

**Managing Partnerships:  
Arts Education Collaborations between  
Community Art Centers and Public Schools**

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A Master's Project

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## **Abstract**

Collaborations are increasingly considered solutions for keeping arts education in public schools. While there is much research on arts education collaborations and recommendations for best practices, the roles of administrators are seldom mentioned. The purpose of this study is to gain a better understanding of the administrator's role in arts education collaborations between public schools and community art centers. This paper presents a case study on Salem Art Association in Salem, Oregon and their partner, Perrydale School in Amity, Oregon, that investigates the administrators' roles, their relationships and how their involvement affects the success and sustainability of the partnership arts program.

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## **Chapter 1: Introduction**

### *Problem Statement*

Collaborations in arts education encompass a variety of partnerships, such as those between schools and artists, classroom teachers and artists, arts organizations and schools, and partnerships involving integration of the arts into other curriculum areas (Ingram, 2003). Much of the literature on collaborations in arts education focuses on the interaction between classroom teachers and teaching artists or presents an overview of schools and arts organizations working together (Dreeszen, 2002; Werner, 2002).

Another common theme is the identification of key factors that contribute to successful partnerships (Fineberg, 1994; Ingram, 2003). An important missing component from arts education research is the role of the administrator, the individual from the arts organization or the school in charge of overseeing and implementing programs. In research that focuses on public schools and community art centers, administrators from the corresponding institutions are sometimes mentioned (Davis, 1994; Silverstein, 2003; Stankiewicz, 2001). However, research concerning administrators' role in collaboration is limited or non-existent. Research on administrators is needed because they play an important role in the implementation and organization of arts partnership programs and are key participants.

Insights into best practices for partnership programs can be gained by looking at school administrators' and arts organization leaders' roles. Often arts and school administrators' ability to develop a relationship with one another is limited "considering the persistent demands on a...principal's time" (Rowe et al., 2004, p. 73) and an arts administrator's time. However, the attitudes and level of involvement of arts and school

leaders are relevant to the success of collaborative programs. Administrators are one of many components in an arts education collaboration, and they deserve a closer examination along with all other pertinent elements. Partnerships in the arts are becoming more frequent, and as administrators we are obligated “to prepare ourselves to guide them properly” (Rademaker, 2003, p. 23).

### *Purpose of the Study*

The purpose of this study is to gain a better understanding of the administrator’s role in arts education collaborations between public schools and community art centers by gathering data through a literature review and case study of an arts organization and one of their partner schools.

### *Significance*

This study will add to the research on arts education collaborations and open the door to further inquiry into the role of administrators within partnership programs. Although this is a single case study, it reveals new information about another important component of collaborations within arts education. Hopefully in the future more arts education research will focus on administrator’s roles, as they inevitably have some effect on the programs under their supervision. Better understanding of the administrator’s role from both the school and the arts organization should aid in the creation of more successful arts education programs.

### *Assumptions*

As with much research in the area of arts education, this study is based on the assumption that arts education is something worth advocating for, and that it should be offered to all public school students (Chapman, 2004; Davis, 1994; Herbert, 1995). I also

bring with me some biases about how best partnerships can be administered, such as the need for open lines of communication and common goals for the program that benefit the students involved.

### *Conceptual Framework*

Arts education policy and funding practices, public schools, community art centers, the roles of the administrators, and the resulting collaborative arts education programs will be examined in this study (see Appendix A). Collaborative arts education programs are the final result of a long chain of events and forces that include education policy and art's rather perilous position in schools due to a frequent lack of funding. Public schools collaborate with nonprofit community art centers in order to make the arts more available to students, and collaborations are often popular with funding sources (Fineberg, 1994). Schools and arts organizations, led by their administrators, must then work together in some fashion to arrive at the final arts education product. This study investigates to what degree administrators from schools and community art centers are collaborating with each other and affecting the final outcome of the arts education program.

