



Arts and Cultural Education A Survey of Model Programs

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ARTS FOR ALL LOS ANGELES, CA

Overview: The Los Angeles County Arts Commission has been actively engaged in examining and advancing arts education in the County for more than a decade, starting with the 2001 publication of *Arts in Focus*, the first-ever survey of arts education in Los Angeles County, and the launch of Arts for All in 2002, when the Los Angeles County Board of Supervisors adopted *Arts for All: Los Angeles County Blueprint for Arts Education*, a strategic plan to restore arts education - in dance, music, theatre, and the visual arts - to the 1.6 million students in Los Angeles County's 81 school districts..

Established by the Los Angeles County Board of Supervisors, Arts for All is a dynamic, countywide collaboration working to create vibrant classrooms, schools, communities and economies through the restoration of all arts disciplines into the core curriculum for each of the 1.6 million public K-12 students in 81 school districts. In working with school districts and additional partners, Arts for All continues to learn much about what it takes to achieve sweeping transformation in Los Angeles schools. Arts for All programs include offerings for school districts, K-12 educators, arts providers, and community advocacy.

Program Description: In 2000, the Los Angeles County Arts Commission (LACAC), acting in concert with Arts for LA (then an ad-hoc consortium of leaders from Los Angeles County arts institutions), launched a county-wide arts education initiative. The first step was to commission *Arts in Focus*, the first-ever survey of arts education in Los Angeles County. A report was released in May 2001, revealing a critical lack of a systemic approach to teaching the arts and wide variations in the degree to which arts were included in students' educational experiences.

The findings of *Arts in Focus* led to the development and adoption of *Arts for All: Los Angeles County Regional Blueprint for Arts Education*. Since that time the initiative has made significant progress in helping districts build capacity and infrastructure to support arts education. To date, 44 County school districts have joined the initiative (out of 81). Many of these have developed and adopted board-approved arts education policies and plans and have hired or designated Arts Coordinators/District Arts Leads.

Arts for All has also successfully launched an Artist in Residency Program; established an interactive arts education website listing more than 200 vetted arts programs with tools and resources for school districts; partnered with Arts for LA to develop an action plan for arts education advocacy; and trained nearly 400 artists and administrators to integrate California's Visual and Performing Arts Standards in arts education programming.

In 2008, the Arts Commission was awarded a \$1.2 million grant from The Wallace Foundation to increase the level of support it provides to existing Arts for All districts through a number of strategies, including refined technical assistance and targeted professional development to deepen school district leaders' understanding of arts education.

Current initiatives include the following:

- For school districts

- Coaching in building strong infrastructure to sustain quality, sequential arts education
- Matching funds to hire artists and arts organizations for a District Residency Program
- Professional development to increase the capacity of their Arts Coordinators, assistant superintendents and elementary principals
- For arts providers
 - LACountyArtsforAll.Org, an interactive website containing an arts program directory, models and materials on systemic arts education, and information about professional development opportunities for K-12 educators
 - The Arts Education Roundtable, a venue and listserv for arts education organizations, teaching artists, and advocates to network, share best practices, and advance their knowledge of the field
- For K-12 educators
 - LACountyArtsforAll.Org– see above
 - *Designing the Arts Learning Community: a Handbook for K-12 Professional Development Planners* is a guide to designing arts education professional development and includes a searchable database of more than 50 arts learning communities.

Organizational Structure: The initiative is led by the Arts for All Executive Committee and is managed by the Los Angeles County Arts Commission. More than 100 organizations, including the Los Angeles County Office of Education, work in partnership to meet the goals and strategies contained in the Blueprint.

Staffing: Arts for All has a staff of seven at the Los Angeles County Arts Commission. This staff works closely with Los Angeles County Office of Education staff.

Budget: The annual budget for Arts for All is approximately \$600,000. A key goal of Arts for All is to ensure sustainable funding partnerships for arts education. Conceived by Arts for All Executive Committee member and key leadership partner Sony Pictures Entertainment, the Arts for All Pooled Fund was created in February 2004 to support the implementation of *Arts for All: Los Angeles County Regional Blueprint for Arts Education* with a lead gift of \$500,000 from the Entertainment Industry Foundation. Original contributors included Sony Pictures Entertainment, Warner Bros. Entertainment, Creative Artists Agency, the J.P. Morgan Chase Foundation, and the Jewish Community Foundation for a total of \$680,000 over two years. Since its inception, the Pooled Fund has helped raise more than \$4 million from 25 funding partners.

Pooled Fund members may choose to contribute to Arts for All through centralized or targeted funding. Centralized funding partners (which include Sony Pictures Entertainment and the Rosalinde and Arthur Gilbert Foundation) provide unrestricted contributions to the fund, while targeted funding partners (such as The Boeing Company and Los Angeles County) support a specific aspect of Arts for All, such as county-wide professional development programs or implementation costs. Donors include local foundations, local businesses, and national corporations. Once a contributing member of the Pooled Fund, all members, regardless of whether they are centralized or targeted funders, have an equal voice in setting priorities. All funding decisions are approved by consensus.

Program Evaluation: In 2008, Arts for All released the *Arts Indicators Performance (AEIP) Report*. The data provided in this report gives a County-wide picture of the status of arts education infrastructure in 2008. It shows remarkable forward movement not only in Arts for All school districts but across the County, including Los Angeles Unified School District, which has been implementing an arts education initiative that predates Arts for All by three years. This survey repeats a similar data collection effort conducted in 2004 and 2005.

