are essential for building community support for the effort. They also help leverage resources and play a more active role in the planning and implementation processes.

- *Grassroots leadership and constituents*: Includes teachers (classroom and arts specialists), teaching artists, parents, students, individual donors, and other engaged citizens. Sometimes involved in planning phases, these are the partners with the subject matter expertise to implement and execute plans.

We found **three main avenues**, often used in combination, for generating community engagement among these constituencies.

1. *Formation of a task force or planning team, representative of the community*
   This can involve a broad blue ribbon-type task force or a smaller action-oriented planning team. Whatever its size or form, a strong planning team achieves a balance among a cadre of

organizations that might not otherwise talk to each other about arts education but whose coordinated efforts would build a foundation for ongoing support for the initiative's goals. It should include representation from schools and school districts, arts organizations, higher education institutions, the business community, philanthropy, and technology and research professionals.

2. *Series of public forums*
   Another effective means of building community support for an arts education delivery system is to hold a series of public forums or town hall meetings. Such gatherings serve to both raise awareness about arts education and elicit voices from specific constituencies. One way to execute these events is to facilitate discussions about what community members want for their children and their schools and what role the arts can play in such aspirations. Another option is to ask for reactions and feedback related to any local survey or audit findings on access to arts education that may have been conducted (a component we describe in greater detail below).

3. *Large kick-off or summit event*
   Many models engage the wider community by staging some form of a large public kick-off or summit event at some point during the course of their development. Some models (for example, the BPS Arts Expansion Initiative in Boston) engaged their small core group to do initial research and set a general direction before presenting the idea of building a large-scale arts education system in a public forum. Other models (such as The Right Brain Initiative in Portland) used a large gathering (100 attendees or more) to facilitate a formal process to set direction and establish a community-owned vision. Another possibility is to hold more than one large event with one event focused on facilitating a community vision and the second to present findings from a community inventory of arts education access to inform a planning process.

Success factor #2: Civic leader champions

Effective community-scale models benefit from the presence of key partners, often distinct from the leaders of eventual backbone organizations, who act as champions. Ideally, those champions will be in high-level leadership positions and will have the ability to call the community's attention to the need to improve access to arts education. Frequently, these leaders are mayors, city managers, school superintendents, county leaders, or other top officials. They are able to leverage their positions and influence to advocate for financial support and staff involvement from their own organizations.

The participation and visible commitment of high-ranking civic leaders also can be instrumental in convincing large philanthropic and government funders to invest seed money at the ground floor. This, in turn, fuels success and ongoing local support – a cycle that gradually builds a foundation of sustainability.

We found several examples of this dynamic in the cities we studied. For instance, City of Portland seed money helped The Right Brain Initiative attract multi-year start-up funding from three private foundations; Boston's mayor and superintendent actively partnered with a consortium of private funders to get the BPS Arts Expansion Initiative off the ground; and both Boston and Dallas leveraged their robust local partnerships with the city, school district, and many others to secure multi-million dollar planning and implementation grants from The Wallace Foundation.

Success factor #3: A "backbone" structure to coordinate overall effort

Effective arts education systems include networks of school districts, schools, arts and cultural institutions, and community-based organizations aligning their work to bring meaningful arts learning to all students, supported by a community-wide web of coordinated resources and relationships. Large-scale, systemic collaboration requires one or more leading partners with distinct roles and responsibilities. In fact, to be effective and sustainable, some researchers argue these systems demand a single backbone organization[1] with the capacity, staff, and skills to:

1. Unite a broad base of stakeholders to generate a community agenda, put forth a strong, inclusive vision that engages the grassroots as well as top civic leadership, and keep all partners moving toward it.
2. Assume legal and fiduciary responsibility for managing and coordinating progress toward the community's agreed-upon goals, objectives, and intended outcomes for the overall effort. (To be clear, this does not suggest a backbone organization would assume any official accountability for individual partner organizations such as school districts or external arts service providers.)
3. Be accountable to funders and the wider community for delivering on the community's shared vision.
4. Be an out-front advocate for the importance of the arts as a part of every child's educational experience.

Because such an effort requires alignment of myriad organizations' interests, assets, and needs, this leader must be able to marshal the community toward a common civic agenda. At the same time, in the cases we observed, it must do so as an outside convener, generally without formal authority over any partnering entity. Consequently, we found that the most successful backbone organizations are those that have built a foundation of trust, stability, and standing over time. Leaders of such organizations tend to share credit and honor the contributions of as many partners as possible. This cultivates and sustains a widely-held sense of ownership across sectors and helps solidify alignment of disparate organizations' priorities and resources.

Although no mission-oriented organization can be truly neutral, the successful backbone organizations we studied were able to play such crucial roles because of a collective belief among community stakeholders that they had the capacity to act as an objective broker, i.e., to act in the community's interests and not solely in their own.

This catalyst organization can come from any segment of the community. In general, though, as we observed in all four of the case study cities and other sites, it is a nonprofit or governmental body from outside of the school district. In the cases we examined, this allows the backbone structure to cultivate a school district's active involvement and connect it to disparate strands of the arts education landscape. At the same time, the organization's ability to maintain perceived objectivity allows those who choose to be partners – whatever their pre-existing interests and affiliations – to be able to collaborate effectively toward a locally-generated arts education agenda.

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[1] Kania, John; Kramer, Mark (Winter 2011) Collective Impact. *Stanford Social Innovation Review.* Accessed at http://www.ssireview.org/articles/entry/collective_impact

In each of the models we encountered, the organization that emerged as the effort's backbone was an existing entity whose historical position had been one of an umbrella over some set of local arts or education efforts. One common approach is to begin with a local arts council or arts commission. That was the case in Portland, where The Right Brain Initiative's backbone organization is the Regional Arts & Culture Council. Other models started with an organization that works with teaching artists, such as in Dallas and Denver, where arts education models began as Young Audiences chapters. Boston's backbone organization is unique – a nonprofit focused on urban education that pools funds, conducts research and evaluation, and engages in advocacy.

Backbone organizations such as these play numerous roles and refer to themselves in various ways – managing partner, convening partner, lead agency, fiscal agent, project manager, and other terms, depending on the needs of the specific system. They generally assume responsibility for raising, pooling, and directing private sector resources, securing and administering grants, and coordinating partners, committees, and task forces. The governing bodies of these organizations (most commonly a nonprofit board of directors) assume ultimate legal and fiduciary accountability for their work. In some cases, the principal backbone agency also allies closely with a school district or implementation partner with the capacity, relationships, and expertise to work closely with the district and/or schools to assist in the coordination of any of a range of functions such as curriculum development, professional development of teachers and teaching artists, and logistical activities involved with delivering services to students in classrooms and other settings. For example, in Boston, the school district itself plays most of these roles, while in Portland, a local Young Audiences affiliate focuses specifically on setting up artist residencies, coaching teachers and arts specialists, and communicating with schools.

Six ways backbone organizations achieve collective impact without formal authority

Our observations of common features of effective backbone organizations in the arts education sphere align closely with recently released research on collective impact initiatives. The article, "Exerting Influence Without Formal Authority" identified six factors that equip backbone organizations to influence their partners and constituents to keep moving in the same direction in the absence of formal lines of accountability.[2][3]

1. *Competence*. They are experienced, knowledgeable, and competent as thought leaders and relationship managers.
2. *Commitment*. They have a track record of reliable commitment to the issue.
3. *Objectivity*. They are perceived to be objective conveners and mediators, motivated by the greater good, not vying for their own gain.
4. *Data and information.* They use research and data to cement their credibility and professionalism.
5. *Network.* They are adept at building cross-sector partnerships, garnering endorsement from highly visible champions, and leveraging such relationships to secure the community's confidence.
6. *Visibility.* They maintain their visibility and reputation through effective communications about their contributions and those of the other partners.

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[2] Turner, Shiloh; Errecart, Katherine, Bhatt, Anjali (December 2, 2013) Exerting influence without formal authority. *Stanford Social Innovation Review.* Accessed at http://www.ssireview.org/blog/entry/exerting_influence_without_formal_authority

[3] Kania, John; Kramer, Mark (Winter 2011) Collective Impact. *Stanford Social Innovation Review.* Accessed at http://www.ssireview.org/articles/entry/collective_impact

Success factor #4: Shared governance and accountability

While the backbone organization or structure plays a crucial role in coordination, successful systems need a shared governance framework, a factor critical to achieving consensus among multiple and varied voices and agendas. Shared governance structures take many locale-specific forms and act to complement, not replace, the governance functions of major partners (e.g., school boards). We identified three main approaches used by community arts education models to effectively share governance and accountability functions for the collective effort.

1. *Two decision-making levels: Advisory and executive*
   Some models use both a high-level advisory body or steering committee (providing representation to a broad swath of the community) and a smaller executive committee, which often is a subset of the advisory group. The advisory body can be a means of engaging high-level community leaders and equipping them to tap their networks to connect with policymakers. The executive committee, meanwhile, can allow the most directly engaged partners (such as the school district and school board, funders, arts partners, educators, or administrators) to share programmatic and strategic decision-making, especially for time-sensitive matters. Either advisory or executive bodies can be organized through formal bylaws, or more often, as ad hoc groups that voluntarily agree to meet for regular meetings and progress reports. None of the models we observed used formal elections in the formation of these groups.

2. *Working committee structure*
   To inform these bodies regarding on-the-ground implementation issues, most models also maintain function-specific working committees over such things as operations, resource development, communications and advocacy, professional development/quality, curriculum, and research/evaluation. Both the backbone organization and involved partner organizations often provide staffing resources for program and administrative tasks undertaken by the committees. This is beneficial for two reasons. First, membership on such working committees provides a substantive opportunity for line staff in the arts and educational spheres to bring perspective and subject matter expertise to the system. Second, it provides an avenue for the grassroots-level stakeholders to feel they have a voice and opportunities to influence the process.

3. *Formal agreements and contracts*
   Mechanisms to ensure accountability for work that spans the functional jurisdictions of multiple partners occur in at least two forms: 1) funding stream-specific accountability where partners are accountable for the stewardship of the specific revenue streams they raise or allocate (such as a school district administering and monitoring funds allocated through its own budget); and 2) governance through formal agreements such as contracts or memoranda of understanding, a structure useful for specific time-limited projects or discreet project-based objectives.

In each iteration of shared governance that we analyzed, the backbone organization's governing body retained legal accountability for the overall initiative. In a subsequent section discussing distinctive features in specific cities, we describe examples of how these various forms of governance take shape in Boston, Dallas, Denver, and Portland.

Success factor #5: Data-driven advocacy and strategic planning

To rally the community around a common arts education agenda, most efforts take a data-driven approach. This often takes the form of a comprehensive baseline inventory of the community's arts education landscape. Common objectives of such inventories are to take stock of existing arts education resources both in and out of schools; establish a baseline measure of access and gaps in access; detect barriers and challenges related to access, quality, coordination, and impact measurement; and identify resources and potential solutions to address them. Data sources informing such surveys often include quantitative school and district data related to arts staffing, amount of arts instruction being provided, number of students receiving instruction, and school and district arts education budgets. Data frequently also are drawn from qualitative sources such as surveys or interviews of school officials, teachers, and arts providers. Comprehensive inventories require the cooperation of schools and school districts to provide access to databases. In the interest of imbuing these studies with a sense of objectivity, generally data analysis and dissemination of the findings are performed by organizations external to the school district, such as the coordinating backbone agency, which may contract with consultants to help with the technical and logistical aspects of the process.

In some cases, these inventories try to establish benchmarks by conducting case studies of model practices in certain schools or other districts around the country. Some community inventories conduct studies akin to market research, using systematic public opinion data-gathering methods such as surveys, focus groups, and interviews to discern the sentiment among various external stakeholder groups about the community's aspirations for education in general, its understanding of arts education, and the role it sees for the arts in attaining its educational goals. Sometimes, it is through studies used to create a larger civic cultural plan that a community discovers indicators of inequities in access to arts education.

However formal or informal the approach, findings from inventories of the arts education landscape often prompt communities to undertake a strategic planning process. Such processes tend to span three to five years often including some pilot programming and culminating with the creation of a community-owned strategic plan and specific action steps. A common practice is to use an outside consultant with no personal stake in the outcome to guide the process.

Success factor #6: School district commitment and leadership

Most arts education delivery models begin with an overarching goal of increasing access to arts education in school and during the school day. This requires genuine, sustainable, high-level leadership from inside the school district's administration and governance body, especially in districts with decentralized school-based management where schools themselves make budgetary and curricular policy.

The school district ideally will demonstrate a firm and lasting commitment to the goals of the effort by making arts education a top priority, allocating significant financial resources toward it, and/or adopting an arts education policy or plan. In other words, a successful model of large-scale expansion of access has to come from a true commitment and capacity from within a school district or public schooling system, as opposed to being imposed from external parties such as funders or arts organizations.

Some of the hallmarks that demonstrate a school system's capacity and commitment to expand the reach of arts education to all students include:

- *Dedicated staff* at the school or district level *charged with coordinating partnerships* with external providers (e.g., full-time comprehensive district arts director, district directors of specific arts disciplines, school partnership coordinators, and so on).
- A *superintendent who champions* arts education as an ongoing priority by being a vocal advocate for expanding access within district schools.
- Appointment of a *high-level administrator* such as the superintendent or assistant superintendent *to co-chair the planning process* and ensure the arts remain central to district-level curriculum planning.
- Capacity to convene a committee from within the *school district to engage in technical planning and implementation.*
- Meaningful *district-level financial commitment for investments in staffing and capacity-building,* such as hiring the dedicated staff mentioned above as well as more licensed arts specialists; commitment to increased time during the school day dedicated to arts-related learning for all students; and allocating budget resources for teaching artists fees, professional development, and planning time for teachers.
- *Leadership from the district encouraging and supporting schools* in setting up the structures to support effective arts education. Districts can be especially influential in promoting the appointment of a school staff member to serve as the school site point person to oversee arts instruction, integration, and partnerships with outside organizations for professional development and student programming.

A component of school district leadership that deserves particular attention is the creation of a **school district arts policy and/or arts education strategic plan**. Generally, these result from a community engagement process and data collection, and they often involve metrics to track increased access and quality. Metrics might be based on arts education curricula or standards, hours of weekly arts instruction by licensed specialists, arts education requirements for high school graduation, or teachers' professional development requirements. Such a policy serves as a vehicle for institutionalizing arts education within the district and signals that the school board and district administrators share a belief in the importance of arts education as a central component of curriculum. Models that are not built with the explicit involvement of the school district tend to act as advocacy, policy, and capacity-building resources for willing schools. These constraints can have meaningful impact in individual schools but cannot, generally, achieve universal access goals.

> ***Spotlight on best practice*: District-focused arts education plan and dedicated district-level staffing**
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> The official launch of Boston's BPS Arts Expansion Initiative was the release of a blueprint document whose design stemmed from a school district arts education inventory. The blueprint paved the way for a number of substantive improvements in the district's arts education capacity. For example, Boston Public Schools created and funded several new positions, including the Executive Director for the Arts, and program directors for performing arts and visual arts. The new positions were charged with building relationships between schools and partners, matching their needs, facilitating joint professional development and planning, leveraging resources to look for unique partnership opportunities, tracking progress, and providing tactical and logistical support for schools and arts providers to work together effectively.

Success factor #7: Meaningful evaluation and shared measurement practices

To keep the community committed and engaged, many arts education systems have a reliable evaluation mechanism that provides a clear indication of whether the system as a whole is making progress toward its stated goals and the community's shared aspirations. This is sometimes called summative evaluation. Effective systems also use formative evaluation approaches – data and methods that guide ongoing planning and program improvement. To build this program evaluation capacity, the partners – especially those that have direct contact with students – collectively agree to use common measurement practices and indicators and put systems in place to share data.

Over its 25-year history, the Dallas-based nonprofit Big Thought has been exemplary in applying this tenet. Since its pilot phase in 1988, Big Thought has worked closely with the Dallas ISD and its own cadre of teaching artists and arts providers to build shared measurement structures. As a result, it has conducted longitudinal studies comparing program participants to control groups, evaluations of educator training, annual program evaluations, data collection on student performance, and community survey and focus group research. Results are used to inform and adapt program design, drive ongoing program improvement and refinement, and measure program impacts over time.

A common practice among many models (including Big Thought) to build capacity to undertake this process is to invest in and contract with external expert consultants to design and conduct evaluations of various aspects of the program. One way Big Thought has been able to do this is by incorporating into every grant or funding contract a line item for program evaluation and outcomes measurement.

Success factor #8: Capacity to overcome common challenges to collective action

As the reader will observe, this report takes a best practice-oriented approach to describing the paths other communities have forged *specifically toward centralized, large-scale arts education systems*. The intent is to provide examples of processes and components that have proven successful in systemic efforts in other places as a way to spur dialogue in Milwaukee about how such practices could be replicated or adjusted to fit our local context.

This is not to suggest that a centralized approach is the only strategy for achieving expanded access to high-quality arts learning in a given community. Indeed, our research has uncovered many successful models, in both Milwaukee and other cities, that involve smaller-scale partnerships and pilot projects between individual schools and community arts providers, program evaluators, funders, higher education institutions, and others. Depending on the goals of the interested parties, individual approaches such as these can be extremely effective in their ability to make a real impact on students with relatively short planning timeframes and low start-up costs. Though their scale does not, by definition, aim to achieve equitable access for all students in a given community.

However, despite the success factors we present here, large-scale community-level efforts that involve numerous organizations can be difficult, costly, and time-consuming to plan and implement, at least relative to individual partnerships. Success in these endeavors requires a certain will to persevere through the *trial-and-error nature of being an agent of change*. For example, Big Thought leaders describe how the shape of their city-wide effort today is the result of more than 25 years of building up smaller efforts to scale – an iterative process of successive innovations, some of which took root, and some of which were discarded. These leaders would attest that their collaborative successes have required more, not fewer, resources.

Moreover, centralized, large-scale approaches can pose considerable perceived risk to potential partners, especially those for whom the status quo is working well, or at least well enough to discourage willingness to incur the risk of an uncertain future. In our case study research, practitioners of systemic-focused change in *other cities described a number of potential pitfalls and challenges that they overcame* and/or continue to encounter to implement and sustain their efforts. The following is a selection of these challenges, some of which apply to Milwaukee:

General disincentives to centralized collective action

- Lack of clarity on how to measure success; lack of progress in demonstrating success.
- Time and resources needed for planning process (coordination, meetings, etc.).
- Perception that pooled funding will erode existing organizational funding.
- Exclusion or marginalization of some entities due to political power dynamics.
- Superficial school and district commitment created by the carrot of short-term funding opportunities.