The status of art in American public school curricula has “ebbed and flowed” over the last several decades (Oreck, 2004, p. 55). Arts education research often focuses on how best to advocate for the arts' inclusion in schools (Fineberg, 1994; Gee, 2004; Herbert, 1995). Some of the commonly identified obstacles to establishing arts as a permanent part of the curriculum are “high stakes testing” and high school graduation requirements that push arts to the periphery (Oreck, 2004, p. 57; Barresi & Olson, 1994). Other threats to the arts are frequently changing educational standards at the federal and

state levels depending on different political agendas (Herbert, 1995). Currently, the No Child Left Behind Act includes the arts as a core part of the curriculum but not as a testing requirement, so the arts once again get pushed to the sideline (Oreck, 2004). The battle to give credence to the arts in education is also waged at the local level. Each school has its own culture and set of policies, and teachers and community partners who want to see an inclusion of the arts are encouraged to get involved at the local level to effect change (Barresi & Olson, 1994). Community partners can sometimes use education policies and expectations as a tool to advocate for the arts, and collaborations with schools necessitate participants' familiarity with education standards (Stankiewicz, 2001). Because of this perilous situation that the arts face in education policy, schools look for partners in order "to tap the expertise of local community arts organizations" (Rowe et al., 2004, p. 3).

Collaboration has become an "almost iconic" word that is offered as a solution for schools that are lacking substantive arts education programs (Fineberg, 1994, p. 9). Arts educators are pushing towards collaboration because of funding opportunities and because of "the realization that the many, often disparate, organizations providing arts education for children and young adults should be working together" in order to combine their advocacy forces and achieve their common goal of exposing more students to the arts (Herbert, 1995, p. 14). Besides the benefit of combining resources, collaborations with artists and other organizations also expose students to the working world of the arts (Fineberg, 1994). The most practical reason of all is that partnerships are often favored by funding sources, so arts organizations seek them out (Fineberg, 1994; Ingram, 2003). It is

easy enough to identify the benefits of collaboration, but researchers and educators are also examining the intricacies of these partnerships and the means to sustaining them.

Central to arts partnership sustainability is relevancy of the program to both organizations' missions, investment in the program by all participants, and a strategic fit between teaching artists and teachers (Rudolph, 2002). Even when narrowing the field of collaborations to those between community arts centers and public schools, there are many interactions and participants involved. Besides teachers and artists, community leaders interact with schools and principals interact with partnership coordinators (Catterall & Waldorf, 1999). An important issue to take note of in arts education collaborations is the level of interaction between each partner, as they can range from simple transactions to ongoing and institutional collaborations (Dreeszen, 2002, p. 23). Rowe, Castaneda, Kaganoff, and Robyn (2004) found that frequently partnerships involve little communication or interaction between schools and arts organizations, such as programs developed by an arts organization and delivered to a school without their input. On the other hand, Dreeszen (2002) documented ventures instigated by arts organizations that are "collaboratively designed with each school," ensuring equal participation and buy-in from both organizations (p. 24). There is a difference, then, between superficial partnerships and those that go more in-depth and are longer lasting.

Just as there is a range of interacting participants in these collaborations, the arts education programs that have been produced by schools and nonprofit arts organizations are also varied. They include artist in residency programs, performances outside of school, pre-packaged programs offered by arts organizations to schools, and integrating arts into other subject areas with the help of artists (Rowe, et al., 2004; Dreeszen, 2002;

Catterall & Waldorf, 1999). The education programs, whatever they may consist of, represent the final product of a long line of interactions and influences. From education policy to school and arts organization trends to interpersonal relationships between administrators, each piece affects the final collaborative product.

### *Introduction to the Case Study*

Salem Art Association is a nonprofit arts organization located in Salem, Oregon, the state's capital with a population of approximately 150,000. Salem Art Association is made up of several departments, including a visual art gallery and an historic house, but the main focus of this study is the Arts in Education program (AIE), which currently consists of one staff person, the Education Director. AIE employs a roster of teaching artists, who the Education Director matches with schools in the organization's service area of Marion, Polk, and Yamhill counties for a residency or art event.

Perrydale School is one of Salem Art Association's more in-depth partnerships because they have been working together for the past two years and have a year-round arts program consisting of rotating teaching artists. Perrydale is a small, rural, K-12 school located about 15 miles west of Salem. The arts program takes place four days a week with three classes, one for elementary students, one for middle school students, and one for high school students. The program is administered by the AIE Education Director, Perrydale's superintendent, and two classroom teachers, who specialize in music and visual art.

## **Chapter 2: Methodology**

### *Methodological Paradigm*

In this study I use an interpretive research approach, which is “a systematic analysis of socially meaningful action through the direct detailed observation of people in natural settings to arrive at understandings and interpretations of how people create and maintain their social worlds” (Neuman, 2003, p. 76). Following an interpretive approach, the case is examined within the context of the larger trends in arts partnerships, arts education policy, and contemporary society’s perception of art’s importance or lack thereof. Because what might work for one school or group of students might not work for another, this study focuses on gaining a better understanding of the single case and the administrators’ roles and relationships within it.