In 2010, *School Arts Survey: Measuring Quality, Access and Equity in Arts Education* was published. The survey described in the report was developed to measure access to and quality of arts instruction at the school site level as well as to develop a system for collecting and reporting the data. It was piloted in five school districts (at nearly 100 schools) and will be replicated in future years.

Challenges: The ongoing fiscal crisis, particularly in California, presents a difficult environment in which to advance arts education. As school districts reduce their staff and resources, many district leaders – including Districts Arts Leads, who are often asked to shoulder additional, non-arts responsibilities – have trouble moving outside of survival mode. In addition, *Arts for All's* collaborative approach, while oftentimes a great strength, also presents challenges regarding consistency of communication and messaging. *Arts for All* is working to address both of those challenges, the first through a new professional development series that explores how the arts can support the implementation of the Common Core standards (a mandated shift that pulls many constituents out of “survival mode” and toward planning for the future), and a robust new website and communications plan.

Resources:

Arts for All: Los Angeles County Blueprint for Arts Education

<http://www.lacountyartsforall.org/docs/downloads/2011/04/11/artsforallprofile.pdf>

Arts in Focus: Los Angeles County-Wide Arts Education Survey

<http://www.lacountyartsforall.org/docs/downloads/2011/04/11/aifmay01.pdf>

2008 Arts Indicators Performance (AEPI) Report

[http://www.lacountyartsforall.org/docs/downloads/2011/04/11/2008aeipi\(2\).pdf](http://www.lacountyartsforall.org/docs/downloads/2011/04/11/2008aeipi(2).pdf)

LACountyArtsforAll.Org Interactive Databases

<http://www.lacountyartsforall.org/tools-and-resources/>

Designing the Arts Learning Community: a Handbook for K-12 Professional Development Planners

<http://handbook.laartsed.org/home/index.ashx>

ARTSRISING PHILADELPHIA, PA

Overview. ArtsRising is a community-wide effort to improve and expand equitable access to high quality arts education opportunities for children in the Greater Philadelphia Region so that youth are better engaged in learning and find multiple pathways to success in school and in their community. ArtsRising functions as a builder, broker, and bridge of arts educational opportunities. ArtsRising is implemented through ArtsZones — geographic areas anchored by schools that are linked integrally to their surrounding neighborhoods and arts resources in the communities and the larger city.

Its leadership organizations are the Philadelphia Education Fund, Public Citizens for Children and Youth, and Fleisher Art Memorial. This leadership entity provides the initiative with the human, social, and intellectual capital to fulfill ArtsRising’s mission, ensuring a more coordinated and equitable system of delivery.

Program Description. In 2008, a coalition of over 100 individuals and organizations came together under the banner of “Arts for Youth” to address the urgent need for the arts to become integrated into the education of all youth across the Philadelphia Region. The resulting *Arts for Youth Case Statement* pointed out the inequities in arts education distribution across Philadelphia and suggested a variety of changes that were needed to rectify these disparities. Responding to the call to action to lead this new initiative, the Philadelphia Education Fund (the Ed Fund), the Fleisher Art Memorial (Fleisher), and Public Citizens for Children and Youth (PCCY) formed a strategic partnership. In March 2009, the partnership was awarded the management of “Arts for Youth” (which was subsequently renamed ArtsRising). The ArtsRising team is pursuing a ten-year goal of bringing arts learning opportunities to all children and youth in the Greater Philadelphia region.

ArtsRising takes a broad and deep approach to offering programs both inside and outside schools. Through its core ArtsZones program, it taps the expertise and enthusiasm of educators, parents, and community members at all levels. An ArtsZone is a place where schools have the resources, commitment, and imagination to integrate the arts into their school’s culture. An ArtsZone is able to incorporate arts programming, utilizing the talent and resources of school staff and a rich variety of arts organizations, into a dynamic tapestry of arts-infused learning that enriches the entire school over a period of multiple years and gets students and parents excited about learning. ArtsRising also provides support to arts organizations of all sizes, helping them to build capacity to service youth by partnering with schools.

There are currently five ArtsZone communities. Plans are to add another two ArtsZones within the next year, followed by a broader expansion to a total of fifteen ArtsZones by 2015. Currently all neighborhood middle schools are invited to apply to become ArtsZone hub schools. After a round of site visits, surveys, and other analyses, schools are evaluated on a preset list of criteria, including:

- The type of school
- The school's location
- The school and neighborhood's diversity
- The school's resources and history of supporting the arts
- The vision of the school's leadership

- Opportunities for collaboration, both within the school and in the community
- The school's culture.

Through ArtsZones, ArtsRising engages students, schools and communities in the arts to develop the knowledge and abilities young people need to be successful in school and in life. Four ArtsZones Building Blocks support this work:

- *Arts Integrated Teaching* – including learning in the classroom and during out-of-school time for students.
- *Exposure to and Participation in Arts Experiences* – for students in school, during out-of-school time and at locations other than the student's school.
- *Professional Development* – activities that build capacity for classroom teachers certified arts teachers and independent and/or organization-based teaching artists.
- *Pathways of Engagement for Families and Neighborhoods* – ways for parents and community members to influence policy, advocate for and celebrate the arts and arts education.

ArtsRising guides and monitors the development and implementation of ArtsZones, providing year round, on-site coordination and technical support.

ArtsRising also serves as an information hub for:

- Students – providing information on free activities and summer activities throughout Philadelphia
- Teachers – providing information on free activities, funding support, professional development opportunities, and “for-a-fee” activities throughout Philadelphia
- Parents – providing information for adult arts activities as well as family activities
- Teaching Artists and Cultural Organizations – providing information on professional development opportunities, local policy and practice research, and national policy and practice research.