Challenges at the school level

- Lack of consensus over how to offer arts – arts integration versus arts instruction; in-school versus out-of-school-time; arts versus core academics, and so on.
- Environment of high stakes testing of non-arts subjects.
- Teachers feel they only have so many minutes in the day.
- Resistance from principals faced with competing resource demands such as test preparation time, remediation, etc.
- Local autonomy of schools – principals decide whether art teachers are needed.

Challenges at the community level

- Competing priorities – trying to spread limited resources across numerous seemingly parallel civic priorities.
- Turnover in political leadership such as superintendents, mayors, or city councils.
- Changes in policy priorities on the part of school districts or school boards.
- Potential shifts in funder priorities, which foster intrinsic fragility in even the most established of programs.

Operational components of effective arts education systems

The broad success factors described in the previous pages provide insight into the organizational and leadership characteristics that define effective arts education systems. While those broad factors help explain how successful systems have been launched and sustained, their on-the-ground effectiveness is further defined by certain operational features. In this section, we describe key operational components of arts education systems in Boston, Dallas, Denver, and Portland that contribute substantially to their success.[4] Each model reflects its own approach in the way these functions fall to various partners – from school districts to schools to arts providers to higher education, and so on. Operational functions are categorized as follows:

- *Service delivery*, including in-school and out-of-school-time; sequential arts instruction as well as arts integration.
- *Professional development and quality initiatives.*
- *Financial infrastructure support,* including resource development and grantmaking.
- *System development/capacity building,* including curriculum development, partnership building, pooled funding, and common measures.
- *Research and program evaluation,* including use of data for program design and planning; conducting impact studies on students and educators; and measuring of the effectiveness of overall service delivery systems.
- *Communications and advocacy,* including both general outreach and policy advocacy.
- *Database of arts education resources,* including organizations and individual teaching artists.

Service delivery

Successful models expand student access to arts education both in schools during the school day and via out-of-school-time settings using several common strategies:

- Increases in the frequency and/or length of standards-based sequential arts instruction taught by certified arts specialists. All four of the models we studied align their offerings with Common Core or other district-level standards and curricula.
- Introduction or increased involvement of paid professional teaching artists from the community who present one-time performances, workshops, multi-session project-based programs, or longer term residencies.

> ***Spotlight on best practice*: Dallas - arts integration in afterschool and summer school programs**
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> Since 2006, Big Thought has expanded its arts integration programs to include a portfolio of out-of-school-time programs. Its Thriving Minds After-School program provides academic support and creative instruction from professional teaching artists five days a week. Its six-week day-long partnership with Dallas ISD, Thriving Minds Summer Camp, addresses summer learning loss for students in danger of not advancing to the next grade. Big Thought has invested considerably in measuring student outcomes in these programs and has identified tangible impacts on participants, including improvements in attendance, engagement, homework completion, reading and writing scores, and promotion to the next grade.

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[4] For a brief city-by-city overview of these operational components, please refer to the Public Policy Forum's first report on arts education, *Community-Led Arts Education Models in the U.S.: Potential lessons for Milwaukee* located at http://publicpolicyforum.org/research/community-led-arts-education-models-us

- Use of outside resources, such as professional teaching artists who work closely with classroom teachers, to integrate the arts into non-arts core subjects and curricula.

Ideally, schools use a combination of these approaches but do not replace existing formal sequential arts instruction with teaching artist programs. Teaching artists are best utilized as a complement to formal arts instruction to help classroom teachers increase the depth and engagement of learning in non-arts subjects or to infuse the overall school environment with a focus on creativity, student engagement, and community pride.

Professional development and quality initiatives

Although most community-led arts education models tout equitable access as their main priority, effective systems also focus on quality. First and foremost, this means use of professional instructors (i.e., certified arts instructors or professional practicing teaching artists) who are compensated for their time, as opposed to hobbyists and volunteers.

A sustainable cadre of arts education professionals can be maintained by developing professional development programs to build the capacity of arts teachers, classroom teachers, teaching artists, and school and program administrators to use high-quality arts teaching methods. Commonly found training topics include benefits of arts education, arts integration methods and curriculum development, evaluating effective arts instruction, and advocacy and promotion of the arts in the community. In a later section highlighting the distinctive features of the four case study cities, we discuss how the quality-focused approach of Denver's Think 360 Arts hinges on robust professional development offerings.

Spotlight on best practice: **The Right Brain Initiative in Portland trains school-based teams**

The Right Brain Initiative connects teaching artists with school arts planning teams to design long-term artist residencies aimed at building 21st century skills. To make these residencies as rich and effective as possible for students, The Right Brain Initiative provides all the teachers in a given school and their partner teaching artists with a 42-hour three-year sequence of all-day professional development sessions focused on arts integration teaching and assessment methods.

Spotlight on best practice: **Boston's Quality Review Study Group**

The Boston BPS Arts Expansion Initiative's professional development component aims for continuous quality improvement through peer-to-peer feedback. Inspired by Big Thought, its Quality Review Study Group program establishes a shared learning community of BPS arts specialists, partner arts organizations, and teaching artists from the community. Teachers and artists must apply to participate and receive a stipend and covered substitute expenses if admitted. They engage in a peer-driven quality review process that monitors program quality through peer classroom observations, self-reflection, and educator study groups and that makes recommendations for improvement to BPS and individual schools. Participants devote approximately four days, with two days out of the classroom and two days spent outside of the school day. Piloted in spring 2012, the first quality review study group of 15 volunteers from five disciplines (visual art, media art, theater, dance, and music) provided valuable ground-floor insights to BPS and initiative planners on how to define and measure quality, how to structure the process for conducting peer-driven professional development, and how to aggregate progress on quality indicators district-wide. The group was expanded to 35 participants for the 2012-2013 school year, with the previous groups serving as mentors and leaders. The current year's cohort is up to about 50 participants.

Arts education systems structure professional development efforts in various ways. Three of the most effective approaches are described below:

- ***Trainings tailored for specific schools/settings***
  All four of the case study models not only provide high-quality, ongoing professional training to teachers and artists, but they do so with the intention of directly placing those teachers and artists into specific classrooms to put the acquired skill and knowledge to work for students. In other words, they were not simply offering professional development courses to a general population of interested educators without knowledge of how or where participants planned to apply the acquired skills. Rather, they target their offerings to specific educators at the schools in which they are trying to make an impact.

- ***Professional development driven by peer review***
  Some of the most effective examples use peer review as a foundational principle. Professional development programming is designed to support the efforts of teachers, artists, and administrators to network, share experiences with peers, and reflect on and refine their work. For example, participants reflect on their own work, attend site visits, and conduct instructional rounds of classroom observations to provide critical feedback to each other and to administrators to improve teaching methods and processes. This type of approach creates a continual feedback loop for arts education professionals and connects them to the system's larger mission.

- ***Focus on capacity-building***
  Some models orient their professional development offerings around building the capacity of a school to develop its own arts education programming. This can occur by providing on-site training of school teams, which usually include at last one classroom teacher, arts instructor, community teaching artist, and principal or other administrator. In this format, team members from a given school receive customized coaching and training as they design, conduct, and evaluate their own arts education programming for their school.

Financial infrastructure support

Financial infrastructure support encompasses fundraising and resource development activities performed by the backbone organization, as well as grantmaking or school district budget allocations, to support the system's critical components. The most successful community-coordinated arts education models are adept at making efficient use of existing resources as a part of their capacity-building approach. However, efforts to generate large-scale expansion in access generally also require an influx of new resources both from within and outside of the community.

Spotlight on best practice: **Four approaches to infrastructure support**

All four of the case study models have created pathways to channel ongoing funding into schools to expand access and quality.

- **Boston** created the BPS Arts Expansion Fund, housed at the backbone organization EdVestors that raises and pools private funding to help increase access to arts instruction through partnerships with external arts providers. In the 2012-2013 school year, the fund extended 33 grants to schools partnering with nonprofits to provide discipline-specific instruction, professional development, and art integration programming. The privately-funded BPS Arts Expansion Fund complements increases in district funding for arts-related district and school staffing. As of 2013, the BPS budget for the arts is $5 million higher than it was in 2009 (and has been increasing steadily by $1.5 million per year).

- **Dallas** Big Thought coordinates a process whereby the Dallas ISD provides an allocation to each of its schools to contract with community arts providers to provide cultural learning opportunities to students in classrooms. In addition, Big Thought itself raises private resources for capacity-building investments such as research, curriculum development, professional development, and technology.

- **Denver**'s Think 360 Arts receives taxpayer-supported grants from the regional Scientific and Cultural Facilities District to provide scholarships for its professional development programs to Denver Public Schools instructors.

- **Portland**: The six school districts that have rolled out The Right Brain Initiative in Portland each allocate $15 per student to cover artist fees in their member schools.

System development and capacity building

System development refers to efforts and investments to build the capacity of schools, school districts, and the system as a whole to coordinate and leverage resources efficiently. It includes increases in arts-related administrative staffing in schools and central district offices. It also encompasses efforts to develop arts education standards and curricula, create mechanisms for facilitating partnerships, establish pooled funding structures, and develop common measures and program evaluation rubrics.

Spotlight on best practice:
Boston Public Schools curriculum mapping

As part of the community-generated BPS Arts Expansion Initiative strategic plan, BPS has been developing web-based, content-specific arts curriculum maps to be used by teachers and schools for lesson planning. The maps are aligned vertically across grades and horizontally across state Common Core subject curricula in English language arts, math, science, history, and social studies. The district also plans to develop a web-based curriculum resource bank for teachers to share peer-reviewed and standards-based materials and lessons.

Spotlight on best practice:
Big Thought is a resource for school district and nonprofit partners

Big Thought acts as a sort of clearinghouse of system development resources. It collaborates regularly with the Dallas ISD on programming, fundraising, and strategic planning. At the same time, it plays a prominent role as a provider of capacity-building resources to partner organizations, offering its expertise in board development, resource development planning, curriculum development, and program evaluation rubrics. In its out-of-school-time efforts, Big Thought cultivates neighborhood leadership by mentoring parents and other local teaching artists in identifying assets and needs and to craft creative learning plans tailored to their neighborhoods.

Research and program evaluation

As suggested above, effective systems use data to make an ongoing case for collective action. They also develop common measures and evaluation practices as a way to monitor progress toward goals and impact on students, the community, and the system as a whole. These practices take various forms within and across the cities we studied. Examples include analysis of district staffing and budget data, analysis of student-level data such as test scores and attendance, ongoing inventories of arts education access, studies of community demand for arts programming, case studies within schools, observation-based teacher evaluations, evaluations of pre- and post-program student knowledge and work samples, and analysis of professional development participant surveys.

> *Spotlight on best practice*:
> **The Right Brain Initiative in Portland invests heavily in program evaluation**
>
> In consultation with an external national expert on arts education evaluation, The Right Brain Initiative has developed several evaluation innovations to measure impact on a range of outcomes. For example, it developed a rubric that defines five distinct 21st century skills (creativity and innovation, critical thinking and problem solving, communication, collaboration, and constructing a community of shared values) and related indicators of a student's use of the skill, so that they may be systematically measured using the initiative's evaluation tools methods (e.g., student interviews, timed classroom observation tool, pre- and post- student work samples, etc.).
>
> In addition, in order to measure the intensity of a given school's artist residency (and related changes in student and school outcomes), the initiative defined a range of practices to articulate differences between modestly- and fully-implemented residencies. The initiative also plans to work with districts where schools have implemented intensive year-long, school-wide Right Brain arts integrated strategies, to identify any correlations between measured program effects on participating students and schools and changes in state achievement assessments, attendance, engagement in learning, and school climate.

Communications and advocacy

Arts education models with community reach have structures, staffing, and processes in place to effectively communicate with the public (including audience development and public awareness outreach), conduct policy advocacy (at the school, district, municipality, or state level), or both. Effective communications and outreach plans inform, educate, and solicit feedback from key constituencies, including district staff, parents, students, philanthropists, and policymakers. Both annual and long-term communications plans lay out specific tactics to engage key stakeholder groups.

Policy advocacy, in particular, has been a key element in some models' success. It can overlap substantially with general communications practices in the sense that educating and informing policymakers is a key first step to concrete policy action. Local advocacy efforts target education policymakers and those to whom they are accountable – such as lawmakers, school board members, school district administration, principals, parents, and others. Their aim is to advocate for specific policy initiatives, effectively communicate the value of the arts as an integral part of education; train district and school administrators to develop policies, strategic plans and budgets for arts education; and enable parents and others to monitor the implementation of policies and long-range arts education plans.

All four models incorporate some form of strategic positioning for the purpose of making policy impacts.

- **Boston's** backbone organization, EdVestors, works continually on positioning the work of the initiative so that it is visible to policymakers. An example of this is EdVestors' hosting of a Mayoral candidate forum on education in which it asked candidates questions related to arts education.

- **Dallas'** Big Thought has advocated at the state and local levels for discipline-based sequential arts instruction to be augmented, as opposed to replaced, by arts integration programming. It also actively works to mobilize parents and others to advocate for arts education to city and school board officials.

- **Denver's** Think 360 Arts cultivates close partnerships with two state-focused agencies to engage in state-level advocacy efforts: Colorado Creative Industries and Arts for Colorado.

- **Portland's** backbone organization, the Regional Arts & Culture Council, is active in advocating for increased arts funding at the local, state, and federal level. It played a key role in advocating for Portland's 2012 Arts Education and Access Fund, a citywide $35 flat tax primarily for hiring certified art and music teachers in public elementary schools.

Database of arts education resources

In the spirit of mounting a unified community effort to expand access to arts education on a system-wide basis, all four of the models we studied maintain a searchable, online database of arts education and/or professional development programs or providers. The primary purpose of such a tool is to facilitate educators' ability to bring high quality arts education offerings to their students. In general, these databases are funded, staffed, and maintained by the backbone organization. In addition to basic contact, fee, and format information, databases generally indicate the arts discipline (i.e., visual arts, performing arts, literary arts), show which grade levels are served, and describe how the program connects with a school district's non-arts curricula or standards. In Denver and Portland, the roster is open only to artists and programs that have undergone a rigorous quality selection process. In Boston and Dallas, teaching artists and arts providers enter their own information. Dallas also requires all providers to show how their program integrates with state standards, maintain independent liability insurance, and undergo employee background checks.

Conceptual map of community-wide arts education models

The diagram that follows distills the insights and observations we gleaned from studying the models in Boston, Dallas, Denver, and Portland into a single conceptual map that outlines the key elements of a well-functioning, large-scale arts education system. As our discussion of each individual city will demonstrate, every successful model does not exhibit every element contained in this diagram, but any successful model will have some combination of the following:

- **Direction**: Clearly stated goals and mechanisms for achieving them
- **Governance**: Elements of a sound governance structure
- **Partnerships**: Broad-based community partnerships and engagement
- **Resources**: Diverse and stable portfolio of resources and funding
- **Activities**: Strategic planning, program design, and operational activities
- **Impact**: Evaluation practices that measure program effectiveness and impact

This conceptual map guides this report's remaining discussion and analysis, beginning with a brief discussion of the distinctive success factors in each of the four cities using a city-specific version of the conceptual map.

The final section of the report uses this same framework to discuss the arts education landscape in Milwaukee, including both a review of our distinctive organizations and an analysis of where there may be gaps in capacity or infrastructure.

Community-wide Arts Education Models
Overview of Structures and Approaches

Overriding Goal
Provide high quality arts education to all students throughout their K-12 education

Mechanisms for Reaching Goal
Expand weekly arts instruction; integrate the arts into non-arts core curricula; provide out-of-school time arts learning opportunities; build school and district capacity to support arts education; strengthen community partnerships to leverage resources to support arts learning

Local Conditions that Influence Effectiveness of Collective Efforts
Support of Mayor/City Council/District superintendents; coordinated commitment from private philanthropy; presence of a strong backbone structure and leadership

Geographic Scope
Local (single school district/city/county)

Regional (multiple school districts/counties)

State

Target Age Group
- All ages/families
- Pre-K
- K-8
- High School

Broad-based Community Partnerships/Engagement

Governance Structure
Fiscal and legal oversight
- Traditional nonprofit board
- Public sector oversight (school boards)

Strategic and programmatic governance
- Backbone organization
- Advisory board
- Executive committee
- Working groups/committees
- Formal agreements and contracts

Top Civic Leadership (Champions)
Mayors

City councils

County leaders

School district superintendents

School board members

State/local arts councils

Institutional Leadership
School officials (e.g., principals)

Arts organizations

Community service providers

Business leaders

Higher education/academic researchers

Local and national funders

Consultants

Grassroots Constituents
Practitioners
- Classroom teachers
- School arts instructors/specialists
- Teaching artists of various disciplines

Beneficiaries and advocates
- Students/parents
- Individual donors
- Other engaged citizens

Resources

School Districts
Leaders serve as co-chairs and committee members

Administrative staffing (for coordinating partnerships)

Instructional staffing

Dedicated budget for partnerships, supplies, facilities, etc.

Schools
Dedicated budget for staffing, supplies, facilities, etc.

PTO funding, volunteers, etc.

Dedicated instructional time for arts education

Other Sources
Funding (public and private grants, contracts, donations)

In-kind resources
- Facilities/supplies
- Volunteers
- Professional services

Activities

Strategic Planning and Design
Baseline and ongoing community inventories of arts education resources/access using:
- Quantitative school and district data on instruction, staffing, and budgets
- Surveys/interviews of school personnel on attitudes, practices, barriers
- Surveys/focus groups with arts providers on offerings

Data-driven case making and strategic planning

Case studies of other schools or districts for benchmarking

Market research on community attitudes on arts education

Formation of planning task forces/public forums/summit events

Adoption of school district arts policy/plan

Operational Components
Service delivery (in-school/out-of-school-time)
- Sequential arts instruction taught by specialists
- Arts-integration into non-arts core subjects using a variety of arts disciplines

Professional development and quality initiatives

Financial infrastructure support (resource development and grantmaking)

System development
- Curriculum development
- Partnership building
- Pooled funding mechanisms
- Common measures

Research and program evaluation
- Impact studies (on students, educators)
- Measurement of effectiveness of service delivery system

Communications and advocacy
- Community outreach/awareness raising
- Policy advocacy

Database of arts education resources

Impact

Short-term Outcomes
Increased access to arts education; often measured by:
- Increased number of minutes of sequential arts instruction
- Increased opportunities to integrate the arts into non-arts curricula

Increased coordination and scale of out-of-school-time arts education

Increased professional development for arts and education professionals

Intermediate Outcomes
Students develop aesthetic awareness/arts appreciation

Students develop mastery of artistic and workforce skills

Students gain access to a means of self expression

Increased student engagement and motivation (e.g., increased enrollment and attendance)

Increased quality of arts education - Usually achieved through:
- Enhanced professional development training
- Establishment of instructor and teaching artist qualification system
- Teaching artists chosen through rigorous selection
- Educators implement new strategies in classroom

Long-term Outcomes
Strengthened student social and emotional development

Improvement in student achievement in arts and non-arts subjects

Increased student engagement in community, civic, and social issues

Distinctive elements of four community-wide arts education models

While the previous sections synthesize our findings about features and components that appear to be key drivers of success for large-scale arts education delivery models, here we present additional details on each of our four model cities. This discussion highlights some of the specific practices and approaches that have been critical to each model's individual evolution, character, and success.