Organizational Structure: ArtsRising is a collaboration among the Philadelphia Education Fund, Public Citizens for Children and Youth (PCCY) and the Fleisher Art Memorial. The selection of the Ed Fund/PCCY/Fleisher partnership was the result of a year-long process that engaged community stakeholders, school officials, cultural organizations, and potential funders. More than 150 community members participated in conversations about how to leverage the great cultural wealth of Philadelphia to benefit the region's children. After a highly competitive RFP process, the Ed Fund/PCCY/Fleisher team was selected to lead the ongoing effort. Management of the collaboration is handled by the Philadelphia Education Fund. ArtsRising staff are employees of the Ed Fund. There is a 27-member Steering Committee, with three ex-officio members who represent the three partners. The Director of ArtsRising, Varissa McMickens, and the three Executive Directors of the leadership entity partners serve as the central Leadership Team of the initiative.

Staffing: ArtsRising currently has a full time staff of three – a director and two ArtsZone coordinators. Additional staffing includes one full time program assistant, 70% of one full-time development associate, and 70% of one full-time communications director. Additional ArtsZone coordinators will be added to the staff as the number of ArtsZones across the city increase. There is approximately one coordinator for every two or three ArtsZones.

Budget: \$846,000 for FY12

Program Evaluation: External evaluation of the ArtsRising initiative is being conducted by WolfBrown. Primary evaluators are Dennie Wolf and Steven Holochwost. A logic model was developed to guide the evaluation process in 2009. The evaluation will look particularly at increases in availability of and uptake/usage of arts opportunities and arts resources in and out of school within the ArtsRising ArtsZones. The process is quasi-experimental – there are no control schools/groups, but rather a comparison approach to assessing systemic improvements in arts access, delivery and usage in treatment schools over time.

Challenges: Deepening the relationship with the school district; building meaningful relationships with charter, parochial and private schools in the city of Philadelphia over the course of the next two years; building new relationships with school districts in the four surrounding counties when ArtsRising is ready to replicate its work beyond the city; the current local and national economic downturn and its effects on non-profit, for-profit, public education, and philanthropic sectors; collaborating across and engaging leaders from the education, arts, youth-service, and out-of-school-time sectors.

Resources:

ArtsRising

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

Arts for Children and Youth Case Statement

<http://www.philaedfund.org/sites/default/files/media/Arts%204%20Youth%20Case%20Statement.pdf>

ARTS EXPANSION INITIATIVE

BOSTON, MA

Overview: This Initiative is a multi-year initiative to expand arts education in Boston public schools. The Initiative, which was launched in 2009, is intended to increase access to and equity in arts education and to reach 100 percent of K-8 students with weekly, sequential, year-long arts instruction (from a baseline of 67 percent of K-8 students in 2009). Partners in the program include Boston Public Schools and Edvestors, a philanthropic intermediary focused on driving change in urban schools.

Program Description: The BPS Arts Expansion Initiative was initially launched as a three-year effort with a \$2.5M local Arts Expansion Fund to expand arts education in the Boston Public Schools with a focus on increasing access, equity, and quality. Key goals include:

1. Expand direct arts instruction for students during the school day
2. Build the capacity of the District to strengthen school-based arts instruction
3. Improve coordination of partnerships with arts and cultural groups and higher education institutions to support increased arts programming in the schools

Developed in collaboration with Boston Superintendent Carol R. Johnson and seeded with a planning grant through the 2008 EdVestors Showcase, the Arts Expansion Initiative was launched in February 2009 with the release of *The Arts Advantage: Expanding Arts Education in the Boston Public Schools* (Boston Foundation, 2009). This report provided baseline data from which to measure the impact of the Initiative. Findings in the report indicated that while many BPS students received some type of arts instruction during the school day, there was little consistency between grade levels in terms of frequency and consistency.

Lead funders include the Barr Foundation, the Boston Foundation, Hunt Alternatives Fund, the Klarman Family Foundation, the Linde Family Foundation, and other donors. EdVestors serves as the primary steward of this effort to fundamentally change the way arts education is delivered in the District.

Following the publication of the report, the BPS Arts Expansion Fund was designed to provide funding to schools with limited arts instruction to focus on increasing the number of students receiving weekly, year-long arts instruction. Funded initiatives (grants have been awarded for Year 1 and Year 2 of the Initiative), many of which involve partnerships with local arts organizations, addressed key expansion recommendations in the following areas:

- Expand arts programming at elementary and middle grades
- Pilot arts expansion strategies for high school students
- Support professional development partnerships focused on arts-curricular integration
- Expand city-wide arts performance opportunities for students
- Expand under-represented arts disciplines, including dance, theater/set design, media/digital arts, and instrument instruction
- Involve more culturally diverse arts partners

- Provide inclusive arts instruction for students with special needs and English Language Learners.

In October of 2009, on behalf of the BPS Arts Expansion Initiative, EdVestors was awarded an additional \$750,000 planning grant from the Wallace Foundation in New York. Simultaneous to the \$2.5 million local Expansion Fund, planning funds will be used to develop a long-term sustainable arts education plan for the District, including best practices in school arts programs, professional development for teachers and school leaders, improved coordination of schools and arts partners, communications and funding, and ongoing evaluation to assess progress.

Organizational Structure: The Initiative is led by Superintendent Carol R. Johnson, facilitated by EdVestors (a nonprofit philanthropic group that connects foundations and funders with initiatives for strategic school improvement initiatives in Boston and Lowell), and supported by a collaboration of local funders and the Wallace Foundation. Edvestors coordinates the overall Initiative on behalf of participating donors and in collaboration with the Boston Public Schools, working closely with the Superintendent’s Office and the BPS Arts Office.

Staffing: The administration of the Initiative is handled by a Project Director at Edvestors. However, other Edvestors staff (totaling 8 in number) are involved with the project.

Budget: The Initiative includes \$2.5 million to support school-based efforts as well as \$750,000 from the Wallace Foundation to support the development of a long-term arts education plan for Boston.

Program Evaluation: Progress against baseline data is measured yearly and at the end of the three-year initiative to quantify the extent to which programs goals have been met in terms of expanding the inventory of sequential arts instruction. The long-range planning initiative will also focus on developing a broader evaluation tool for assessing quality in arts instruction.

Challenges: Two of the challenges facing the Initiative are:

- **Capacity at the District** – The Initiative benchmarked staffing levels of the BPS Arts Office (in the original report) against other cities and found that Boston had less capacity in terms of size relative to similarly situated districts. The BPS has just hired an Executive Director for the Arts, which will go a long way toward easing this challenge, but this process was a long time (well over a year) in the making.
- **Our Goal of Equity** — The goal to expand direct arts education to all Boston Public School students meant that the Arts Expansion fund was primarily supporting schools that had decided to not invest in the arts over time while not rewarding those who had made hard choices to build arts programs without support from the Fund. In the first two rounds of grant making, the Fund prioritized funding for schools with little access to arts programs so as to not continue to disadvantage young people for decisions made by adults. However, in the final round, the Initiative will reward and encourage “high arts” schools who exhibit promising practices with modest but meaningful flexible grants of up to \$10,000. The Initiative will continue to reflect upon and seek to better understand the impact of this goal and Initiative grant making in future planning.

Resources:

Boston Arts Expansion Initiative

http://www.edvestors.org/html-pages/invest/strategic_initiatives.html

The Arts Advantage: Expanding Arts Education in the Boston Public Schools

http://www.edvestors.org/other-files/The_Arts_Advantage_2009.pdf

The Arts Advantage: Expanding Arts Education in the Boston Public Schools

Year 1 Progress Report – February 2010

http://www.edvestors.org/other-files/The_Arts_Advantage_2010_Progress_Report.pdf

BRONX ARTS LEARNING COMMUNITY

BRONX, NY

Overview: The Bronx Arts Learning Community (BALC) is a model partnering DreamYard with fifteen K-12th grade Bronx public schools. This partnership is dedicated to building sustainable, continuous art service programs designed to reach 100% of each school's students. BALC schools engage in the full range of DreamYard's offerings. Through the BALC, 5,000 students are directly impacted through year-long, multidisciplinary artist residencies, the Bronx Writes poetry program, specially designed professional development, and an Annual BALC Festival of student work ranging from performances to exhibitions.

Program Description: DreamYard, an arts-in-education organization that serves schools in the Bronx, launched the Bronx Arts Learning Community (BALC) in September 2007. BALC is composed of 15 schools that are seeking to provide continuous arts education pathways for every student in grades K-12. DreamYard defines a pathway as "an intentional and sustainable plan for continuous creative learning in one or multiple arts disciplines that are accessible to all students." On a larger level, the initiative is helping the schools and teachers form a network to improve their arts programming collectively and to support one another's growth. The learning community partnered with Metis Associates and with the Ford Foundation, which provided generous funding, to research the impact of the initiative and to build the research and evaluation capacity within the participating schools.

Research shows that DreamYard's work is impacting school culture, teacher practice, and student learning. In 2008, BALC expanded the breadth and depth of school-wide programs. In all schools, the amount of arts programs increased and services were redistributed to serve more students. In contrast to sharp reductions in arts services citywide, DreamYard artist residencies have remained a valuable part of Bronx schools. These residencies run in 150 classrooms each year to directly impact 4,000 students. The annual BALC Arts Festival showcases about 750 student artists—from riveting performances on the Lehman College Stage to beautiful and powerful artwork professionally hung in Lehman's Art Gallery. An audience of 1,500 students, parents, friends, and family attend this event over the course of a week. The program attracts funding from a variety of public and private sources, including the Ford Foundation, NYC Department of Cultural Affairs, JPMorgan Chase Foundation, and the Annenberg Foundation.

Through this program, DreamYard trains school personnel (typically arts teachers) called Arts Coordinators to become arts leaders in their buildings. The Arts Coordinators collect and analyze program data (e.g., who is receiving the arts and for how long) and manage a school-based Arts Leadership Team (composed of art teachers, school administrators, classroom teachers). Together they advocate for and build their school's arts programs. For example, the Arts Leadership Team at PS 33 learned that their special needs students were receiving fewer arts programs than their peers. The programming was adjusted, and today these students' needs are being met.

Each school represents a community that is physically close; however, schools rarely have the opportunity to network in ways to support their needs. BALC hosts retreats and communication structures that support school collaboration. For example, BALC Middle School 118 wants to

transition effectively their incoming 6th grade students. Providing a smooth transition from elementary to middle school is a great concern of our city's public school educators. BALC elementary schools, PS 32 and PS 159, are the largest feeders into MS 118. These schools have created a mentor program to introduce 5th graders to life in middle school. MS 118 "arts mentors," trained 7th and 8th grade students, will be paired with PS 32 and 159 students to share their stories and experiences in middle school—from their own transitions to their growth as artists and learners.

In 2010-2011, Open Studio classroom visitation was added to the BALC program to give Arts Coordinators, arts teachers, and classroom teachers an opportunity to see their BALC colleagues' classroom practices. A team of about 20 arts teachers visited 20 classrooms over a several-day period. These visits serve to open conversations around quality arts teaching and learning that is taking place in the Bronx.