The table below provides a comparative snapshot of the four models using indicators of scope, reach, and size. Next, we present a conceptual map specific to each model followed by a brief narrative on a few of the model's distinctive features.

Comparative summary of the scope of four community arts education models

BPS Arts Expansion Initiative (Boston)	Big Thought (Dallas)	Think 360 Arts (Denver)	The Right Brain Initiative (Portland)
K-12	K-8 (some H.S.)	K-12	K-8
1 school district	1 school district	Selected schools/ community venues in 20 counties	Selected schools in 6 districts
127 schools	183 schools	74 schools	49 schools
57,000 students	120,189 students	25,000 students	14,000 students
$1.8 million (2013) operating budget	$13.7 million (2012) operating budget	$434,438 (2012) operating budget	$925,891 (2013) operating budget
Impact since inception:	**Impact since inception:**	**Impact since inception:**	**Impact since inception:**
* 86% of K-8 students have weekly arts instruction (up by 14,000 students) * Access to H.S. students has doubled to 56% * Number of K-8 schools providing weekly arts instruction increased from 51% to 68% * BPS budget up $5 million * 83 more art teachers	* Dallas ISD now mandates 90-min. of arts instruction weekly for all elementary students (pre-2007 less than half received such access) * Thriving Minds increases school attendance, promotion to next grade, and scores on state assessments * 140 more art teachers	* Provides professional development training to about 400 educators per year	* Grew from pilot phase of 20 schools in 4 districts. Current reach of 14,000 students is 20% toward goal of all schools in Portland metro area, up from 11,470 in 2012-2013

Boston: BPS Arts Expansion Initiative

Overriding Goal	Mechanisms for Reaching Goal	Local Conditions that Influence Effectiveness of Collective Efforts	Geographic Scope	Target Age Group
Systematic expansion of high-quality, sequential arts education for all BPS students, regardless of where they attend school	• Expand access to weekly arts instruction to all Pre-K-8 students and more high school students. • Build capacity of schools/district to support arts education • Strengthen coordination between schools and external arts providers	• Well-respected local education funder/school improvement partner leveraged broad base of resources/relationships to support BPS Superintendent in expanding access • Data-driven strategic planning and program design	Boston Public Schools	All K-12 With separate targeted benchmarks for K-8 and 9-12

Broad-based Community Partnerships/Engagement

Governance Structure	Top Civic Leadership	Institutional Leadership	Grassroots Constituents

Fiscal and legal oversight:
 • Accountability shared by Boston School Committee and EdVestors board
 	
 Strategic and programmatic governance:
 • Backbone: EdVestors
 • Committee structure:
   • Arts Advisory Board: 25-member. Facilitates shared accountability between BPS and EdVestors
   • Arts Executive Leadership Team: Subset of advisory board for time-sensitive strategic decisions
   • Arts Working committee
 • Work groups
	BPS Superintendent: visionary, hands-on role.
	
	 Mayor: Visible, vocal, strong relationship with BPS Superintendent.
		City of Boston: Mayor's Office of Arts, Tourism, & Special Events assigns staff to participate in BPS Arts Expansion Initiative
		
		 BPS: High-level leadership involved in planning: Chief of Staff, Director of Fine Arts
		
		 The Wallace Foundation and five major local funders
		
		 Higher education/academic researchers (especially for evaluation)
		 • Annenberg Institute for School Reform/Brown University
		 • RAND
		 • Massachusetts College of Arts and Design
		 • Harvard School of Education/Project Zero
		 • Lesley University's Creative Arts in Learning program
		
		 Over 100 arts organizations; non-arts community organizations, such as Boston After School and Beyond; business community (as advisory board members)
			Practitioners
			 • Principals/headmasters
			 • Arts specialists
			 • Teaching artists
			
			 Beneficiaries and advocates
			 • Students
			 • Parents

Boston: BPS Arts Expansion Initiative

Resources

Boston Public Schools (District)

Funding and staffing (2009-2013):

- Increase ~$5M (from $65M to $21M) - mainly for teaching positions

- Increase of 80 additional arts specialist teaching positions.
- Hired 8 new staff members including: Executive Director for the Arts, Program Directors for Visual Arts and Performing Arts, Arts Partnership Manager

Schools

Decentralized system: Principals decide whether to implement AEI; local school budgets fund part of cost for participating schools

Principals in 30 schools have stipend-supported arts liaisons to coordinate arts education in school building (2013)

6 teachers from different arts disciplines serve as Collaborating Arts Teachers to oversee activities that link school arts specialists and BPS Visual and Performing Arts department

Other Sources

Funding sources, pooled through EdVestors:

- The Wallace Foundation
- 5 original local seed funders
- 5 additional local funders

Boston: BPS Arts Expansion Initiative

Activities

Strategic Planning and Design

2008 baseline inventory of BPS offerings: Reviewed best practices, identified gaps in access, and specified strategies - became blueprint for strategic planning

BPS Arts Planning Team: High-level leaders from funding community, Mayor' office, BPS, EdVestors

Working committee: Evolved from BPS Arts Planning Team - ongoing brain trust of work - oversees work groups

6 work groups: Carry out planning in 6 areas of implementation: quality, curriculum and instruction, partnership coordination, high school, research and data analysis, fundraising/communications

BPS-adopted Arts Education Policy:

- Requires schools to enact K-12 citywide arts learning standards for each discipline
- Encourages (not requires) K-8 schools to offer twice-weekly arts education
- High school students have a 1-credit high school graduation requirement

Operational Components

Service delivery

- Sequential arts disciplines taught by arts instructors
- Additional arts instruction through partnerships between classroom teachers and community teaching artists

Professional development: Peer-review Quality Review Panels

- Arts specialists and teaching artists selected to serve on quality review panels
- Peer-review: classroom observations, self-reflection
- Findings used by BPS to assess/improve quality

Financial infrastructure support

- Arts Expansion Fund ($825,000 in 2012): Created and housed at EdVestors to raise and pool private funding to complement district funding; makes grants to fund arts organization/school collaborations to promote 100% weekly arts instruction in every school

System development/capacity building

EdVestors role:

- Project manager: Oversees design, implementation, overall coordination
- Coordinates diverse stakeholder groups and plugs them into initiative efforts
- Designs/conducts research and program evaluation

BPS Role: Tactical support for schools and school leaders to advance quality of arts programs, curriculum assessment and development, teacher support and professional development, instruction, coordination with external arts providers

Research and program evaluation

- Ongoing inventory of access/distribution of arts education - annual school survey, biannual partner survey, BPS data on staffing, budget, student data

Communications and advocacy

- Communications plan targets 5 constituencies: BPS educators/staff, external partners, students/families, policymakers, donors/grantmakers

Arts Partners Database (Maintained by EdVestors)

- Searchable online listing of organizations/teaching artists on offerings, target age group, arts integration subjects, etc.

Examples of Measured Impact
Short-term Outcomes

Between 2009 (launch) and 2013:

- Increase in Pre-K-8 students with weekly year-long arts instruction: 67% to 86% (an increase of ~14,000 students)
- Increase in high school students with any arts instruction: 26% to 56%
- Increase in K-8 schools providing weekly arts instruction: 51% to 68%

Boston BPS Arts Expansion Initiative: Highlighted features

1. Relationship between school district and backbone organization

The secret to the Boston arts education system's success, according to some of its founding leaders, was that the superintendent and initial funders were in the same room, at the same table, and on the same page from the earliest stages. They agreed to work in concert and to use objective data showing inequitable access to arts education within the schools as the effort's starting point and as the basis for collective decisions and strategic planning.

Unlike some initiatives that sputter after a brief run, Boston's BPS Arts Expansion Initiative did not suffer from a funder-pushed agenda. In this case, the funders, led by EdVestors, a well-respected organization known for pooling private contributions for general educational reforms, lined up behind the BPS superintendent and supported her vision. They did so with financial assistance and a robust array of hands-on support such as professional staffing, technical assistance, management acumen, research and evaluation expertise, relationships with community leadership, and other leveraged assets.

This show of cohesive local commitment attracted outside resources, including two crucial grants from The Wallace Foundation to create and implement a strategic plan. Furthermore, the strength and integrity of the relationship between EdVestors and BPS has given rise to a model that is self-sustaining through the internal advocacy of principals, teachers, and parents who have become guardians of the vision.

2. Hands-on leadership from key champions

BPS Superintendent. The BPS Superintendent was a hands-on, visionary champion of BPS Arts Expansion Inititive. She launched her tenure with a firm commitment to building a strong arts education program accessible to all students, not only those in specialized arts schools or those deemed artistic. She also committed substantial district resources toward her vision, including hiring an Executive Director of the Arts who had the community connections and experience to foster the district's capacity to build a sustainable arts program that draws on and builds up internal district assets as well as external, community assets. The superintendent also worked diligently to encourage principals to embrace and take co-ownership of her vision.

City of Boston Mayor. The Mayor gave the nascent effort the weight of his position and influence and was a vocal supporter whenever such support could advance progress. Given the superintendent was not from Boston, the mayor's visibility helped the effort align and resonate with the local community culture. A key example was his sponsorship of large, high-visibility events in City Hall to showcase the work of BPS students.

EdVestors Executive Director. Although EdVestors had significant prior experience as a funder of schools seeking to increase arts instruction, it was not previously either a prominent funder of the arts in a broader sense. This position allowed it to safely remain outside of controversial debates over the initiative's focus. In addition, its impartial vantage point and emphasis on education reform lent credibility to the effort.

3. Data-driven strategic planning

In 2008 and 2009, a group of local funders provided funding to conduct a comprehensive inventory of current BPS arts offerings during the school day. This was seen as a necessary first step given a lack of consistent district-coordinated school-level data available to describe and quantify the reach of current offerings. The study focused on the quantity and frequency of arts instruction in four disciplines (music, dance, theater, visual arts) and gathered data on arts education budgets, staffing, courses, etc. It also benchmarked BPS against best practices in other urban districts.

The inventory's findings revealed inequality of opportunity to engage in the arts in school. The findings were surprising in that the inequities were not closely correlated with student race, geography, or socioeconomic status, but rather on factors related to BPS' system of decentralized decision-making. These revelations sounded a call to action in the community.

4. Broad-based shared governance with clear lines of mutual accountability

The BPS Arts Expansion Initiative is a public-private partnership among BPS, individual schools, private philanthropy, and nonprofit partners, with *both BPS and EdVestors at the helm*. These two principal partners see their relationship as one of mutual accountability to each other and to the overarching goals of the initiative. Their roles are distinct yet intertwined.

BPS' sphere encompasses the direct actions necessary to bring the arts to BPS students, including financial investments to hire arts specialists and arts administrators, developing standards and curriculum maps to guide teachers, offering professional development opportunities to teachers and principals, and engaging in program evaluation and student assessment activities. EdVestors, meanwhile, acts as the initiative's managing partner, a wide-ranging role encompassing project management, resource development, grantmaking, research, advocacy, and communications.

Dallas: Big Thought/Thriving Minds

Overriding Goal	Mechanisms for Reaching Goal	Local Conditions that Influence Effectiveness of Collective Efforts	Geographic Scope	Target Age Group
Make creative learning a part of the education of every Dallas student – in and out of school	• Ensure formal arts instruction in elementary schools during the school day • Promote arts integration • Coordinate community partners to expand arts learning citywide	• Big Thought's (BT) 2-decade track record of success • Long-tenure of BT's well-respected President and CEO • City of Dallas and Dallas Independent School District (ISD) act as vocal convening partners • Highly engaged community leaders	• Dallas ISD • City of Dallas	Focused on K-8, with some programming for high school students

Broad-based Community Partnerships/Engagement

Governance Structure	Top Civic Leadership	Institutional Leadership	Grassroots Constituents

<u>Fiscal and legal oversight</u>
• Big Thought's 60-member nonprofit board assumes legal accountability
• Dallas ISD/Board of Trustees assume stewardship role for monies they raise or allocate directly.
• City of Dallas/City Council assume stewardship role for monies they raise or allocate directly
 	
<u>Strategic and programmatic governance</u>
• Backbone: Big Thought
• Contract Governance: Formal legal agreements such as contracts or MOUs to clarify BT and partner commitments
	City of Dallas (convening partner), led by Mayor and City Council
	
	Dallas ISD (convening partner), led by Superintendent and Board of Trustees
		All Dallas ISD schools
		
		Municipal Institutions:
		  • Office of Cultural Affairs
		  • Parks and Recreation Department
		  • Dallas County Juvenile Department
		  • Dallas Public Libraries
		
		Over 100 arts and cultural providers
		Community service providers
		  • Afterschool/youth leadership programs
		  • Religious organizations
		  • Community and recreation centers
		  • Neighborhood-based sites
		
		Higher education/academic researchers
		  • Annenberg Institute for School Reform/Brown University
		  • RAND
		  • University of Texas at Dallas
		  • Harvard School of Education/Project Zero
		
		Business leaders
		Local and national funders
		  • The Wallace Foundation
		  • Ford Foundation
		  • Local foundations, United Way
		  • Local corporate funders
			Practitioners
			• Classroom teachers
			• School arts instructors/specialists
			• Teaching artists (independent and employed by BT)
			
			Beneficiaries and advocates
			• Parents (as participants, program planners, advocates)
			• Students
			• Individual donors

Dallas: Big Thought/Thriving Minds

Resources

Dallas Independent School District

Employs Director of Fine Art and other administrators

Funds arts teachers salaries (hired over 140 arts specialists to meet goal of 90 minutes of art each week for all students)

All elementary schools receive a district allocation ($9/student) to support external arts learning opportunities such as:

- Arts and cultural educational programming
- Professional development
- Transportation, admission tickets, etc.

Schools

Each school must provide at least a 25% match

Community and neighborhood sites provide staffing, facilities, supplies, etc.

Other Sources

Funding sources
- National funders
- Local foundations
- Corporations
- Individual donors

Dallas: Big Thought/Thriving Minds

Activities

Strategic Planning and Design

Initial baseline survey (1995):

- City of Dallas Office of Cultural Affairs/Young Audiences conducted study of children's access to arts education from city's arts and cultural institutions; findings pointed to wide disparities between neighborhoods

Creative Learning Census (several rounds, first done in 2006):

- Longitudinal assessments on supply and demand of arts offerings to guide ongoing implementation/program design of Thriving Minds (out-of-school time program)
- Worked with City of Dallas computer mapping experts to map gaps in service identified in surveys against city council districts, school locations, and other resources

Funding from The Wallace Foundation accelerated the completion of a new standards-based Dallas ISD K-12 fine arts curriculum

Operational Components

Service delivery

- 90-minutes of standards-based arts instruction weekly (split evenly between music and visual art) for all Dallas ISD elementary students.
- **ArtsPartners**: Teaching artist-based arts integration opportunities in all Dallas ISD classrooms—all integrate state standards
- **Thriving Minds After-School** (K-8): Enrichment activities in support of academic/personal growth 5 days/week
- **Thriving Minds Summer Camp** (K-8): Combine arts with math and language arts for those in danger of not advancing to next grade
- Other programs serving wider community: Thriving Minds Spring Break, Library Live!, SLANT (service-learning), Creative Solutions (for at-risk youth), DaVerse

System development/capacity building

- Pooled funding mechanisms: Big Thought raises and pools all contributions from the private sector and directs it to capacity-building: research, curriculum development, coordination, technology, etc.
- Develops and supports community engagement teams of neighborhood based leadership to guide design of Thriving Minds programs

Professional development

- Workshops, seminars, mentoring for Dallas ISD educators and out-of-school-time leaders
- Teaching Artist Fellows Program
- Quality review panels
- Creating Quality website

Financial infrastructure support

- Dallas ISD elementary schools receive per/pupil allocation from district to purchase Big Thought arts integration programming
- BT raises private-sector money for capacity-building

Research and program evaluation

- Longitudinal control studies and annual program evaluations
- Educator training evaluations
- Community surveys and focus groups

Communications and advocacy

- Multi-year communications plan to reach families, policymakers, and philanthropic community

ArtBiz: online database of over 85 arts/cultural providers offering 1,000 standards-based programs

Dallas: Big Thought/Thriving Minds

Examples of Measured Impact

Short-term Outcomes

Increased access to arts education

- Dallas ISD now mandates 90-minutes of standards-based arts instruction weekly (split evenly between music and visual art) for all elementary students (compared to pre-2007 when more than half of Dallas ISD students received limited or no weekly arts instruction)
- Dallas ISD provides allocation to all elementary schools to purchase teaching artist services and other programming to provide arts integration to all Dallas ISD students

Intermediate Outcomes

Thriving Minds participants:

- Increased school attendance
- Increased engagement
- Increased homework completion

Long-term Outcomes

Thriving Minds participants:

- Increased state reading and writing scores
- Increased promotion to the next grade.

ArtsPartners participants: scored higher on state reading and math tests than peers (5-yr. longitudinal study)

Dallas Big Thought: Highlighted features

1. Evolution from small to systemic

Big Thought demonstrates how a model that is geared toward providing widespread arts learning opportunities can start small, focused on a single program, and build up to a large-scale public-private arts education delivery system with community-wide reach and access. It has attracted local and national investments to become a laboratory in which many of the successful practices used around the country were conceived and developed.

Big Thought was initiated in the late 1980s as the vision of two arts education activists who wanted to bring artists into Dallas public schools. Even from its early stages, however, it had a large-scale concept in mind, tapping into established structures that could help it expand its reach, such as the national teaching artist network, Young Audiences; the City of Dallas Office of Cultural Affairs; and the Dallas ISD. In fact, it was a study on children's access to arts education offerings from the city's arts and cultural institutions spearheaded by those three entities – which found wide disparities between low-income and more affluent parts of the city – that sparked the larger initiative. These findings gave rise to a consensus among these three key partners on the importance of the arts as part of larger civic priorities – such as equitable access to high-quality education.