Organizational Structure: The Bronx Arts Learning Community is a project of DreamYard, an arts education organization that serves schools in the Bronx.

Staffing: DreamYard has three staff people dedicated to working on BALC school partnerships and professional development events.

Budget: Total school programs budget is \$1,040,000; and \$150,000 is for personnel, teacher honorariums, consultants and professional development expenses of the BALC initiative.

Program Evaluation: Metis Associates worked collaboratively with DreamYard and school staff to design the program evaluation and identify tools to measure the impact of comprehensive arts programming on school culture, teacher practice, and student success. It is the aim of the initiative to embed these evaluation processes and tools in the schools to ensure the sustainability of gains that are made. BALC is using the results of this collective ongoing research to document best practices of the initiative and to catalyze an institute that can showcase its model of school reform for other schools to replicate.

Challenges: The challenges faced by BALC include those faced by many arts educators working in public schools today – budget cuts, teacher compensation, competing priorities within schools (testing, DOE demands), and communication within the school communities.

Resources:

DreamYard Programs

<http://www.dreamyard.com/content/dreamyard-programs>

A Model Partnership, Expanding Arts Programs Across Bronx Schools, Winter 2009 Newsletter

http://www.dreamyard.com/frontpage/files/DY_Newsletter-Winter2009.pdf

PROVIDENCE YOUTH ARTS COLLABORATIVE

PROVIDENCE, RI

Overview: The Providence Youth Arts Collaborative is a partnership of non-profit community-based arts organizations using arts education as a strategy to empower the youth of Providence and greater Rhode Island. The Providence Youth Arts Collaborative consists of 6 organizations that provide over 8,000 hours of free arts education to over 1,600 youth each year.

Program Description: Providence Youth Arts Collaborative (PYAC) is a collective formed in 2004 to give the executive directors of the six member organizations a forum in which to share best practices and collaborate on fundraising and advocacy efforts. Exchanges among the members' teaching artists and students help to inform and inspire them.

PYAC consists of six organizations:

- AS220 Youth is a free arts education program serving young people ages 14-21, with a focus on those in the care and custody of the State. Our goal is to provide "beyond-risk" youth with opportunities for self-expression, education and career development.
- Community MusicWorks, a string quartet in permanent residence in an urban neighborhood that teaches music to young people, performs locally, mentors their students, and organizes community events for entire families.
- The Everett Dance Theatre is a national touring company of empathic artists making a difference with and drawing from their community for creation, public education and artist mentorship.
- The Manton Avenue Project, a program for youth living in Providence's Olneyville neighborhood, modeled on New York City's 52nd Street Project, in which adult theater artists team up with kids to create original theater.
- New Urban Arts, a community art studio and gallery for high school students and emerging artists. Its mission is to build a vital community that empowers young people as artists and leaders to develop a creative practice they can sustain throughout their lives.
- Providence CityArts for Youth, a multi-disciplinary community arts center for youth ages 8-14, supports equitable access to quality arts learning as a platform for creativity and exploration, youth development, and community building.

The purpose of PYAC is to improve the effectiveness and build the capacity of arts education programs in Providence through:

1. Sharing professional development and learning opportunities
2. Increasing visibility of community arts programs for youth, and
3. Identifying opportunities and financial support for member organizations.

PYAC envisions Providence as a city in which youth are a driving force in a thriving arts and cultural community. There will be a new generation of creative thinkers and leaders who have participated in youth arts programs that exhibit best practices. And this partnership among youth arts organizations will prove to be an effective vehicle toward this vision.

The partnership allows students and artists a chance to share their work and broaden conversation around issues of arts and community to include a much larger audience. One example is Imagining Art + Social Change, a two-day conference that PYAC co-presented with Community MusicWorks in March 2008. Through panels, group conversations, site visits, performances, and exhibitions, participants examined the intersection of and possibilities for art and social change. Another event – Roots and Rituals: A Creative Day for Creative People – in May 2010 was billed as an opportunity to make cool stuff, learn about local youth arts organizations, and see expressive performances. Created entirely by the PYAC students and supported by a 2010 NEA Access to Artistic Excellence grant, the event featured writing, visual arts, dance, and improv workshops as well as a drop-in story booth.

Organizational Structure: There is no formal organizational structure for PYAC and the groups have avoided formal roles individually. All decisions are made by consensus and collaboration. PYAC has intentionally chosen to operate this way in order to foster collaboration and sharing and to make a statement that the sector and funding environment too frequently promote competition for limited resources. This competition hampers the development of the field and ultimately hurts young people. Representatives of partner organizations meet monthly as well as for annual planning retreats that involve artistic, program, and administrative staff of each of the organizations. PYAC also hires project coordinators, youth leaders and teaching artists on a project by project basis.

Staffing: There is no staff for PYAC.

Budget: PYAC's annual budget dedicated to collaborative activities is \$12,000 for its most recent fiscal year.

Program Evaluation: PYAC regularly evaluates the efficacy and relevance of its work through its annual retreats. The collaborative efforts are exhaustively documented and evaluated through a variety of strategies and audience and participant feedback. Both of PYAC's major recent public events culminated in the publication of books documenting the proceeds and reflections of each event.

<http://www.communitymusicworks.org/conferencedocumentation.html>

<http://www.blurb.com/books/1628534>

Challenges: Conducting collaborative activities as representatives of organizations that are already under funded, under-staffed and working with predominantly high needs and low-income populations is PYAC's ultimate challenge. However, the groups recognize that collaboration is necessary in order to be more than six individual organizations doing nationally recognized and excellent work in a limited locale. In order to strengthen the field and effectively move policy in the direction of expanding empowering and transformative arts learning for all young people, PYAC organizations make the time and resource commitment to meet regularly, collaborate, and pursue shared funding opportunities.

Resources:

Providence Youth Arts Collaborative

<http://www.communitymusicworks.org/communityinfo.htm#pyac>

Young at Art: Using the Arts to Build Bridges Between Youth and Their Communities

NEA Arts Magazine, 2010 Number 4

http://www.nea.gov/about/NEARTS/storyNew.php?id=04-young&issue=2010_v4

THE RIGHT BRAIN INITIATIVE

PORTLAND, OR

Overview: The Right Brain Initiative is a sustainable partnership of public schools, local governments, foundations, businesses and the cultural community of the Portland, Oregon metropolitan area. The program's goal is to achieve a measurable impact on learning by integrating the community's arts and cultural resources into the education of every K-8 student in the region's school districts. The Right Brain Initiative is a program of the Regional Arts & Culture Council (RACC), a 501(c)3 arts service organization serving Clackamas, Multnomah, and Washington Counties, Oregon.

Program Description: Launched in 2008, The Right Brain Initiative promotes whole brain learning: the logic and order of the left brain harnessed to the inventiveness and emotion of the right brain. The core idea is that the arts are an ideal tool to make this marriage and fire up every aspect of education from reading to critical thinking, social skills, and motivation. The vision of the program is to give every K-8 student in the region access to the arts regardless of neighborhood, language, or income. The program does not replace existing arts education in the school setting. Instead, the arts are woven into core curriculum, giving teachers new tools to engage students in a creative process that connects back to other subjects. To date, nearly 11,000 students in 23 Portland metro schools are expressing, exploring, imagining, creating and using the full measure of their minds. At full scale, the program will serve more than 110,000 students and an estimated 4,000 teachers in 240 schools from 25 school districts.

The effectiveness of the Initiative relies on teachers and artists working together as a team to develop arts-integrated learning experiences, coached by The Right Brain Initiative staff. Here's how the process works:

1. The Right Brain Initiative works with school district leaders to identify schools for participation.
2. Once a school is on board, an arts planning team is created, consisting of two teachers, an administrator, and an arts specialist. Each school is matched with an Arts Integration Facilitator from the Right Brain staff.
3. Ongoing professional development is provided for planning teams and teaching artists.
4. School planning teams, with input from school staff, identify learning goals and select an artist (or artists) from the Right Brain artist roster.
5. The selected artist(s) and school arts team co-plan the student experiences to ensure appropriate curriculum connections to meet learning goals.
6. Samples of student work and reflections from teachers, students, and artists are collected for evidence of learning and examined to create new strategies for continual program improvement.

This approach allows teachers and artists to design experiences to fit the unique needs of students in each school. Professional development gives them the tools to succeed. A series of all-day sessions throughout the school year lays the foundation of the model, introduces high-impact teaching strategies based in the arts, and supports a reflective practice by looking at student work.

Leadership training and a three-day summer seminar are also provided. Through hands-on experiences with their right brains fully engaged, all participants learn to connect the arts and literacy, focusing on the artistic processes of creating, presenting, reflecting/responding and understanding the arts as text.

Organizational Structure: RACC serves as the managing partner for the Initiative. Three operating partners guide the program's day-to-day implementation, professional development and evaluation. A set of committees provide governance and expertise in fundraising and advocacy.

Staffing: The Initiative has a staff of four and, through its contract with Young Audiences, adds another seven part-time team members, five of whom are Arts Integration Facilitators.

Budget: The Right Brain Initiative is funded by donors from both private (business, foundations, individuals) and public entities (the City of Portland, county governments and partnering school districts.) As a public-private venture, 51% of funding comes from public sources, including an investment by school districts of \$15 per child for each participating school to cover artists' services. The remaining 49% comes from private foundations, corporations and individuals. The annual budget for 2010-2011 was approximately \$816,000.

Program Evaluation: Program evaluation has been built into the design of The Right Brain Initiative, and progress toward defined goals is being measured in an ongoing manner. A number of outcomes have been identified to mark success:

- Increased experiences with many modes of expression through experiences in multiple art forms.
- Improved the instructional practices of teachers and teaching artists achieved through joint planning, teaching, assessment and reflection in the context of integrating the arts and other core curriculum areas.
- Increased levels of student written and oral communication skills across a range of media and formats.
- Increased student engagement with learning.

Progress toward these goals is being tracked in the following ways:

- Collecting student work samples before, during, and after arts experiences to provide evidence of student learning. Samples are also used to inform professional development sessions, and to provide benchmarks for future residencies.
- Conducting 30-minute "Imagination Interviews" with a sample of students from each school, offering learners the chance to reflect more deeply about their own creative thinking style.
- Notation of student behaviors through classroom observations that track frequency and evidence of 21st century skills (creative and critical thinking, collaboration, and communication) as well as teacher strategies that prompt such behaviors.
- Meeting with teachers and teaching artists after each residency for insights on best practices, student engagement, and shifts in school culture.
- A school mapping tool tracks over time changes in the number and range of arts offerings available at schools.

Annual reports are prepared to present each year's progress.

Challenges: As in most communities across the country, securing adequate funding for education is the number one challenge facing the Portland area. In Oregon, this is not a new challenge. In 1990, school funding was seriously impacted by the passage of Ballot Measure 5 which significantly reduced property taxes that support public education. Arts education suffered greatly and has never recovered. As The Right Brain Initiative works to reverse this decades-old decline, some school-based arts educators see the presence of community artists in classrooms as a threat to their positions. Contrary to this belief, the Initiative views arts specialists as important partners in effective implementation. It's not a question of "either/or," but rather "yes/and."