2. Consistent leadership of managing partner

Big Thought's current President and CEO has been a consistent driver of the initiative since she joined the effort in 1990. By positioning herself and Big Thought as the background convener, Big Thought's chief has given credit for the initiative's success to a wide range of community partners, thereby inspiring visible, durable ownership among key partners. She has remained the common thread through many organizational and community leadership changes.

3. Building an out-of-school-time arts learning delivery system from the ground up: Thriving Minds

An artifact of both its longevity and its capacity to remain responsive to changing community conditions and demands, Big Thought has pioneered the creation of an arts learning delivery system that goes beyond using the platform of a school district to provide widespread access to arts education. In 2006, with support from a large grant from The Wallace Foundation, it established Thriving Minds, a citywide system with the capacity both to support and expand in-school arts instruction *and* serve the distinct needs of students and their families outside of the school day and beyond the school building.

The Wallace Foundation grant supported both in-school and citywide components. In addition to continuing Big Thought's work connecting schools to teaching artists through its ArtsPartners arts integration program, it allowed Dallas ISD to hire 140 new arts instructors, helped pay for an overhaul of the city's K-12 arts curriculum, and provided classroom instruments and training for music teachers.

The goals of the Thriving Minds out-of-school-time neighborhood-based component were to create programming that could infuse arts learning in out-of-school-time settings and to deliver that programming at scale across a disparate spectrum of locations, including youth development venues, community colleges, social service agencies, and churches. It recognized that in order for students to reach their full creative potential, they need first to have their basic needs met, such as access to

adequate nutrition and medical care. This idea paved the way for natural partnerships between Big Thought and neighborhoods, community centers, and social service agencies.

Among arts education delivery models, this approach is unprecedented. Thriving Minds effectively built a new network of strategic partners with aligned agendas so that both arts learning and other basic needs can be better met as a result of the partnerships.

4. Governance as a three-legged stool

Although Big Thought stands as the central, coordinating backbone entity in the overall effort, it sometimes describes its governance structure, especially as it relates to streams of funding, as a three-legged stool, with the citywide programming of Thriving Minds, ArtsPartners, and other programs resting on the legs of the three convening partners: Big Thought as the nonprofit backbone organization, Dallas ISD, and the City of Dallas. Each of the three is accountable for a distinct revenue line item in the overall Big Thought program budget, based on what funding sources each entity is best positioned to secure.

Denver: Think 360 Arts Complete Education

Overriding Goal

Bring arts experiences to all K-12 students throughout their education as a way to boost student learning and strengthen student and teacher engagement

Mechanisms for Reaching Goal

- Provide high quality arts integration training to teachers, teaching artists, and school administrators
- Connect and coordinate partnership between schools and teaching artists

Geographic Scope

Regional

- Denver metro is main service area
- Services extend to 20 counties statewide

Target Age Group

Pre-K to 12

Broad-based Community Partnerships/Engagement

Governance Structure

Think 360 Arts' 11-member nonprofit board provides all governance and oversight

Institutional Leadership

Denver Public Schools and its Office of Extended Learning

University of Denver's Morgridge College of Education (PD partners)

University of Northern Colorado's Center for Integration of Arts Education (professional development partners)

Colorado Creative Industries and Arts for Colorado (advocacy partners)

Business (serve on board, as funders)

Government (serve on board)

Education administrators (serve on board)

Schools: Currently serves about 38,000 kids in 56 schools.

Denver District Attorney

Grassroots Constituents

Builds network of school partners from grassroots, using teacher-to-teacher word-of-mouth and return customers

Classroom teachers and teaching artists

Resources

Schools

Schools pay for teaching artist programming through various channels such as PTA fundraisers, earmarked funding from school budget, grants through Colorado Creative Industries

Other Sources

Foundations (6%): includes Denver Foundation, Fine Arts Foundation, Kinder Morgan Foundation, Young Audiences for Arts Learning, and several others

Government grants (23%): includes regional sales-tax-funded Scientific & Cultural Facilities District

Corporations and special events (5%)

Individual contributions (32%)

Earned Income (34%, includes school fees)

Denver: Think 360 Arts Complete Education

Activities

Operational Components

Service delivery: Arts integration-based in-school programming

- 45-minute performances
- Full-time residencies
- 60-minute workshops (single or double)
- Part-time artist residencies (3 or more workshops with same students)
- 5-week summer enrichment clubs, taught by Think 360 teaching artists, culminating in performance or showcase event

Professional development

- For educators: Institute for Creative Teaching
  1) In-depth week-long summer institute for teachers and artists. Shorter day-long Saturday version offered during school year
  2) Custom professional development for school faculty
- For teaching artists:
  1) Artists on roster attend 2-3 trainings per year
  2) Artist Training Series: Monthly half-day workshops
  3) Connects interested schools with network of local art organizations

Financial infrastructure support: Offers subsidies/scholarships for summer professional development institute

- 50% for Denver Public Schools teachers
- Smaller subsides for other participants

System development/capacity building: Participants in 2013 summer institute created examples of lessons that integrate the arts into Colorado Academic Standards - available online

Research and program evaluation

- Uses evaluation feedback on professional development and arts integration programming from teaching artist and classroom teachers to inform program planning
- Uses pre- and post- surveys of participants in professional development workshops to assess skill acquisition and application

Communications and advocacy

- Partners with Colorado Creative Industries (Colorado state arts agency) and Arts for Colorado (a membership lobbying organization)

Database of arts education resources

- Artist roster: Includes about 60 teaching artists in a variety of disciplines
- Artists must be selected based on artistic and educational expertise

Examples of Measured Impact

Short-term Outcomes

Increased access to arts education through arts integration experiences

Increased access to professional development skill-building opportunities for arts and education professionals

Intermediate Outcomes

Students develop and deepen academic, creative, and critical thinking/workforce skills

Enhanced professional development, as indicated by:

- Level of value participants place on PD experience
- Increase in number of teaching strategies learned
- Increased use of new teaching strategies in classrooms

Denver Think 360 Arts: Highlighted features

1. Decentralized approach

Think 360 Arts harnesses the power of the arts to enrich and strengthen classroom instruction and student learning in non-arts subjects by bringing professional teaching artists into schools and classrooms. It is the only organization in Colorado that offers arts education programs in all three arts discipline groups (visual, performing, and literary arts). Its approach is also markedly distinct from the other three models in that it partners directly with schools and does not generally work through school districts and their administrators.

Its history as the product of a 2007 merger between a longstanding Young Audiences chapter and the state-level Colorado Alliance for Arts Education drives the way it operates today. The logic of the merger stemmed from a recognition, primarily in the funder community, that Young Audiences had a robust network of teaching artists and strong professional development programming, while the Colorado Alliance for Arts Education offered complementary assets in its strong advocacy work. Today, Think 360 Arts has a clarified mission, is wholly governed by its own board of directors, and focuses on its core service – arts integration-based classroom programs and professional development. It carries on the pre-merger advocacy work by partnering closely with a newly-created division of the Colorado Department of Economic Development, Colorado Creative Industries, and Arts for Colorado.

What makes Think 360 Arts instructional for other communities is its success in building arts education capacity school by school by linking professional development offerings with high-quality arts experiences in the classroom. In 2013, Think 360 Arts used this decentralized approach to reach almost 25,000 students in 74 schools and venues in 20 counties, all while providing intensive professional development to over 400 educators per year. This illustrates an alternative way to provide widespread impact without the explicit goal and considerable resource requirements of building a system from the top district level down.

2. Intensive professional development and carefully vetted teaching artists

Think 360 Arts employs two crucial practices for ensuring high-quality arts experiences in the classroom: robust professional development offerings; and intensive screening of teaching artists, followed by ongoing training.

Its flagship professional development program, the Institute for Creative Teaching (formerly the Aesthetic Education Institute of Colorado), is an in-depth week-long summer institute offered in partnership with the University of Denver's Morgridge College of Education. It instructs teachers of any content area or grade level, as well as administrators and school arts coordinators on the theory and practice of arts integration.

Think 360 Arts connects schools only with artists it has carefully selected for its artist roster, which includes about 60 teaching artists in a variety of disciplines spanning the visual, performing, and literary arts. To be selected for the roster, teaching artists must submit an application including a portfolio or audition tape. Roster artists receive ongoing professional development, attending intensive workshops two to three times per year.

Portland: The Right Brain Initiative

Overriding Goal	Mechanisms for Reaching Goal	Geographic Scope	Target Age Group
Transform learning for all children through the arts, creativity, innovation, and whole brain thinking	With a focus on arts integration, i.e., use artist residencies and professional development to bring high quality music, dance, theater, and visual and media arts to K-8 students through school staff/teaching artist/Right Brain planning teams	• Tri-county region (Clackamas, Multnomah, and Washington) • 6 school districts (Corbett, Gresham-Barlow, Hillsboro, North Clackamas, Oregon Trail, Portland Public Schools) • Goal/Target: Reach all K-8 students in Portland metro area (25 school districts, 240 schools, 110,000 kids (20% of the way there. Currently in almost 50 schools)	K-8

Broad-based Community Partnerships/Engagement

Governance Structure	Top Civic Leadership	Institutional Leadership	Grassroots Constituents
<u>Fiscal and legal oversight</u>: Regional Arts & Culture Council's (RACC) 23-member board oversees Right Brain Governing Committee and is accountable for Right Brain funds and outcomes <u>Strategic and programmatic governance</u>: RACC houses and staffs The Right Brain Initiative; holds reins on shared community agenda; all committees chaired by RACC board members • **Governing Committee**: Day-to-day governance and oversight; members include RACC board members and representatives from all major partners.; responsible to RACC board and operates under RACC by-laws • **Leadership committee**: Functions as executive committee making decisions for Right Brain between Governing Committee meetings; comprised of all committee chairs • **Operating committee**: Oversees implementation; representatives from all school districts, arts organizations and RACC board • **Development committee**: Focuses on major gifts (over $1,000) • **Advocacy committee**: Oversees 4 task forces: Grassroots fundraising, communications, parent advocate, and outreach strategy • **Resource Council**: Group with close ties to Right Brain who provide advice and assume as-needed functions	Mayor of Portland: Served on governing committee; support catapulted effort forward City Council Participating county leadership: Commissioner of Multnomah County serves on governing committee Superintendents and high-level district officials actively involved from inception	**School districts**: Representatives serve on governing and operating committees; administrators allocate funding and help choose schools to participate **Community arts education providers**: Representatives serve on operating committee and artist roster **Funders:** Representatives served on governing committee **Business community**: Serve as funders and committee members **Young Audiences of Oregon and Southwest Washington**: Serves as implementation partner (manage scheduling and contracts b/w artists and schools); coordinates teaching artists. **Non-arts community organizations**: Serve on various committees and task forces **University/academic researchers and higher education**: Consult to develop evaluation practices and systems **External consultants:** Initial mentoring (Big Thought), market research/community engagement (e.g., Kennedy Center Any Given Child), program evaluation, professional development program design, etc.	Students Classroom teachers and arts specialists Teaching artists: Work as independent contractors, each setting their own fees Parents: Serve on governing committee, parent advocate task force, and part of advocacy committee

Portland: The Right Brain Initiative

Resources

Seed Funding

City of Portland and two counties provided seed funding: crucial for leveraging multi-year funding from 3 private foundations

Initial effort was lead and funded by RACC

School Districts

School districts contribute $15 per student in each participating school; pays for artists' services to students

Schools

Schools that are able often use other grants or PTA funding for additional arts experiences

Other Sources

Funding split almost equally between public and private sources:

- **Public**: School districts (19%), State of Oregon (2%), City of Portland (22%), counties (6%)
- **Private**: Corporations (10%), foundations (20%) individuals (5%) in-kind/other (16%)

Portland: The Right Brain Initiative

Activities

Strategic Planning and Design

2007: Community summit drew about 100 community members.; resulted in establishment of visioning committee and four working committees (program design, assessment/accountability, implementation, professional development)

Baseline data-gathering: Two phases

- 2006-2008: Focus groups with school district superintendents from 5 largest districts in the region; phone interviews with heads of arts organizations and school districts; 8 public forums for wider community
- 2010: RACC joined Kennedy Center - Any Given Child: Conducted surveys on practices of classroom teachers, principals, and superintendents, arts organizations; community survey that gathered responses from 611 citizens 36 of 64 zip codes in tri-county region.

2012: Region completed first comprehensive long-range K-8 arts education plan

Operational Components

Service delivery: Arts integration delivered to all students in participating schools through artist residencies developed using school-based planning teams (2 teachers, 1 administrator, 1 arts specialist, Right Brain arts integration coach)

Professional development

- PD for school planning teams: All members of the school arts planning teams and others receive 42-hour, three-year sequence of all-day sessions; topics include Right Brain arts integration approach, arts based instructional strategies, arts integration research, and student assessment practices
- Other opportunities: Optional leadership training, 3-day summer seminar on arts integration

Financial infrastructure support: School districts allocate $15 per student in participating schools

System development/capacity building: Right Brain consults with school principals and teachers to develop school capacity to design and sustain effective artists residencies

Research and program evaluation: Several program evaluation methods: pre- and post- student work samples; 30-minute student interviews with samples of students; post-residency reflection with teachers and teaching artists; school mapping tool to track arts experiences, number of students served, dosage/intensity

Communications and advocacy

- Advocacy committee develops annual and long-term communications plans; conducts outreach to parents in partner schools, assists with grassroots fundraising
- RACC active in advocating for increased arts funding at the local, state, and federal level. Key player in Arts Education and Access Fund ($35 flat tax for hiring art and music teachers in public elementary schools), passed November 2012

Artist roster (maintained by Right Brain Initiative): Includes 50+ teaching artists and organizations in all major arts disciplines, selected through extensive application process

Portland: The Right Brain Initiative

Examples of Measured Impact

Short-term Outcomes

Increased number of schools and children with access to arts-integration through artist residencies

Increased quality of arts education: Improvement in instruction practices of teachers and teaching artists

Intermediate Outcomes

Increased student engagement

Increased experiences with multiple art forms

Increased levels of student written and oral communication skills across various media

Increased mastery of 21st century skills (defined as creativity/innovation, critical thinking, communication, collaboration, community/compassion)

-(Example: Children engage in 21st century skills twice as frequently when engaged in artist residency session compared to those in general classroom instruction)

Portland: The Right Brain Initiative: Highlighted features

1. Regional impact driven by a regional governance structure

Because The Right Brain Initiative (Right Brain) essentially was founded through the leadership of the Portland area's Regional Arts & Culture Council (RACC), its governance structure took a form that would facilitate a regional impact. Today, Right Brain's reach spans three counties and six school districts. Its governance is centralized within RACC and several committees that are accountable to RACC. High-level decision-making and strategic planning power is more dispersed among numerous stakeholder groups than is the case in some other large-scale models, such as those in Dallas and Boston (which concentrate efforts and resources on a single school district).

2. Focus on building internal school capacity to design and sustain effective artist residencies

Right Brain's goal is to develop the capacity within a school to build in arts integration through artist residencies as an intrinsic element of its overall approach to instruction and student achievement. Right Brain and school district leaders work together to identify schools with the initial capacity to be effective participants in the program. This collaborative approach marked a shift from the first year of implementation, in which the school districts selected schools without Right Brain input but were not entirely satisfied with the results. In subsequent years, school districts elected to work together with Right Brain to set criteria for school capacity to successfully undertake a Right Brain partnership, and this has been the practice ever since. Participating schools assemble an arts planning team including two teachers, one administrator, and an arts specialist. Right Brain then matches the school with a Right Brain arts integration coach (Right Brain coaches are actually Young Audiences employees). The team works together to outline arts learning goals, which guides their selection of an artist from the Right Brain artist roster.

Schools begin at the "invitational level" where the Right Brain arts integration program model is introduced to key school staff members. Schools deepen their involvement through a series of phases to implement residencies for all classrooms, by investing in professional development for teachers as well as administrators, and by committing to engage in arts integration approaches school-wide throughout the year outside of artist residencies. As of the 2011-2012 school year, six of the initial schools have implemented the program at what is called an "immersion" or whole school level, where arts integration instruction is incorporated throughout the school for the entire school year.

3. Broad-based, inclusive community engagement from inception to large-scale implementation

Portland's road to successful implementation of The Right Brain Initiative is emblematic of a step-by-step approach of engaging the community at several distinct levels as a way to generate awareness, partnerships, and cross-sector involvement. Portland's process is similar to those we observed in other cities and could be instructive as a reference to Milwaukee regarding the specific steps that could be taken to initiate community engagement here. The process roughly breaks down into the following partially overlapping phases:

- *Phase 1: An idea is sparked for a core group of community leaders*: In 2006 and 2007, a core group of Portland community leaders began to coalesce around a desire to use arts integration to bring the arts to every K-8 student in the Portland area. Initial players included RACC, presidents of local foundations, arts organization leaders, district superintendents and other district leaders, and business leaders. This momentum and other factors attracted the attention of Big Thought, which approached Portland as a potential partner in expanding its model in a new community. Big Thought worked with RACC over a six-month period in a consulting capacity to help educate and engage the Portland community on how to build collaborative, systemic access to arts education.

- *Phase 2: Community summit, vision setting, formation of working groups*: In August 2007, RACC staged a large community convening event that drew about 100 people and featured Big Thought as a presenter. The purpose of the gathering was to introduce to the Portland community the concept of community collaboration around arts education. The event helped engage wider community involvement in that it resulted in the establishment of a cross-sector visioning committee of about 20 people and four working committees, each comprised of about 15 people and focusing on program design, assessment/accountability, implementation, and professional development. These groups committed to meet regularly and used the feedback gathered from the community in the next phases to guide their work.

- *Phase 3: Engaging major institutions*: Beginning about October 2007, RACC conducted a series of focused community conversations, via focus groups and phone interviews, to elicit feedback from three constituencies considered vital to the effort: superintendents from five major local school districts, funders, and the arts community.

- *Phase 4: Engaging the grassroots*: As a way to cast the net even wider to capture the perspective of average citizens, parents, teachers, and others, RACC staged a series of eight interactive community conversations in various settings (libraries, schools, arts centers), at various times of day, and open to the whole community. These sessions began with expansive, aspirational questions (What they want their children to aspire to? What qualities do they want to instill in their children?) and progressed to become more concrete and solution-oriented (How could the educational system support this? What role should the arts play?).