Resources:

The Right Brain Initiative

<http://therightbraininitiative.org/>

THRIVING MINDS

DALLAS, TX

Overview: Thriving Minds is a citywide initiative that brings together organizations that believe in the power of imagination, creativity and innovation to change the way children learn. Through programs that promote creative thinking, project-based learning and experimentation, Thriving Minds is changing the way Dallas thinks about educating youth for the 21st century.

Thriving Minds is a collaboration of various organizations, with fiscal accountability and oversight of programmatic outcomes of the initiative managed by Big Thought. The partnership includes the City of Dallas, Dallas Independent School District (Dallas ISD) and more than 100 arts, cultural and community organizations that are committed to making creative learning a part of the education of every Dallas student—in and out of school.

To accomplish this, Thriving Minds supports fine arts instruction in schools, has developed curriculums that integrate the arts into traditional classroom subjects, and offers professional development to educators, community artists, and cultural providers on supporting student achievement through creative learning. Thriving Minds also offers free after-school and summer programs in the areas of visual and performing arts, science, technology, and more in neighborhoods across the city.

Through these efforts, Thriving Minds serves more than 300,000 children, parents, educators, artists and other creative professionals each year. Dallas is the only city in the country offering this level of comprehensive creative learning opportunities citywide on a year-round basis.

Program Description: Originally founded in 1987 as Young Audiences of North Texas, Big Thought launched several programs to expand the reach of arts education, including Dallas ArtsPartners in 1997. Dallas ArtsPartners was formed as a public-private partnership between the Dallas ISD, the City of Dallas Office of Cultural Affairs and other arts and cultural organizations to provide arts learning experiences to all elementary school students in Dallas ISD. In 2000, a five-year longitudinal study was conducted that examined the impact and effectiveness of Dallas ArtsPartners.

In 2004, as a result of the organization's expansion of services it took on the name of Big Thought. Big Thought secured diverse and sustainable funding to support this programming by demonstrating greater success, efficiency and quality through coordinated operations. In 2007, The Wallace Foundation provided an \$8 million, three-year grant to expand Big Thoughts' services and coordination. These funds were used to launch Thriving Minds.

Thriving Minds is helping educators to think differently about how they engage students in the classroom. Through the initiative, curriculum has been developed that integrates the arts, technology and other creative activities into math, science, language arts and social studies coursework. The curriculum is supported by bringing professional artists into classrooms to co-teach alongside educators, providing in-school performances that align to topics students are studying, and offering field trips to cultural institutions with in-class tools to support the learning experience, among other things. This integrated model aligns with state education guidelines for student achievement at each

grade level. And through Thriving Minds, Dallas ISD has reintroduced formal arts instruction to its elementary schools by hiring fine arts specialists and increasing the amount of class time devoted to music and visual arts.

In its role as managing partner, Big Thought provides professional development to educators on how to use imagination and creativity to help students be active participants in their own learning. Similar training is offered to other Thriving Minds partners and cultural providers allowing them to tailor their educational programming to support the school district's learning outcomes.

More than half of what today's youth learns takes place outside a traditional school setting. And studies show that students who participate in quality, structured after-school and summer programs get better grades, show fewer at-risk behaviors and benefit from positive relationships with peers and other caring adults. To ensure children have access to quality, creative-learning after school, and during weekends and summer, Thriving Minds is also focusing on expanding out-of-school time opportunities across the city through after-school and summer programs.

- *Thriving Minds After-School* is a free enrichment program for students in grades K-8 at 31 Dallas ISD campuses (see a complete list of program locations). The program provides:
 - A safe and supportive learning environment
 - Tutoring, homework help and other academic assistance
 - High-quality enrichment classes and/or clubs in music, art, dance, cooking, technology and more
 - Curriculum that promotes critical thinking, problem solving and self-expressionAll after-school activities are taught by Dallas ISD teachers, community artists or other creative professionals. Every activity in the program supports the academic learning taking place in students' classrooms during the school day. After-school activities support health and wellness, fitness, character development and self esteem, community service, and college and workforce readiness to ensure children receive a well-rounded learning experience.
- *Thriving Minds Summer Camps*: Thriving Minds offers a variety of summer camp options in schools, cultural centers and other neighborhood facilities across the city. The camps combine fun, hands-on activities in the arts with lessons in subjects like math and language arts to help kids brush up on the concepts and skills they learned during the previous school year. Not only do campers have fun and develop new talents, but they're more prepared to hit the ground running when school starts in the fall. Camps are open to students who have completed grades K-8.

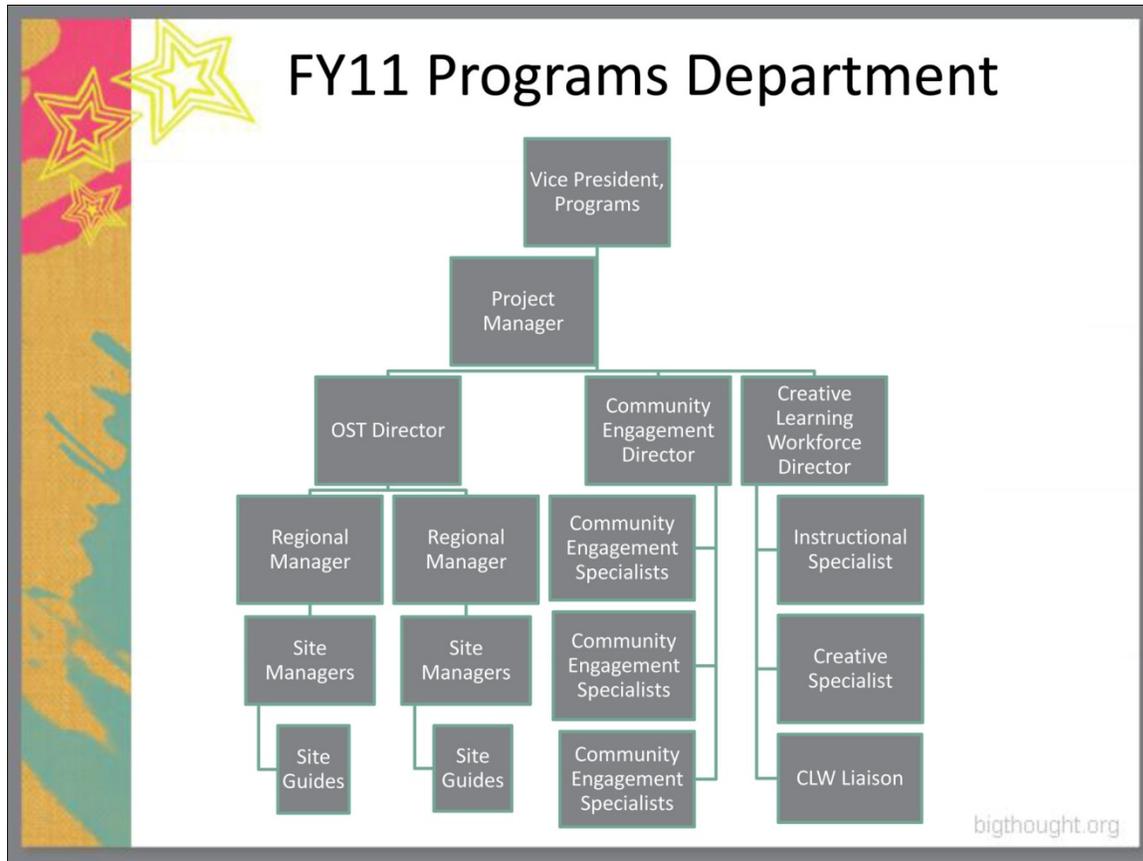
Part of Thriving Minds work in out-of-school time is focused on helping to connect what students learn during the day to what takes place in the after-school and summer programs. This requires Dallas ISD, the City of Dallas Office of Cultural Affairs and others in the arts and cultural community to work together to ensure that programming taking place across the city supports in-school learning.

Thriving Minds partners representing youth and family organizations, the faith community, libraries, parks and recreation centers and others offer students opportunities to have formal training in areas of interest to them, including visual and performing arts, dance, creative writing, theater, music, video production and more. These free and low-cost programs are periodically evaluated through Big Thought's *Six Dimensions of Quality* toolkit to establish a benchmark of high quality for all

programs taking place across the city. Thriving Minds partners also have access to resources, tools and supports to build their capacity to better serve the children and families in their communities.

Organizational Structure: Thriving Minds is a collaboration of various organizations, with fiscal accountability and oversight of programmatic outcomes of the initiative managed by Big Thought. The partnership includes the City of Dallas, Dallas Independent School District and more than 100 arts, cultural and community organizations that are committed to making creative learning a part of the education of every Dallas student—in and out of school.

Staffing: Big Thought – Organizational Structure – Programs Department Only



Budget: The annual budget of Thriving Minds is approximately \$40 million. Funding comes from Bank of America, W.W. Caruth, Jr. Foundation/Communities Foundation of Texas, Chase, City of Dallas, Dallas ISD, Embrey Foundation, Ford Foundation, Fossil, IBM, McDermott Foundation, Microsoft, Prudential, Simmons Foundation, Target, TCA, Texas Instruments, US Department of Education, The Wallace Foundation, and also includes philanthropic individuals, as well as other funders.

Program Evaluation: Thriving Minds' programs are regularly evaluated using Big Thought's *Six Dimensions of Quality* toolkit to establish a benchmark of high quality for all programs taking place across the city. This toolkit looks at elements of a supportive classroom climate; levels of engagement and investment in learning; extent of classroom dialogue and sharing; teacher skills, technique, and knowledge of the discipline; types of creative choices offered; and methods of setting expectations, assessment, and recognition.

Challenges: The areas the organization is focused on as it advances its work are captured in two themes – increasing access and improving on quality:

- Continue to identify available financial and human resources to fill gaps in services (i.e. volunteers for our reading program and parent volunteers to work with us on school campuses)
- Increase the number and diversity of trained, qualified creative learning instructors
- Provide enhanced and sequential professional development for in-school and out of school time instructors
- Develop the capacity of our partners to support community-based out of school time enrichment and academic learning.

Resources

Big Thought

<http://bigthought.org/WhatWeDo>

Thriving Minds

<http://bigthought.org/BigThought/SubNavPages/ThrivingMinds>

Thriving Minds After-School campus locations

<http://www.bigthought.org/BigThought/SubNavPages/ThrivingMinds/Contacts>

Enriching Our Minds. Growing Our Future (highlights of the longitudinal study)

<http://www.bigthought.org/LinkClick.aspx?fileticket=esrwLrdd9s%3d&tabid=267>

Six Dimensions of Quality Toolkit

<http://www.bigthought.org/LinkClick.aspx?fileticket=ByxCYqUTuYM%3d&tabid=374>