- ***Phase 5: Synthesizing community input and designing a program***: Following this concerted effort to gather community input, RACC produced a synthesis document that provided direction and objectives for a coordinated, collective effort to guide partnerships between arts organizations and schools. The visioning and working committees worked until mid-summer 2008 to bring the objectives to reality. But by then, the effort had fragmented and stagnated. RACC brought all the committees back together in July 2008 and worked to shape it into what would become The Right Brain Initiative.

- ***Phase 6: Roll-out:*** In September 2008 (about two-and-a-half years after Right Brain was first initiated), after working with a local design firm to craft The Right Brain Initiative brand, RACC held a kick-off event at the Portland Center for the Performing Arts. This was an opportunity for RACC to share the Right Brain vision with the more than 200 attendees and to announce the initiatives' first roll-out in 20 schools in four districts, with Young Audiences as RACC's implementation partner. The initiative continued to expand its reach to where it is today, serving 49 schools in six districts.

- ***Phase 7: Extensive community audit of access to arts education/long-range strategic planning:*** By 2010, RACC and The Right Brain Initiative were chosen as the third site of the Kennedy Center for the Performing Arts' Any Given Child initiative and began working on long-range regional arts education plans. Through this process, RACC conducted a data-intensive community assessment which served as an audit of local arts education resources in the tri-county area. RACC's partnership with Any Given Child expanded RACC's arts education purview from Right Brain's focus on arts integration to a broader goal of developing long-term strategic plans for ensuring equitable access to arts education through a range of channels, including arts integration but folding in formal arts instruction in a variety of disciplines and policy initiatives as well.

We outline the particular sequence of Portland's steps both as a way to concretely illustrate the concept of "widespread community engagement" and as a way to show how the order of steps is not the critical factor of success. Notably, Portland did not conduct extensive data collection and benchmark analysis on its arts education offerings and reach until it had a well-established track record of arts integration in schools. In other words, the case for community action need not rest on expensive, time-consuming evidence collection establishing inequity in access to arts education. Portland's efforts with The Right Brain Initiative and Any Given Child demonstrate that consensus can be reached and implementation begun through the community engagement process itself.

Milwaukee's arts education landscape: Assets and gaps

Next, we turn our attention to the current state of arts education in Milwaukee. Similar to our analyses of the four model cities, we begin by identifying a large sample of organizations and activities that play a part in furthering arts education for Milwaukee youth. We reviewed their basic features and activities to discern their relationships with each other and to illuminate general trends in activities and funding sources. Augmenting our findings from these data are insights we gained from conversations with a number of local practitioners, funders, and other stakeholders engaged in arts education in the Milwaukee area.[5] The catalog of Milwaukee arts education organizations was compiled using the following sources:[6]

- Milwaukee Arts Education Directory: Agencies and teaching artists included in the database.
- Herzfeld Foundation: Database of arts education contacts and grantees.
- MPS Partnership for the Arts and Humanities: Current grantees and some previous grantees.
- Wisconsin Arts Board: Selected grantees focused on arts education
- Milwaukee Arts Board: Selected grantees focused on arts education
- United Performing Arts Fund: Member agencies and affiliates who offer arts education programs
- Selected foundations and corporate giving programs that contribute major or numerous gifts to local arts education efforts or that have an arts education investment focus
- Other organizations identified through web searches, news coverage, partnerships with organizations identified through other sources, etc

For each entity, we documented basic information, programmatic approach, priority activities, key partnerships, and other dimensions using their websites, financial reports, media coverage, and, in some cases, conversations with organizational staff or those familiar with their work. *The catalog is not an exhaustive list of every organization or entity involved in arts education in Milwaukee*. It captures the major players – those that actively pursue partnerships in pursuit of expanding access to arts education for Milwaukee's youth, and those that have appeared in related news coverage identified throughout the research process.

To our knowledge, a central source for such information does not currently exist. For example, this list contains a small subset of all of the afterschool programs in Milwaukee that offer or have the potential to offer arts education as part of their curriculum. In short, this catalog is a non-random sample that we hope is representative of the full range of arts education organizations that could help support expansion of arts and arts-integrated programming throughout the Greater Milwaukee community. On the following page we provide a snapshot of the Milwaukee arts education landscape based on this exercise.

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[5] We are especially grateful to the following individuals, who, in meetings, emails, and informal conversations, provided their time and input to inform this research: Kim Abler, Tim Abler, Molly Barrett, Terry Batson, Jessica Bizub, Denise Callaway, Kim Cosier, Kari Couture, Deborah Farris, Brigid Globensky, Christine Harris, Thomas Rosenthal, Jenny Steinman Heyden, Maggie Kuhn Jacobus, Anne Katz, Jerome Knapp, Lynn Lucius, Robin Maryl, Mary Reinders, Matt Richardson, Teri Sullivan, Deanna Tillisch, Maria Vento, and Fong Yang.
[6] For a complete list of the organizations we compiled, please refer to the appendix at the end of this report.

Arts Education in Milwaukee:
By the Numbers

Target age groups*

Pre-K	33
Within K-8	97
High School	85
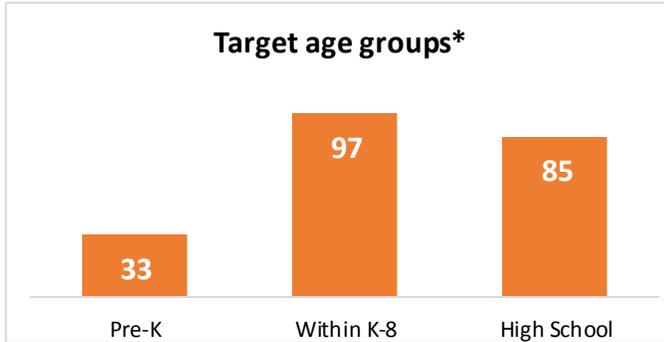
135 organizations in study
124 local entities
11 state entities

Number of organizations by activity

Service delivery
Professional development and quality
System development/capacity building
Financial support
Research and/or program evaluation
Communications and advocacy
Database of arts education resources

■ # of organizations performing activities
■ # of organizations w/ this as priority activity

0   20   40   60   80   100

Organizations by type

Arts or arts education provider
Non-arts entity
Funder
Arts specialty school
Higher education institution
Artist association
State/local arts agency
Advocacy organization
Jointly-owned youth arts center...
Arts education directory
State education agency
School district

0   20   40   60   80

Specialty Schools

8 MPS arts schools

2 MPS charter schools specializing in arts

1 UWM charter schools specializing in arts

* Same organizations serve more than one age group.

These charts illustrate substantial breadth in Milwaukee in terms of the types of organizations devoted to arts education and the many roles they play. In fact, the arts education landscape in Milwaukee already features at least one entity (if not dozens) that specializes in all seven of the operational activities we found to be crucial to success in the case study cities. Similar to these cities, the vast majority of such activity is arts and educational service delivery and professional development for educators and teaching artists. In addition, Milwaukee's arts education assets demonstrate considerable expertise in functions that support service delivery and professional development such as grantmaking, program evaluation, common measures, and strategic planning.

The next section of the report seeks to inform a cohesive discussion of some of the major contours of Milwaukee's arts education landscape. To accomplish this, we viewed the catalog of entities encapsulated in the preceding chart through the lens of our conceptual map of effective community-scale arts education systems. We used its categories of activity (e.g., community engagement, resources, and activities) *to highlight and categorize a few representative examples* of Milwaukee's dynamic and distinctive arts education terrain – its assets as well as areas where there is room for improvement or growth. These examples are intended to illustrate general trends in Milwaukee's arts education-related activity. Although, there is risk in using specific organizations to illustrate a wider universe of entities and efforts, we do so with the intention of providing a more concrete conception of Milwaukee's arts education "status quo". *These examples, therefore, should be interpreted as point-in-time snapshots of the overall landscape rather than as a static, definitive description.* We hope this approach will give the community a starting block from which to launch a collective dialogue on the possibility of engaging in a community-wide arts education initiative.

Milwaukee's strengths and assets

Assets: Broad-based Community Engagement

Top civic leadership: Commitment of MPS superintendent and Milwaukee Board of School Directors

Those in Greater Milwaukee who advocate for greater investment in arts education would find an ally in outgoing MPS Superintendent Gregory Thornton, who has made repeated public and internal pronouncements regarding his personal belief in the value of the arts as a crucial part of a high-quality education and a key pathway for improving student engagement. Furthermore, increases in staffing and programming for the arts in his past two budgets (described in further detail below) demonstrate a commitment to providing equal access to the arts for all MPS students, as well as providing a path to develop mastery in artistic skills for those who choose to take it.[7]

Throughout Dr. Thornton's tenure, these commitments have been supported by the Milwaukee Board of School Directors. While MPS' continued efforts in arts education will be influenced by the priorities of the new administration, the board will continue to play a prominent role in defining the MPS vision for arts education and in determining future investment in that area.

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[7] Milwaukee Public Schools Office of the Superintendent website (April 24, 2013) MPS budget plan double most elementary schools' funding for art, music, physical education teachers. http://www5.milwaukee.k12.wi.us/dept/superintendent/2013/04/budget-plan-doubles-most-elementary-schools-funding-for-art-music-physical-education-teachers/

Institutional leadership: MPS Before and Afterschool Program[8] and Center for Youth Engagement (out-of-school-time programs)

Milwaukee Recreation, a nonprofit department of MPS, provides safe spaces and enrichment programming outside of school hours to Milwaukee-area youth from kindergarten through high school. With over 100 locations, including 50 21st Century Community Learning Centers (CLCs), this network of outside-of-school-time programming and facilities currently provides a wide array of arts programming. A 2012 Public Policy Forum study found that 80% of CLCs and 86% of public school-based afterschool programs offer visual and performing arts education enrichment activities. The same study found that CLCs, in particular, are more likely than other types of afterschool programs to engage in quality-driven practices such as tracking student outcomes and conducting self-assessments of program quality.[9]

Often supported by the MPS Partnership for the Arts and Humanities Extension-funded grants (described in further detail below), CLCs and other afterschool sites are run by agencies such as Boys & Girls Clubs of Greater Milwaukee, COA Youth and Family Centers, and Journey House. Often, those agencies partner with community arts providers such as Artists Working in Education, Milwaukee Chamber Theatre, and TRUE Skool to offer programming on school and neighborhood sites.

In addition, the Center for Youth Engagement is spearheading efforts to build a coordinated system of youth service activities that could serve as a scaffold for out-of-school-time arts education targeted specifically to 4th through 12th graders. There is growing recognition of the value of the arts for this population, as demonstrated in a recently published report by The Wallace Foundation discussing how high-quality out-of-school-time arts programs reach youth in this age group and overcome obstacles to their participation.[10] The Center for Youth Engagement hosts the Milwaukee Out-of-School-Time initiative. In this capacity, it has been engaged over the past year in convening funders, policymakers, youth service providers, and youth themselves to address the need for better coordination of afterschool and other out-of-school-time learning programs in Milwaukee.[11] One of the components of this effort is directly concerned with encouraging Milwaukee out-of-school-time providers serving 4th through 12th graders to use a common program quality assessment tool, the Youth Program Quality Assessment, as a way to target professional development to drive program quality. Many of these dimensions – from coordination, to professional development, to common assessment – mirror approaches used in other cities to assess and improve the quality of arts education provided both in and out of the school-day classroom.

Any potential large-scale arts education delivery system in Milwaukee would be well-served by building on these existing partnerships. However, a system whose goal is equity of access to arts education would need to incorporate *both* in-school and afterschool structures to ensure that students who do not

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[8] Milwaukee Recreation website (2014) Before and after school programs. Accessed at http://www.milwaukeerecreation.net/ba/index.htm

[9] Dickman, Anneliese; Peterangelo, Joe (October 2012) Readiness for quality ratings varies among Milwaukee afterschool programs. Public Policy Forum Research Brief. Accessed at http://publicpolicyforum.org/sites/default/files/AfterschoolSurveyReport.pdf

[10] Montgomery, Denise; Ragouin, Peter; Neromanie, Persaud (September 2013) Something to say: Success principles for afterschool programs from urban youth and other experts. Accessed at: http://www.wallacefoundation.org/knowledge-center/arts-education/Community-Approaches-to-Building-Arts-Education/Pages/Something-to-Say-Success-Principles-for-Afterschool-Arts-Programs.aspx

[11] Moore, Reggie (December 13, 2013). Email correspondence.

take part in out-of-school-time activities would benefit from the same access to arts learning opportunities as those who do.

Institutional leadership: Arts specialty schools

Milwaukee is home to 11 schools designated as arts specialty schools located throughout the city that offer both visual and performing arts programs to serve students at every grade level. Those include eight traditional MPS schools, two MPS charter schools, and one UWM charter school.[12] The 2013-2014 MPS budget also approved the creation of an additional arts-focused elementary school serving the northwest side.

This combination of arts-focused charter schools, neighborhood arts specialty schools, and citywide arts specialty schools demonstrates both a demand for and some extent of community commitment to providing Milwaukee students an option to explore more intensive arts experiences as a part of the educational experience. Most of these schools cultivate dynamic partnerships with community organizations such as Arts @ Large, Danceworks, First Stage, Milwaukee Children's Choir, Milwaukee Symphony Orchestra, Milwaukee Youth Symphony Orchestra, Wild Space Dance Company, Wisconsin Conservatory of Music, and many others.

The leadership and expertise that many of these schools have developed could help propel a potential community-wide arts education effort. However, because not all students can access this relatively small number of schools, and because not every student will choose a long-term arts-focused educational path, even this wide array of arts specialty options is not enough to provide equity in arts education for all Milwaukee students.

In addition, arts specialty schools recently have confronted a variety of external pressures, from shrinking resources to rises in school violence, that have somewhat eroded the quality and intensity of their arts offerings. For example, MPS central office budget cuts that occurred in the 2008 to 2012 timeframe have produced decreases in school arts budgets and employment of arts teachers throughout the district, including arts specialty schools. Thus, despite the district's recent efforts to restore arts specialists, the effect of past cuts continue to limit the extent to which even arts specialty schools have been able to focus on the arts. In fact, some do not offer much arts instruction beyond what might be found in non-arts designated schools.

Grassroots leadership: Teaching Artists

Milwaukee has a number of efforts in place and in development that have the potential to leverage its discipline-diverse teaching artist community. Teaching artists affiliated with arts service providers such as African American Children's Theater, Artists Working in Education, Arts @ Large, Danceworks, Express Yourself Milwaukee, First Stage, Milwaukee Ballet, and VSA Wisconsin form an interconnected web of established partnerships with each other, schools, and out-of-school-time youth service agencies. In addition, there are a number of local professional associations and artist consortia that could be explored as a possible way to engage and connect teaching artists to a community-wide effort. Examples

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[12] The 11 schools include the following: Elm Creative Arts, Kluge School, Lincoln Center of the Arts, Milwaukee High School of the Arts, Milwaukee Parkside School for the Arts, Mitchell Integrated Arts, Roosevelt Creative Arts Middle School, Sherman Multicultural Arts, Academia de Lenguaje y Bellas Artes (MPS Charter), La Causa Charter School (MPS Charter), and Woodlands School (UWM Charter).

include League of Milwaukee Artists, Milwaukee Area Teachers of Art, Milwaukee Artist Resource Network, Wisconsin Art Education Association, Wisconsin Visual Artists, and others.

Assets: Resources

School district instructional staffing

The current MPS budget reflects an expansion of staffing for arts programs, particularly in elementary and middle schools. After an increase in funding for arts, music, physical education, and library teachers in the 2012-2013 school year, the superintendent proposed additional increases in the 2013-2014 budget. This hike doubled the allocation of such specialist positions for most elementary and middle schools, resulting in an increase of 45 positions and $3.5 million for instruction in these disciplines over the previous year, for a total of $16.7 million.[13]

Of the four disciplines, the number of art teachers saw the largest jump over the previous budget, increasing by 25 full-time teaching positions.[14] This is part of a multi-year process in which the district is recentralizing school budgets in order to support a more robust standard of care in all schools.[15]

For the 2013-2014 school year, this standard of care translates to all but six MPS schools receiving a minimum of 0.4 full-time-equivalent (FTE) positions of art, music, physical education, or library teachers. Part of the funding for this initiative comes from portions of schools' per pupil funding allocation, and part comes from increased funding directly from the district. Overall, this has produced an increase in funding to schools, but the boost is restricted to funding the specialist positions.

The precise impact on individual schools depends on how each school had allocated its own resources prior to the centralization of these specialist costs. For example, the additional funding has allowed some schools to purchase additional arts, music, physical education, and library teacher time beyond the central allocation. On the other hand, for schools that had already made the decision to invest above the level mandated by the district (such as by hiring a full-time art teacher), the increase would not help them cover other costs. In some such cases, the district has granted waivers to allow schools to spend their central office allocations on other priorities.

Dedicated school district funding for out-of-school-time: MPS Partnership for the Arts and Humanities

MPS supports arts learning programs outside of the school day through the MPS Partnership for the Arts and Humanities. This is a tax levy-supported extension fund external to the district's general fund that requires grantees (partner organizations and schools) to provide a dollar-for-dollar match. This match provision doubles the partnership's out-of-school-time allocation, builds capacity within schools and partner agencies to diversify funding streams, and generates additional resources that can be used for

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[13] Milwaukee Public Schools (April 23, 2013) Superintendent's Fiscal Year 2014. Proposed Budget Overview. Accessed at http://www5.milwaukee.k12.wi.us/dept/budget/files/2013/04/Superintendent-FY14-Budget-Narrative-Final.pdf

[14] Milwaukee Public Schools Office of the Superintendent website (June 11, 2013) Approved MPS budget brings 45 more art, music, physical education, librarian positions into schools. Accessed at http://www5.milwaukee.k12.wi.us/dept/superintendent/2013/06/approved-mps-budget-brings-45-more-art-music-physical-education-librarian-positions-into-schools/

[15] Callaway, Denise (February 25, 2013) Email correspondence.

programming within the schools and during the school day. The total partnership allocation is approved each year by the Milwaukee Board of School Directors.

In 2012-2013, the partnership allocated $1.3 million in grants to 41 service providers, ranging in amounts between $3,200 and $100,000. Grants served about 49,000 children in 77 MPS schools, 11 private or non-MPS schools, and 19 community centers spread throughout the city. The partnership has been expanding steadily since 2006-2007, in terms of both total funding (rising by 35%) and number of students reached (a jump of 160%).[16] This partnership is one of the most substantial local arts education funders in Milwaukee, and the only one with an exclusive focus on arts education programs.[17]

Awards are rigorously selected by a panel of community members and MPS administrators with expertise in the arts, education, youth development, and program evaluation. Because the partnership is funded via the district's city property tax levy-supported extension fund, recipient programs must be made available to all Milwaukee residents, not just MPS students, and thus cannot be offered exclusively in the schools during the school day.

Public and private funders outside of school system

Arts education in Greater Milwaukee benefits from sustained support from a core group of committed public and private funders external to the school system. The following is a brief description of some of the strongest supporters.

- *Milwaukee County's Cultural Artistic & Musical Programming Advisory Council*, known as CAMPAC, is one of only three county-supported arts funds in Wisconsin.[18] CAMPAC receives an annual property-tax funded appropriation from Milwaukee County that provides unrestricted operating grants to a number of organizations devoted to arts education.[19]

- *Wisconsin Arts Board*, at the state level, is an important funder of arts education in Milwaukee, providing more than 60 arts and arts education grants in Milwaukee County in 2012.[20]

- *Milwaukee Arts Board*, established in 1990, supports Milwaukee nonprofits with missions dedicated to arts and arts programming. The Board distributes funding provided through the Office of the Mayor, the Common Council, and the Wisconsin Arts Board. Project grants of either $3,500 or $7,000 require a 1:1 match and support several arts and arts education-focused organizations throughout the city.[21] [22]

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[16] Chapman, Anne; Peterangelo, Joe; Dickman, Anneliese (June 2013) Community-led arts education in the U.S.: Potential lessons for Milwaukee. Public Policy Forum. Accessed at http://publicpolicyforum.org/sites/default/files/CommunityLedArtsEducationModels.pdf

[17] Partnership for the Arts and Humanities (2012-2013) Action on a request to enter into Partnership for the Arts and Humanities Contracts. Accessed at http://board.milwaukee.k12.wi.us/attachments/04bb6583-82a4-4739-9615-c5340fb8c013.pdf

[18] Katz, Anne (June 17, 2013) In-person meeting.

[19] Milwaukee County Cultural Artistic & Musical Programming Advisory Council website (2014) CAMPAC: Milwaukee County arts fund. Accessed at http://milwaukee.gov/CAMPAC

[20] Wisconsin Arts Board (2012) FY12 Grantees. Accessed at http://artsboard.wisconsin.gov/docview.asp?docid=24021&locid=171

[21] City of Milwaukee website (2014) City of Milwaukee arts Board. Accessed at http://city.milwaukee.gov/MAB#.Uua1SBDnZpg

- **Several private organizations and foundations** contribute substantial sums to arts education activities in Milwaukee, including the United Performing Arts Fund, the Greater Milwaukee Foundation and its Mary L. Nohl Fund (which funds artist residencies), the Helen Bader Foundation, the Herzfeld Foundation, the Burke Foundation, the Daniel M. Soref Charitable Trust, the Lynde and Harry Bradley Foundation, and several corporate donors, including the Kohl's Cares Field Trip Grant Program, Northwestern Mutual, JPMorgan Chase, Harley Davidson, and many others.

Assets: Activities

Strategic planning and design: CUIR, IMPACT Planning Council, and Public Policy Forum

In light of the data-driven approach undertaken in the case study cities, the presence of impartial research entities to conduct program planning and evaluation, strategic planning, community needs assessments, surveys, and data management and analysis would be an important prerequisite for success. Milwaukee possesses at least three such entities: the Center for Urban Initiatives and Research at the University of Wisconsin-Milwaukee, IMPACT Planning Council, and the Public Policy Forum.

Operational components: Service delivery – formal arts instruction and arts integration

As an adjunct to the boost in staff and resources for sequential arts instruction contained in the last MPS budget, MPS is expanding access to creative learning opportunities through arts-focused "Learning Journeys." These are day-long programs at each grade level throughout the district that take students out of the classroom to engage in hands-on, Common Core-aligned arts learning opportunities at community sites such as Discovery World and Milwaukee Public Museum.

At the individual school level, many schools find that district-provided arts education resources are not enough, and they look to leverage external providers of arts learning opportunities to expand access to arts education for their students. Although not a substitute for formal arts instruction, arts-integrated programming helps mitigate the challenge of shrinking time and resources devoted to the arts in schools, and helps educators fulfill Common Core standards and other curricular objectives through arts-infused academic lessons.

Milwaukee has dozens of arts and youth service providers (our analysis identified 97) that differ widely in the nature of their offerings. These differences include discipline (e.g., visual or performing arts); duration (one-time performances to longer-term workshops or residencies); setting (in-school vs. afterschool); and other factors. Some specific examples of Milwaukee's assets in this area include:

- **Artists Working in Education** provides an in-school artist-in-residence program based in the visual arts and other disciplines to 20 MPS schools as well as afterschool classes.[23]

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[22] City of Milwaukee Arts Board (2014) 2014 project grants introduction and guidelines. Accessed at http://city.milwaukee.gov/ImageLibrary/Groups/cityDCD/artsboard/pdfs/2014MABGuidelinesFINAL.pdf
[23] Anderson, Andrea (March 11, 2013) With fewer MPS programs, nonprofit entities look to fill void. *Milwaukee Journal Sentinel*. Accessed at http://www.jsonline.com/news/education/with-fewer-mps-art-programs-nonprofit-entities-look-to-fill-void-64924ro-197225311.html

- *Arts @ Large* partners with individual MPS schools on a three-year basis to help build sustainable, comprehensive arts programming that integrates teaching artist residencies and other community assets with classroom instruction/curriculum.

- *Danceworks*' after-school Mad Hot Ballroom and Tap program reaches 45 public and private schools in Milwaukee, providing twice-weekly, one-hour dance classes to 4th and 5th graders, culminating in an annual competition.

- *First Stage's* arts-integration programs provide workshops, artist residencies, and professional development to classroom teachers. It provides subsidized programming to 26 area schools.

- *Milwaukee Youth Symphony Orchestra* provides access to private lessons, summer music experiences, and access to its performances to low-income students throughout the city.

- **SHARP Literacy** works closely with both educators and students in 30 MPS schools to deliver a visual arts-based curriculum that enhances vocabulary, reading, writing, and research skills.[24]

- *Wisconsin Conservatory of Music*'s Conservatory Connections program brings faculty teaching artists to both in-school and afterschool settings. It provides lessons, ensemble programs, residencies, workshops, curriculum support, and other offerings to a wide variety of school settings – public, private, charter, and community organizations.

Operational components: Professional development

Milwaukee's arts education landscape already encompasses a strong cadre of professional development expertise and programming. A coordinated system managed by a centralized structure could build on this strength by connecting these disparate efforts to engage in peer review and collaborative program design - as is happening in Dallas, Boston and Portland. These peer-driven professional development models allow teachers and teaching artists to share insights and experiences with each other as a way to inform quality initiatives throughout the system. The following are brief descriptions of some prominent examples of existing professional development work in Milwaukee:

- *MPS'* art department offers some professional development for arts specialists through an annual in-service training session as well as on days when school is not in session, and during after-school, weekend, and summer sessions. Staff within the MPS art department also help provide resources to art and music teachers to assist in connecting existing arts curricula to the district's comprehensive plans for literacy, mathematics, and science. Finally, in collaboration with Arts @ Large, MPS is launching a new three-year arts integration professional development pilot program, Project CREATE, funded through the U.S. Department of Education. Project CREATE will train three cohorts of 35 K-8 teachers (one each summer) for a total of 105 trained teachers over three years. Participants will receive 80 hours of training in arts integration, visual thinking strategies, and methods for leading teams of students to create museum exhibits around selected topics.[25]

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[24] Jurkiewicz, Colleen (June 17, 2013) For SHARP students, learning is bee-utiful. OnMilwaukee website. Accessed at http://onmilwaukee.com/family/articles/sharpbellaquilt.html

[25] Arts @ Large (Summer 2012) Teachers learn to C.R.E.A.T.E. with learning on display workshop. Arts @ large newsletter. Accessed at http://www.artsatlargeinc.org/pdf/SummerNL12.pdf

- **MPS Partnership for the Arts and Humanities** and **UWM's Center for Urban Initiatives and Research** provide partnership grantees with a required research-based professional development session that includes individualized technical assistance in logic modeling, program evaluation, and outcome monitoring (described in more detail below).

- **Arts @ Large** expands access to the arts in MPS schools using a school leadership team model. It works with 20 schools at a time, tailoring its programs to the needs and culture of each school. Across these customized school programs, Arts @ Large's overriding goal is to address gaps in existing arts education resources and programming in a given school in order to build a self-sustaining school-wide comprehensive arts program. Arts @ Large makes a three-year commitment to each school and leverages the expertise of community teaching artists to provide arts-integrated learning experiences to students, and professional development to school-based teams of teachers, arts specialists, administrators, and afterschool providers.

- **First Stage** partners with Cardinal Stritch University (described in further detail below) to provide a three-credit semester-long graduate course for educators, Methods of Utilizing Theater Arts in the Traditional Curriculum. The class incorporates coursework, field trips, and in-classroom arts integrated workshops. First Stage also offers two-hour professional development workshops on arts integration and connecting to the Common Core.[26]

- **Milwaukee Art Museum**, in partnership with the National Writing Project at Carroll University, offers a summer institute called Writing Across the Curriculum. This two-day course offers three optional graduate credits and provides teachers the opportunity to use the artwork in the museum's collection as inspiration as they develop writing strategies they can implement immediately in the classroom.

- **UWM's Peck School of the Arts** offers a Bachelor of Fine Art in Art Education and a Master of Science in Arts Education including coursework that specializes in urban education, anti-racist/anti-biased teaching, culturally relevant curriculum design, community art, and applied research. For more than a decade, the program has produced about 30 certified art teachers per year, but the number has dropped in the past year to 20. The M.S. program is small but growing with six graduate students currently in the program. Throughout this time, administrators have built ongoing professional support for students and alumni through partnerships with community arts education providers such as Artists Working in Education, Lynden Sculpture Garden, Milwaukee Art Museum, Woodland Pattern Book Center, and many others.

  The Peck School has capitalized on these efforts through a recent planning grant from the Margaret A. Cargill Foundation to develop an effort called Arts Education/Community Ecosystem (ArtsECO). The aim of ArtsECO is to build a regional ecosystem of higher education, arts organizations, nonprofits, schools, and school districts to support both certified arts specialists and regular classroom teachers to teach through the arts. The Peck School is leading a team of planning partners to outline a vision and implementation plan, to be submitted in June 2014 for potential longer-term individual implementation grants to the Peck School and its partners. Insofar as this effort seeks systemic, sustainable, and collaborative approaches that leverage the range of community assets toward developing arts education professionals, it could be

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[26] First Stage (n.d.) Professional development: Implement arts-integrated lessons in your classroom. Handout.

positioned to play a central partnership role in broader efforts aimed at expanded access and enhanced quality for all Milwaukee-area students.

- **Cardinal Stritch University** offers a Bachelor of Art degree in Art Education focused on providing students with academic and practicum K-12 teaching experience in both public and private school settings. Like the Peck School, this program received a six-month Margaret A. Cargill Foundation art education planning grant. This project brings together a similar set of community assets with an aim to prepare future teachers to employ arts integration concepts as a way to prepare students with 21st century skills aligned with the Common Core.

Operational components: System development/capacity building led by local funders

Large-scale arts education models in other cities demonstrate the influence funders can have in the extent of success realized by collaborative efforts to deliver arts education. These models tend to show that funders play a pivotal role in facilitating coordinated efforts, but that the sustainability of such efforts rests with how deeply other community stakeholders buy into the idea of collective action. Milwaukee is home to a number of philanthropic organizations that see their role as extending beyond funding to facilitating overall system development and coordinated capacity-building efforts. Three of these are highlighted below.

- **United Performing Arts Fund** *(UPAF)* traditionally gives unrestricted operating gifts to its member organizations. However, its Notable Women Initiative has provided a vehicle for women donors to specify that at least some of their giving support arts education. For women (and men giving in a woman's honor) who make new or increased gifts of at least $1,000, UPAF provides the option of allocating $1,000 of their gifts to programs focused on arts education already under the UPAF umbrella. Any remaining contributions support general allocations across all UPAF agencies, a portion of which also can support arts education because of the exclusive focus in that area of some UPAF members (e.g., Milwaukee Youth Symphony Orchestra, First Stage, and Milwaukee Children's Choir). In 2013, UPAF also established separately its new UPAF Arts Education Grant Program with a distinct award formula and set of funding priorities. The fund will expand its commitment to arts education by allocating not only Notable Women gifts designated for arts education, but also up to 5% of UPAF's general allocations (in the past, UPAF allocated a flat 2% to arts education).[27]

- **Herzfeld Foundation** supports local efforts in the areas of arts and culture, civic improvement, and education. Within its education focus, it puts a strong emphasis on local arts education service providers as well as capacity-building strategies that expand the reach of arts education to Milwaukee-area youth. The foundation works to raise awareness, connect stakeholders, facilitate community dialogue, and support research (such as this report) that enhances the community's capacity surrounding access to high-quality arts education. Its ongoing work both as a funder and as a convener of arts education efforts could be important assets in potential efforts to develop a large-scale arts education system in Milwaukee.

- **Helen Bader Foundation** has made numerous investments in arts education infrastructure during the past several years. In particular, beginning in 2008, the foundation made multi-year funding commitments to several partner organizations to develop the Arts Education Collaborative. The

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[27] Schumacher, Mary Louise (March 12, 2013) UPAF announces $11 goal. JSOnline Tap. Accessed at http://www.jsonline.com/blogs/entertainment/197526951.html

initiative's goal was to build the infrastructure needed to bring the arts to students from low-income families throughout Milwaukee both in school and in afterschool settings. In collaboration with MPS, initial planning partners included Arts @ Large, COA Youth Family Centers/United Neighborhood Centers of Milwaukee (UNCOM), Creative Alliance Milwaukee, and Nonprofit Management Fund.[28]

Part of the work of the collaborative was to create the Milwaukee Arts Education Directory, an online database of arts education-related community resources that is intended to link local teaching artists with educators as a means of bringing the arts to K-12 classrooms (as noted elsewhere in this report, the directory has been in advanced testing since inception). Another system-building project of the collaborative was made possible by the foundation's three-year grant to the Nonprofit Management Fund to provide diagnostic clinics to 14 small nonprofit arts organizations to assess their management and governance capacity and make recommendations for improvement in areas like board development, programming, finance, and fundraising.[29] Once this work was complete, the Nonprofit Management Fund was replaced in the collaborative by the Milwaukee Artist Resource Network, the stated purpose of which was to help link teaching artists to classroom teachers and students (although it appears this component was never fully realized).

The foundation has continued to provide support to Arts @ Large for its arts education capacity-building work in MPS schools and in afterschool settings serving MPS students. More recently, it awarded a two-year grant to COA Youth and Family Centers to build a youth arts education collaborative to serve thousands of low-income youth across the city.[30]

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[28] Apple, Shira; Wyzbinski, Pat (April 2012) The importance of being small. Nonprofit Management Fund. Accessed at: http://www.nonprofitmanagementfund.org/documents/The_Importance_of_Being_Small.pdf

[29] Nonprofit management fund (n.d.) Arts in education initiative. Accessed at http://www.nonprofitmanagementfund.org/Pages/14/Arts_in_Education_Initiative.aspx

[30] Pabst, Georgia (November 10, 2013) Helen Bader Foundation gives $1.1 to Milwaukee youth programs. JSOnline. Accessed at http://www.jsonline.com/newswatch/helen-bader-foundation-gives-11-million-to-milwaukee-youth-programs-b99137310z1-231382171.html

Operational components: Research and program evaluation

Several research and evaluation efforts underway in Milwaukee have the potential to form the basis for a larger evaluation initiative tied to a community-wide arts education initiative. Some efforts focus on building the capacity to measure and report common outcomes across different programs as a way to establish a kind of community-level barometer of certain types of impact. Other promising efforts preserve the value of individual organizations' investments and baseline measures – important assets on which to build given the risk and cost associated with adopting new evaluation methodologies. Both approaches could prove valuable in a potential large-scale effort. The ability to track some common arts education outcomes across a variety of settings and programs at a community level has the potential not only to inform continual efforts to improve quality, but produce evidence of the benefits of arts education that could, in turn, expand resources through increased donor support, boosts to school and district budgets, and other means.

- *Center for Urban Initiatives and Research (CUIR)/MPS Partnership for the Arts and Humanities (PFAH)*. MPS PFAH has worked closely with CUIR to develop a detailed rubric used to select high-quality grantees for partnership awards. In addition, for the past two years, CUIR and PFAH have been engaged in an ongoing common outcomes project, the objective of which is to create and strengthen the partnership's program and impact assessment tools as well as its capacity to collect and synthesize program data. The project developed a set of eight short-term outcomes of arts education found in social science literature to contribute to longer-term social/emotional and workforce preparation outcomes. For each of the eight outcomes, CUIR developed outcome indicators and validated measurement instruments (such as survey questions) that use simple, reliable data collection methods that may be applied across agencies. Partnership grantees were then asked to choose to monitor between one and three outcomes using their associated measurement tools.

  Because this project aims to create a system that can measure some common outcomes across programs but does not ask agencies to implement fundamental shifts in their own program evaluation practices, it could form the basis for a sustainable initiative to monitor arts education outcomes at the community-level both on a short-term and longitudinal basis. In preserving existing evaluation work underway in each organization, the project may avoid potential resistance to collective outcomes monitoring efforts. In fact, the PFAH manager has begun to reach out to other funders to explore the possibility of expanding the use of the system.

- ***Northwestern Mutual Foundation: Study of arts education impacts on emotional intelligence (EQ).*** For the past several years, a number of organizations have invested in the development of program evaluation instruments to measure arts education programs' social/emotional impacts, especially those related to "emotional intelligence," or EQ. One of the most prominent efforts in this arena was a 2010 study sponsored by the Northwestern Mutual Foundation.[31] The foundation partnered with evaluator Mary Reinders to conduct a study that used pre- and post-test comparisons to assess the impact of arts education offerings of seven[32] organizations on the EQ[33] of 547 participants from 23 MPS and charter schools. Among the study's findings, one salient point is that close to half of the overall participants saw positive EQ gains as a result of participating in arts education programs, with the largest gains occurring in students whose pretest EQ indicators were lowest – a population at particular risk of falling into harmful behaviors such as angry outbursts, social isolation, and bullying.

- ***UPAF workforce outcomes project.*** Following up on the Northwestern Mutual Foundation study, UPAF is in the process of developing a method for measuring EQ-related creativity outcomes achieved in the arts education programs it funds through its general allocations and Notable Women contributions. In 2013, UPAF surveyed its board members to ask for input on what skills they believed were necessary to build a creative and innovative workforce. The findings will help create a longitudinal common outcome measurement rubric across UPAF arts education grantees that asks organizations to demonstrate participant growth related to specific creativity-related attributes. This effort is motivated, in part, by the view that if access to arts education could be statistically tied to outcomes the community deems important for its K-12 students, then the case for support of arts education could be strengthened and could cultivate active buy-in from the business community and beyond.

- ***Program/impact evaluation at individual agencies.*** Many of the arts education providers throughout Milwaukee have developed robust efforts to measure their impact on participants. The EQ methodology used in the 2010 Northwestern Mutual Foundation study or variations of it have been particularly well-suited to programs that offer relatively long-term exposure to their participants. Consequently, the study has helped propel several organizations to augment or launch ongoing investment in EQ-related program evaluation capacity, in particular Arts @ Large, First Stage, and Milwaukee Youth Symphony Orchestra.

  Danceworks has partnered since 2008 with Rebecca Bardwell, a researcher from Marquette University, to build its internal program assessment capacity as an integral part of the organization's work. As is the case with several other organizations, Danceworks' participation in the 2010 Northwestern Mutual Foundation EQ study contributed to its ongoing program evaluation work. Danceworks has now developed a set of program evaluation instruments tailored specifically to the shorter-term nature of its particular programs and the populations it serves. It plans to employ the instruments for the majority of its programs over the next three years.

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[31] Reinders, Mary (2010-2011) A study of the EQ Impact of Milwaukee arts education programming: 2010-2011. Accessed at http://www.upaf.org/sites/default/files/NML-EQ-Report.pdf

[32] Participating organizations included Arts @ Large, Danceworks, Express Yourself Milwaukee, First Stage Children's Theater, Milwaukee Children's Choir, Milwaukee Youth Symphony Orchestra, and VSA Wisconsin.

[33] Indicators of emotional intelligence used in the study were derived from the Six Seconds propriety methodology which defines eight EQ skills related to self awareness, self management, and self direction.

Milwaukee's gaps and areas for growth

Gaps: Broad-based Community Engagement

Governance/implementation: Setting up a structure to convene, coordinate, and be accountable

Should Milwaukee's various stakeholders come together to establish a shared vision for a collaborative arts education approach, consideration of logistical and technical issues surrounding governance and implementation would be required, including how to unite, organize, and monitor the progress of community assets in addressing collective goals and perceived gaps. Other communities that have undertaken such an effort have shown that the result of determining a governance and implementation structure may not include every party that was involved in the visioning and engagement phase. Indeed, as we observed in other communities, an inclusive, constructive community engagement process can help potential partner organizations sort themselves to determine whether their own mission and direction is consistent with the agreed-upon agenda. At least at the outset, some stakeholders may decide not to take an active role in implementation.

As described previously, once a community has united around a shared agenda to pursue a large-scale, centralized arts education system, a critical success factor is the identification of a backbone organization or structure that can carry the community's vision. Although no organization can be completely neutral in its work, the backbone organizations we observed in the case study cities were existing entities that generally were perceived by the wider stakeholder community to be objective, transparent, and influential in coordinating communication and linkages between participating partners. These models demonstrate how a backbone organization, either existing or newly created, assumes accountability for working toward *collectively agreed-upon goals,* through whatever governance structures the community decides are needed to ensure such accountability.

It should be noted that none of the backbone organizations we studied assumed governance authority over individual partners such as school districts or school boards. In fact, in Boston, it was BPS, with the support of the Boson School Committee, that initiated the BPS Arts Expansion Initiative, maintained control over all activities involving BPS students and teachers, and played a central leadership role in concert with the external backbone partner, EdVestors.

Greater Milwaukee has a number of organizations that could be considered for the role of backbone organization or structure. However, it is also possible that no such organization, new or existing, would serve in this role. Indeed, some individuals we interviewed for this report are skeptical that any umbrella organization in Milwaukee could garner the trust to effectively act in the interest of the community, stimulate consensus, or drive effective results. Other concerns stem from the possibility that establishing a central backbone coordinating structure could add a layer of bureaucracy that does little to correct fragmentation but diverts attention and resources away from those working to make an impact on the ground with students and educators.

Nevertheless, established models do present some potential guideposts. For the purposes of stimulating community dialogue, we discuss three examples of existing Milwaukee organizations that share some of the characteristics of case study backbone organizations. These organizations, or others like them, could

be considered to fill a backbone role in Milwaukee or, alternatively, to play an active role in supporting the creation of a new governing structure or organization.[34]

*This brief list should be viewed not as an exhaustive array of likely candidates, but as three examples of the **types of organizations that could be considered** in wider planning discussions. The fact that each organization features both strengths and drawbacks as a potential backbone partner organization highlights the need for Milwaukee stakeholders to use this list and others throughout this report as a starting point for further discussion.*

- ***Arts @ Large (and other service providers).*** Arts @ Large began in 2001 as a division of MPS with federal grant support from the U.S. Department of Education. Since 2005, it has operated as an independent nonprofit with the current MPS arts curriculum specialist as one of its co-directors. Because Arts @ Large acts as an umbrella in matching teaching artists to MPS schools, its role is similar to that of organizations that undergird several of the models we studied, especially Big Thought in Dallas and The Right Brain Initiative in Portland. Arts @ Large's uniquely close ties to MPS would be a valuable asset to any large-scale arts education effort in Milwaukee, whether or not it were to serve as a backbone organization.

  Arts @ Large currently focuses exclusively on MPS, but it is one of several agencies in Milwaukee with a focus on intensive arts-integrated residencies and school-capacity building methods, many of which work outside of MPS as well as within it. There is nothing to preclude having more than one agency play a backbone role with each focused on a distinct constituency (such as charter, choice, and traditional MPS schools). In considering how to build an organizational infrastructure for a Milwaukee-wide arts education system, stakeholders could explore a wide range of current service providers that may be open to expanding their role beyond their own mission to encompass community-level objectives.

- ***Creative Alliance Milwaukee (CAM)***. Formed in 2005 and originally named the Cultural Alliance of Greater Milwaukee, CAM has a history as a regional convening organization. Between 2008 and 2011, CAM conducted an audit of arts and cultural assets, an inventory of Greater Milwaukee's creative economy, and a strategic planning process, which resulted in a new mission aimed at driving the region's economic prosperity through the creative activity in such spheres as education, commerce, and culture.[35] CAM's current strategic plan states that it seeks to "champion the value and role of creativity and innovation in schools, businesses and the community," in part by supporting the adoption of a creative education K-12 curriculum.[36] To date, the organization has not actively sought nor is it generally seen as having a leadership role in the arts education arena. However, based on the convener/facilitator role it has assumed in other community discussions, it

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[34] One prominent education-related, community-based effort that we do not cite here is Milwaukee Succeeds, an initiative led by the Greater Milwaukee Foundation that is working toward a vision of ensuring "success for every child, in every school, cradle to career." Because the effort primarily focuses on general education outcomes, we did not see it as appropriate to cite as a potential backbone organization for a community-wide arts education initiative, though clearly Milwaukee Succeeds could play an instrumental role in aligning itself with such an effort and participating in its development.

[35] Creative Alliance Milwaukee (n.d.) Website. Accessed at http://creativealliancemke.org/about/

[36] Creative Alliance Milwaukee (2011) Creative Alliance Milwaukee 2012 Vision and Strategic Plan. Accessed at http://CreativeAllianceMKE.org/wp-content/uploads/2012/03/2012-CAM-Vision-and-Strategic-Plan.pdf

sees a possible role for itself to act in a similar capacity on conversations around arts education if invited to do so.

Success in this role would depend on the degree to which CAM could build the needed cross-sector partnerships, high-level champions, and reputation for objectivity to unite diverse constituencies. The organization's overriding purpose to build creative industries could be an asset in that it is focused on larger civic goals that could help align the agendas of disparate stakeholder groups toward a cohesive vision around arts education. For example, its efforts to connect higher educational institutions such as UWM's Peck School of the Arts and Milwaukee Area Technical College with local employers could help inform a comprehensive agenda around arts education that provides continuity from K-12 to employment.

As occurred with EdVestors in Boston, CAM could be an effective convener, in part, *because* it does not have a direct stake in an arts education outcome. On the other hand, this "outsider status" and economic development focus could hinder its standing among arts education stakeholders, who may question how it could represent the interests of teaching artists and educators.

Because of its small staff and facilitation-oriented operating model, CAM likely would not play an implementation-focused backbone role as seen in our case studies. Should the organization be tapped to play more of a high-level convening and visioning role, another structure or entity would undoubtedly need to step in to house and be accountable for dedicated staffing and programming. Portland provides some precedence here in that The Right Brain Initiative's backbone entity (RACC) named Young Audiences to manage implementation of artist residencies in schools.

- ***MPS Partnership for the Arts and Humanities***. As described earlier in this report, PFAH's charge is to expand access to arts learning opportunities for all Milwaukee children. It does this both as a funder and through system-building efforts such as professional development and outcomes measurement. A large portion of the partnership's funding that is tied to the MPS extension fund comes from an allocation from the City of Milwaukee property tax and is appropriated through an annual budget process approved by the Board of School Directors. Regulated by the Department of Public Instruction (DPI), MPS Extension funds must be used to benefit all Milwaukee residents (not exclusively MPS students) and therefore can only support activities outside of the school day (e.g., afterschool programs, summer programs, etc.). However, the matching funds PFAH grantees must raise are not restricted in this way – they can be and are used for a variety of school-day programming such as music lessons. It is difficult to predict how this funding and regulatory model could affect the organization's potential role as a stand-alone backbone organization. However, its specific city-wide service scope, integration into the MPS Recreation Department, supportive relationships with grantees, and reputation as an objective resource all position it as a potentially valuable effective leader in whatever role it is able to play.

Top civic leadership: Mayor and Common Council

The case study section describes the highly visible city leadership, support, and internal structures that helped propel the models in Dallas and Boston to large-scale implementation. For instance, the City of Dallas has an Office of Cultural Affairs and a cultural policy that devotes specific attention to "the development of education of children and their families, as both arts patrons and artists."[37] In Boston, the vocal leadership of the mayor and his visible alignment and strong relationship with the BPS superintendent were crucial drivers. Closer to home, Madison, with the vocal support of its mayor and school district superintendent, recently was chosen by the Kennedy Center to be the 12th city nationwide to participate in the Any Given Child initiative, the same community-coordinated framework that helped propel the success of The Right Brain Initiative in Portland.

The City of Milwaukee government currently lacks an internal infrastructure dedicated to arts and culture or arts education, and, while the current mayor has supported individual efforts with letters of support and event appearances, he has not been as visible on this issue as mayors observed in our case study cities. That does not mean the City could not become an active and vocal partner in an eventual collective arts education effort, however, particularly given its support of and emphasis on initiatives devoted to youth and workforce development, and both the mayor's and Common Council's support for the Milwaukee Arts Board.

Gaps: Resources

School district resources: Instructional staffing

Despite recent district budget increases for the arts, resources to support access to arts education throughout MPS remain scarce and unevenly distributed. In part, this is a legacy of the policy of decentralization (in which individual schools have had the authority to decide how much arts to offer) that was in place even before Dr. Thornton took the MPS helm. As discussed in our prior report, *Community-led arts education in the U.S.: Potential lessons for Milwaukee,* even accounting for the current budget's boost, MPS school-level staffing devoted to arts education is still lower than historical trends. In the early 2000s, MPS was considered a pioneer in arts programming among urban school districts nationwide.[38] Its arts specialty schools and arts programs within traditional schools were established to open intensive arts learning to any Milwaukee student, and the district once employed between six and eight central office staff members to support the arts in schools throughout the district.

Today, with only two arts specialists currently on staff (one for art and one for music), MPS must stretch scarce resources to provide support for arts learning for its 80,000 students. The recent increases in the district budget to support the arts have improved the situation, however, and MPS' history of commitment to the arts serves as a reminder of what is possible.

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[37] City of Dallas Office of Cultural Affairs (November 13, 2012) Cultural policy and program. Accessed at http://www.dallasculture.org/PDFs/Cultural%20Policy.pdf
[38] Longley, Laura (1999) Gaining the arts advantage: Lessons from school districts that value arts education. President's Committee on the Arts and the Humanities and Arts Education Partnership. Accessed at http://www.nmarts.org/pdf/arts_advantage.pdf

Other funding sources

A 2008 Donors Forum of Wisconsin Report[39] on philanthropic giving to the arts in greater Milwaukee highlights some challenges and opportunities for system development that likely remain in place today. For example, the report's finding that the majority of funding supporting arts and cultural nonprofits derived from individuals, as opposed to foundations, suggests there would be value in a pooled funding and communications infrastructure to generate and harness the power of large numbers of relatively anonymous small donors.

The arts education provider community also is facing some impending instability among some of its most prominent large donors. For example, in preparation for its planned sunset in 2019, the Helen Bader Foundation's strategy will be to identify promising emergent arts education and arts-related youth development efforts that fill gaps in existing community needs. The foundation intends to direct start-up support to such entities so that they can be sustainable after the foundation ceases its grantmaking in the next five years. This approach is an effort to generate the greatest long-term impact with its remaining time and grantmaking capacity, and it will require reduced support to some of its traditional grantees in favor of smaller, grassroots projects. Similarly, Northwestern Mutual Foundation, traditionally a lead arts education funder, has shifted its funding emphasis away from arts education in favor of other focus areas.

Gaps: Activities

Strategic planning: Adoption of school district arts policy/plan

While MPS' 2013-2014 budget shows the district is moving in the direction of district-wide access to arts education, such access still is elusive for many MPS students. In addition, stakeholders throughout Greater Milwaukee have voiced the need for more systemic, comprehensive provision of high-quality arts education. In other communities, the school district, city, state, or some combined partnership has adopted concrete arts education curricula, policies, and strategic plans that ensure minimum measures of access to arts education, often aligned with binding state standards for all schoolchildren. DPI and MPS have established some progress in this arena but currently neither the City, MPS, nor the State have developed comprehensive arts education frameworks.

Wisconsin statutes and DPI administrative code promulgate provisions related to how school boards provide access to arts education. These provisions are strongest as they relate to younger grades. School boards are required to ensure that all Kindergarten through 6th grade students receive weekly arts and music instruction taught by a licensed art or music teacher or under the direction of one. For 7th and 8th grades, art and music must be taught by licensed specialists, but students are not required to enroll in the courses.[40] High school students must have access to art and music taught by licensed art and music teachers, but there is no art/music high school graduation requirement.[41] Moreover, the rules do not

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[39] Donors Forum of Wisconsin (November 2008) Cultural asset inventory of the Milwaukee 7 region: Philanthropic giving to the arts in Greater Milwaukee. Accessed at http://207.7.191.108/sites_Neuance/259/page10000542.cfm

[40] Wisconsin state statutes. Section 121.02: School district standards. Accessed at https://docs.legis.wisconsin.gov/frame/statutes/index/index

[41] Department of Public Instruction website. High school graduation requirements. Accessed at http://cal.dpi.wi.gov/cal_grad1803

set required minimum instruction times – only recommendations. For example, DPI recommends 90 minutes of art and 75 minutes of music per week for K-6 students.[42] DPI *has* established academic standards (what students should know and be able to do) in the areas of art and design, music, theater, and dance.[43] However, state law does not require school boards to maintain a written, sequential curriculum plan in any of these areas.[44]

Although MPS has not, to date, developed a comprehensive arts education plan, the district's current implementation of the Comprehensive Literacy Plan and Comprehensive Math & Science Plan are grade-by-grade action plans that could pave the way for a similar effort related to arts education. To develop these plans, the district engaged community stakeholders to establish a single district vision for Pre-K-12 teaching and learning in these areas, incorporating rigorous curricula, high quality instructional design, system-wide ongoing professional development, and other components all aligned toward improved student outcomes.[45]

In brief, MPS' demonstrated commitment to restore arts and music teachers, its recent track record of success at aligning its own and the community's resources toward literacy and math, and Wisconsin's provisions related to arts education all could form first steps in efforts to build a comprehensive arts education system in Milwaukee. But, as compared to communities that have been able to provide large-scale access to quality arts education, much more could be done here.

Operational components: Professional development

Whereas several Milwaukee organizations offer professional development opportunities for classroom teachers and teaching artists, the success of a comprehensive arts education system also needs to provide high-quality professional development to afterschool program staff and school administrators. The importance of arts education-focused training for afterschool staff is supported by the previously referenced Public Policy Forum report on afterschool programs, which found that one of the barriers to improving quality was the cost of staff training.[46] In addition, because of ongoing resource scarcity and intensive emphasis on reading and math achievement, sustaining the arts during the school day continues to be a challenge for school and district administrators. This suggests a needed investment in professional development focused on leadership and administration of school-based arts programming – as was executed in models elsewhere.

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[42] Wisconsin administrative code. Department of Public Instruction. Chapter 8: School District Standards, Appendix A. Accessed at: https://docs.legis.wisconsin.gov/frame/statutes/index/index

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[46] Dickman, Anneliese; Peterangelo, Joe (October 2012) Readiness for quality ratings varies among Milwaukee afterschool programs. Public Policy Forum Research Brief. Accessed at http://publicpolicyforum.org/sites/default/files/AfterschoolSurveyReport.pdf

Operational components: Database of arts education resources

In 2008, the Milwaukee Arts Education Directory was created with support from the Helen Bader Foundation as part of its Arts Education Collaborative. Hosted by Creative Alliance Milwaukee, the directory is an online database of arts education resources similar to those used in Boston, Dallas, Denver, and Portland that provides a way to connect classroom teachers to arts education resources in the community. Recent updates include a map showing the geographic location of MPS schools, coded by the level of arts education services offered there at the time of the update. The directory is intended to link teaching artists and arts providers with schools, educators, and youth-serving organizations as a way to expand access to arts education.

In its current form, however, the directory is limited in its usefulness. According to the Executive Director of ENTECH, a UWM-based technology consultant that was contracted to build the directory, the site has not been formally released and marketed as a finished site, but has been in an advanced state of testing since its creation. Some of its limitations include out-of-date content, incomplete artist profiles, and lack of connectivity to social media. Those familiar with the directory appear to agree that bringing it up to date as a useful asset would call for significant and ongoing investments in terms of funding and staffing. The extent to which there is a will to make such investments would depend on collective discussions about the specific vision, goals, and shape of a potential community-wide arts education effort and whether an online database would fit into that vision.

Big picture: What this suggests for Milwaukee

Our analysis highlights just a few of the vast array of arts education-focused assets and networks currently in place throughout the Milwaukee community. We can conclude that Milwaukee does not lack the artistic, technical, and educational expertise needed to fulfill the promise of arts education for all school-age children; nor does there appear to be vocal opposition to the value of the arts in education or to the need to better invest in the arts.

As might be expected – given the absence of a previous comprehensive effort to coordinate and prioritize arts education in Milwaukee – these commitments, efforts, and networks are fragmented, however, and they vary in quality and approach. Except for a handful of organization-specific collaborations, most arts education efforts appear to be working as an add-on to existing systems and structures, such as schools. If the arts are to attain a more significant place in Milwaukee's educational landscape, arts organizations and educational entities need to be aware of and better connected to systemic structures (such as school district curricular goals, afterschool networks, state afterschool provider quality standards, and standards-aligned professional development, to name a few).

This fragmentation could be fostered, in part, by the general complexity of public education in Milwaukee. The city's extremely decentralized system – which includes extensive private and charter school options, as well as Chapter 220 and open enrollment programs that allow students to choose public schools outside of Milwaukee – means that Milwaukee does not have a single "school district" on which to build universal access to arts education.

It is this complexity that would appear to make strong central leadership even more important for Milwaukee than for other cities if a comprehensive arts education initiative is to move forward. To be specific, Milwaukee could benefit from some central structure or structures to guide, coordinate, and build upon the numerous existing efforts and networks, as has proven fruitful in other cities.

For example, under an approach similar to Boston's, MPS could spearhead a collective effort in tandem with an outside backbone agency to create a framework under which formal arts instruction within schools is closely aligned with efforts of partner agencies external to the district. Dallas and Portland, meanwhile, present approaches where the backbone agency complements district-level initiatives *and* works extensively at the school and community level to match community arts partners to individual classrooms, afterschool settings, and other venues.

At the same time, as discussed earlier in this report, the centralized structure adopted in other cities can carry high stakes requiring careful consideration. Leaders of the four case study models likely would agree, however, that their backbone structures effectively navigated the risks intrinsic to centralized systems. In fact, they have touted their centralized structures as instrumental not only in creating efficiencies in how current community resources are leveraged, but also in expanding both the services offered and the amount of resources generated to support them.

Overall, despite their many differences, the four case study cities each present a distinct, salient message that could be instructive for Milwaukee:

- **Boston**'s experience would suggest that if the goals relate to changes in arts education delivery during the school day, then MPS must be a lead player. If the relative priority of this goal is imposed on MPS from outside the district, then its likelihood of success will be low. In addition, although Boston's model began with traditional BPS schools, the former BPS superintendent sees value in starting with a partnership that is as broad and inclusive as possible – including charter, choice, and MPS school settings. A more inclusive stance likely would give the agenda broader support, an important element for advocacy and sustainability.

- **Dallas-based** Big Thought's success at building a systemic way to reach students outside of the school building and the school day using the community's full portfolio of youth and family resources could be especially valuable for Milwaukee. This is particularly true in light of Milwaukee's decentralized but extensive landscape of arts and afterschool providers.

- **Denver**'s experience shows the dangers of proceeding if the call for change is driven largely by funders, but does not have equivalent energy within the education or arts sectors. Funders here are interested in improving the delivery of arts education for Milwaukee's children by eliminating perceived duplication of program access for some children, providing services where there are gaps, and creating overall efficiencies through large-scale collaboration. However, if the commitment and impetus is relatively limited to the funding community, the best approach may be to tap an organization – or to merge more than one – with strong professional development and school relationships, and to use those assets to build arts education capacity school-by-school.

- **Portland**'s regional impact and governance structure shows how a cohesive, targeted, sustainable model was built across six different school districts. Even if Greater Milwaukee decides to build an arts education system that focuses solely on the geographic boundaries of the city or county, leaders here could look to Portland for insights on how to overcome a decentralized educational ecosystem and as a guide for engaging stakeholders that represent the interests of students across Milwaukee's patchwork of public education.

Determining a direction forward: Key questions for Milwaukee

No matter how or if it applies lessons learned elsewhere, Milwaukee's path as it relates to arts education will be unique to Milwaukee, just as the paths in Boston, Dallas, Denver, and Portland each reflect local culture, values, and history. But before beginning to drill down to tools and tactics, Milwaukee stakeholders may wish to consider a number of big-picture questions. Our study suggests the following such questions as a way to frame both the problem to be solved and the direction and solutions to undertake:

Key questions and factors to consider for Milwaukee

- *Whether to take action?* Is there a collective belief that change in arts education is needed? Is the overall community, schooling community, arts community, and funding community ready to undertake this question?
- *What is the problem to be addressed?* Equity and access? Quality and teacher practice? Coordination between arts organizations? Academic achievement? Do we need to conduct a community inventory to benchmark any of these indicators?
- *Who is affected?* All students? Students from certain neighborhoods? Students in certain schools? Students from certain socioeconomic backgrounds? Parents? Teachers?
- *What change is needed?* What does Milwaukee want to see happen? What is the definition of success?
- *Where does change need to happen*? Schools? Afterschool settings? Homes?
- *Who should be involved in solving the problem?* Districts? Public schools? Private Schools? Charter schools? After-school programs? Arts organizations? City? Funders? Parents? Teachers?
- *What tools and tactics are called for*? More sequential arts instruction? Arts integration? With arts specialists? With teaching artists? With classroom teachers?
- *How will progress be measured*? How will the community know when it reaches its goals? Is it possible to put a system in place where all partners are keeping track of the same things?
- *Who should spearhead the response*? Who should initiate and drive this process of inquiry? Who asks the questions? Who answers? After that dialogue, who leads the charge?

A first step for Milwaukee, should it take guidance from the experiences in other communities, may be to put a structure into place, whether that be a series of small-scale conversations, working committees, focus groups, or community forums, that will allow interested stakeholders to share their perspectives, ideas, and aspirations. Such dialogues would help engage a broad stakeholder base and crystallize a common understanding of the scope of the problem to be solved and the goals to address it. From there, sleeves could begin to roll up, and the work of implementation could begin.

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Appendix: List of Milwaukee organizations used in this report*

Organization	Target age group (if any)		Main activity	Type of organization
	Within Pre-K-8	High school		
Above the Clouds	✓	✓	Service delivery	Arts or arts education provider
African American Children's Theatre	✓	✓	Service delivery	Arts or arts education provider
America SCORES Milwaukee: Power of Poetry	✓		Service delivery	Non-arts entity or service provider
American Civil Liberties Union of Wisconsin		✓	Service delivery	Arts or arts education provider
American Players Theatre	✓	✓	Service delivery	Arts or arts education provider
Arcos Milwaukee: Global Leaders Program		✓	Service delivery	Non-arts entity or service provider
Argosy Foundation	✓	✓	Financial infrastructure support	Funder
Artists Working in Education	✓	✓	Service delivery	Arts or arts education provider
Arts @ Large	✓	✓	System development	Arts or arts education provider
Arts Wisconsin			Advocacy	Advocacy organization
ArtWorks for Milwaukee		✓	Service delivery	Arts or arts education provider
Bel Canto Chorus of Milwaukee	✓	✓	Service delivery	Arts or arts education provider
Betty Brinn Children's Museum	✓		Service delivery	Non-arts entity or service provider
BMO Harris Bank			Financial infrastructure support	Funder
Boys and Girls Clubs of Greater Milwaukee: Arts programs	✓		Service delivery	Non-arts entity or service provider

Organization	Target age group (if any)		Main activity	Type of organization
	Within Pre-K-8	High school		
Brico Fund			Financial infrastructure support	Funder
Burke Foundation			Financial infrastructure support	Funder
Cardinal Stritch University			Professional development	Higher education institution
Center for Applied Theatre	✓	✓	Service delivery	Arts or arts education provider
Center for Urban Initiatives and Research (CUIR) at University of Wisconsin - Milwaukee			Research/program eval	Higher education institution
Center for Youth Engagement		✓	System development	Non-arts entity or service provider
COA Youth & Family Centers	✓	✓	Service Delivery	Non-arts entity or service provider
Common Ground			Advocacy	Non-arts entity or service provider
Creative Alliance Milwaukee			System development	Advocacy organization
DanceCircus, Ltd.	✓	✓	Service delivery	Arts or arts education provider
Danceworks	✓	✓	Service delivery	Arts or arts education provider
Daniel M. Soref Charitable Trust			Financial infrastructure support	Funder
Department of Public Instruction (Wisconsin)	✓	✓	system development	State education agency
Discovery World	✓	✓	Service delivery	Non-arts entity or service provider
Ensemble Musical Offering	✓	✓	Service delivery	Arts or arts education provider
ENTECH			system development	Technology consultant

Organization	Target age group (if any)		Main activity	Type of organization
	Within Pre-K-8	**High school**		
Express Yourself Milwaukee	✓	✓	Service delivery	Arts or arts education provider
Figureheads, Inc.	✓	✓	Service delivery	Arts or arts education provider
First Stage Children's Theatre	✓	✓	Service delivery	Arts or arts education provider
Florentine Opera Company	✓	✓	Service delivery	Arts or arts education provider
Gathering on the Green (Matt added 7/24)	✓		Service delivery	Arts or arts education provider
Greater Milwaukee Foundation	✓	✓	Financial infrastructure support	Funder
H2O Milwaukee Music: The Peace Propoganda Project	✓	✓	Service delivery	Arts or arts education provider
Harley Davidson Foundation			Financial infrastructure support	Funder
Helen Bader Foundation			Financial infrastructure support	Funder
IMPACT Planning Council			Research/program evaluation	Non-arts entity or service provider
In Tandem Theatre		✓	Service delivery	Arts or arts education provider
John Michael Kohler Arts Center	✓	✓	Service delivery	Arts or arts education provider
Journey House	✓	✓	Service delivery	Non-arts entity or service provider
JPMorgan Chase			Financial infrastructure support	Funder
Keep Greater Milwaukee Beautiful	✓	✓	Service delivery	Non-arts entity or service provider
Know Thyself	✓	✓	Service delivery	Arts or arts education provider

Organization	Target age group (if any)		Main activity	Type of organization
	Within Pre-K-8	High school		
Ko-Thi Dance Company	✓	✓	Service delivery	Arts or arts education provider
Kohl's Cares Field Trip Grant Program	✓	✓	Financial infrastructure support	Funder
LaFollette After-School Community Learning Center (CLC)	✓		Service delivery	Non-arts entity or service provider
Latino Arts	✓	✓	Service delivery	Arts or arts education provider
League of Milwaukee Artists			Professional development	Artist/teaching artist association
Lynde and Harry Bradley Foundation			Financial infrastructure support	Funder
Lynden Sculpture Garden	✓	✓	Service delivery	Arts or arts education provider
Mad Science of Milwaukee, Inc.	✓		Service delivery	Non-arts entity or service provider
Milwaukee Area Teachers of Art			Professional development	Artist/teaching artist association
Milwaukee Art Museum	✓	✓	Service delivery	Arts or arts education provider
Milwaukee Artists Resource Network (MARN)			Professional development	Artist/teaching artist association
Milwaukee Arts Board			Financial infrastructure support	Funder, State/Local arts agency
Milwaukee Arts Education Directory	✓	✓	database of education resources	Database of arts education resources
Milwaukee Ballet	✓	✓	Service delivery	Arts or arts education provider
Milwaukee Ballet School & Academy	✓	✓	Service delivery	Arts or arts education provider
Milwaukee Chamber Theatre	✓	✓	Service delivery	Arts or arts education provider

Organization	Target age group (if any)		Main activity	Type of organization
	Within Pre-K-8	High school		
Milwaukee Children's Choir	✓	✓	Service delivery	Arts or arts education provider
Milwaukee County Cultural, Artistic, and Musical Programming Advisory Council (CAMPAC)			Financial infrastructure support	Funder
Milwaukee Film	✓	✓	Service delivery	Arts or arts education provider
Milwaukee Institute of Art and Design	✓	✓	Professional development	Higher education institution
Milwaukee LGBT Community Center	✓	✓	Service delivery	Non-arts entity or service provider
Milwaukee Public Museum	✓	✓	Service delivery	Non-arts entity or service provider
Milwaukee Public Schools - Learning Journeys	✓		Service delivery	School district
Milwaukee Public Schools - Partnership for the Arts and Humanities	✓	✓	Financial infrastructure support	Funder
Milwaukee Public Theatre	✓	✓	Service delivery	Arts or arts education provider
Milwaukee Repertory Theatre	✓	✓	Service delivery	Arts or arts education provider
Milwaukee Symphony Orchestra (MSO)	✓	✓	Service delivery	Arts or arts education provider
Milwaukee Youth Arts Center	✓	✓	system development	Jointly-owned youth arts center
Milwaukee Youth Symphony Orchestra (MYSO)	✓	✓	Service delivery	Arts or arts education provider
Academia de Lenguaje y Bellas Artes - ALBA (MPS Charter)	✓		Service delivery	Arts specialty school
La Causa Charter School (MPS Charter)	✓		Service delivery	Arts specialty school
ELM Creative Arts (MPS)	✓		Service delivery	Arts specialty school

Organization	Target age group (if any)		Main activity	Type of organization
	Within Pre-K-8	High school		
Kluge School (MPS)	✓		Service delivery	Arts specialty school
Lincoln Center of the Arts (MPS)	✓		Service delivery	Arts specialty school
Milwaukee High School of The Arts (MPS)		✓	Service delivery	Arts specialty school
Milwaukee Parkside School of the Arts (MPS)	✓		Service delivery	Arts specialty school
Mitchell Integrated Arts (MPS)	✓		Service delivery	Arts specialty school
Roosevelt Creative Arts Middle School (MPS)	✓		Service delivery	Arts specialty school
Sherman Multicultural Arts (MPS)	✓		Service delivery	Arts specialty school
Neu-Life Community Development Resource Center	✓	✓	Service delivery	Non-arts entity or service provider
Northwestern Mutual Foundation			Financial infrastructure support	Funder
On Ramp	✓	✓	Service delivery	Arts or arts education provider
Optimist Theatre	✓		Service delivery	Arts or arts education provider
Organic Arts	✓	✓	Service delivery	Arts or arts education provider
Our Next Generation	✓	✓	Service delivery	Non-arts entity or service provider
PAVE	✓	✓	system development	School board development organization
Piano Arts		✓	Service delivery	Arts or arts education provider
Present Music	✓	✓	Service delivery	Arts or arts education provider

Organization	Target age group (if any)		Main activity	Type of organization
	Within Pre-K-8	High school		
Project Non-Violence	✓	✓	Service delivery	Arts or arts education provider
Public Policy Forum			Research/program evaluation	Non-arts entity or service provider
Raw Green/Watercolor Workshop	✓		Service delivery	Arts or arts education provider
Redline Milwaukee	✓	✓	Service delivery	Arts or arts education provider
Renaissance Theaterworks	✓	✓	Service delivery	Arts or arts education provider
Richard and Ethel Herzfeld Foundation			Financial infrastructure support	Funder
River Revitalization Foundation	✓	✓	Service delivery	Non-arts entity or service provider
Rockwell Automation			Financial infrastructure support	Funder
Running Rebels		✓	Service delivery	Non-arts entity or service provider
Safe and Sound	✓	✓	Service delivery	Non-arts entity or service provider
Schauer Arts and Activities Center - Community School of the Arts	✓	✓	Service delivery	Arts or arts education provider
Schlitz Audubon Nature Center	✓	✓	Service delivery	Non-arts entity or service provider
Sharon Lynne Wilson Center for the Arts	✓	✓	Service delivery	Arts or arts education provider
SHARP Literacy	✓		Professional development	Arts or arts education provider
Skylight Music Theatre	✓	✓	Service delivery	Arts or arts education provider
Still Waters Collective	✓	✓	Service delivery	Arts or arts education provider

Organization	Target age group (if any)		Main activity	Type of organization
	Within Pre-K-8	High school		
String Academy of Wisconsin at theUniversity of Wisconsin - Milwaukee	✓	✓	Service delivery	Arts or arts education provider
Sunset Playhouse Community Theatre	✓	✓	Service delivery	Arts or arts education provider
Tessa's Black Entertainment and Youth Center	✓	✓	Service delivery	Arts or arts education provider
The Water Council		✓	Service delivery	Non-arts entity or service provider
TRUE Skool		✓	Service delivery	Arts or arts education provider
United Garden Homes INC	✓		Service delivery	Non-arts entity or service provider
United Neighborhood Centers of Milwaukee (UNCOM)	✓	✓	System development	Non-arts entity or service provider
United Performing Arts Fund (UPAF)			Financial infrastructure support	Funder
Urban Ecology Center	✓	✓	Service delivery	Non-arts entity or service provider
University of Wisconsin - Milwaukee - Peck School of the arts	✓		Professional development	Higher education institution
University of Wisconsin - Milwaukee - Art Education Department	✓	✓	Service delivery	Higher education institution
Woodlands School (University of Wisconsin - Milwaukee - Charter)	✓		Service delivery	Arts specialty school
Very Special Arts (VSA) Wisconsin	✓	✓	Service delivery	Arts or arts education provider
Victory Garden Initiative	✓	✓	Service delivery	Non-arts entity or service provider
Walker's Point Center for the Arts	✓	✓	Service delivery	Arts or arts education provider
Waukesha Civic Theatre	✓	✓	Service delivery	Arts or arts education provider

Organization	Target age group (if any)		Main activity	Type of organization
	Within Pre-K-8	**High school**		
Wild Space Dance Company	✓	✓	Service delivery	Arts or arts education provider
Wisconsin Art Education Association			Professional development	Artist/teaching artist association
Wisconsin Arts Board			Financial infrastructure support	Funder, State/Local arts agency
Wisconsin Conservatory of Music	✓	✓	Service delivery	Arts or arts education provider
Wisconsin Philharmonic	✓	✓	Service delivery	Arts or arts education provider
Wisconsin Visual Artists			Professional development	Artist/teaching artist association
Woodland Pattern Book Center	✓	✓	Service delivery	Arts or arts education provider
Zoological Society of Milwaukee	✓	✓	Service delivery	Arts or arts education provider

* This list is not exhaustive, as there is no central source of all organizations involved or potentially involved in arts education in Greater Milwaukee. Please see the section on methodology in the body of the report for more information on how this list was compiled.