### *Definitions*

One of the most important terms in this study is that of administrator. Administrators, from both schools and arts organizations, are those persons directly in charge of structuring and overseeing the particular arts education programs by setting goals, securing funding, and handling logistics. In schools these may include principals, superintendents, and often classroom teachers. In arts organizations the pertinent administrators include education directors, their assistants, and executive directors. For purposes of this study a community art center is defined as a nonprofit organization dedicated to enriching the local community through the arts, both visual and performing. Arts education consists of programs and lessons in the visual and performing arts. Teaching artists are professional artists who draw on their experience to teach art in schools, and residencies are visits by teaching artists to schools that can range from a

single day to an ongoing program. Finally, collaborative arts education programs consist of a product designed to educate students in the arts, delivered through some form of cooperation and combining of resources between schools and arts organizations.

### *Delimitations and Limitations*

Because of time and geographical constraints, this study focuses on the single case of a community art center's education program and one of its partner schools. Another delimitation is the number of participants interviewed. All four administrators of the program are included as interviewees, but there are many teaching artists involved in the program throughout the year, and only two could be interviewed due to time limitations on data collection. Because this study is a single case study based on purposive sampling, it cannot be generalized to all other collaborative arts education programs.

### *Research Questions*

The main research question for this study is: what are administrators doing to implement and manage arts education collaborations between public schools and community art centers? From this initial path of inquiry, I also ask what is the level of their involvement? Are administrators committed to the arts partnership? Do they have time to devote to the management of partnerships? Are they building relationships with one another or with other collaboration participants? Do other participants feel that administrators play a significant role in the arts education programs? And finally, does the administrators' level of involvement influence the partnership program's overall success including its sustainability and viability?



## *Research Design*

The main issue addressed by this study is the role of school and arts organization administrators within collaborative arts education programs. Because this interpretive study focuses on examining relationships and partnership systems within the greater context of arts education trends, I have taken a qualitative approach. An exploratory case study is used to gather in-depth information on the specific relationships in collaborative arts education programs in order to better understand administrators' roles and begin the groundwork for future investigations into this area.

Because case studies are characterized by being “particularistic, descriptive, and heuristic,” they are good for addressing a particular phenomenon, such as collaborations in arts education (Merriam, 1998, p. 43). Of the reasons to use case study as a research method, one of the most pertinent to arts education partnerships is “to achieve as full an understanding of the phenomenon as possible” because of its interesting and complex nature (Merriam, 1998, p. 28). A strength of case study research is its ability to make the “familiar unfamiliar,” and thereby go beyond surface perceptions of a particular phenomenon to reveal new insights (McKee, 2004, p. 7). Case studies in arts education partnerships contribute to a better understanding of the particular benefits and challenges that apply to these ventures, such as the sort of knowledge needed by nonprofit administrators in dealing with public schools (Rademaker, 2003). Case studies that address issues in arts education focus on thick description in order to give the reader a comprehensive look at a particular situation in relation to current trends, as was done with this study to situate collaborative arts education programs within current policy and funding trends (Rademaker, 2003; Tunks, 1997; Yaffe & Shuler, 1992).

One of the most prevalent issues in case study research is the researcher's ability, or lack thereof, to generalize. Because case studies look at one, specific case, they cannot be used to generalize to a larger picture. However, the findings from this study may be used to create recommendations for the participants involved. Also, a thorough examination of a particular case should encourage "reflection and rethinking" in the reader and will possibly resonate with experiences he or she has had (McKee, 2004, p. 7). Thus, a researcher cannot generalize from a case study, but the description of a topic can still provide guidance for those who identify the case as similar to their situation. In looking at administrators within arts partnerships, some experiences might be similar to others in collaborative programs. The studies done on arts education partnerships by Rademaker (2003), Tunks (1997), and Yaffe and Shuler (1992) are helpful for those involved in that the researchers are able to provide recommendations for those in the case and others in similar situations as was done in this study.

#### *Site and Participant Selection*

In order to answer the question of administrators' involvement within arts education partnerships, I needed a case in which a nonprofit community art center had some relationship with a public school or schools to promote arts education. My internship site, Salem Art Association, is used as a case because of their Arts in Education program, which sends artists to local schools for residencies and after-school programs. Because this particular program involves many public schools, the case is limited to one partner school, Perrydale School, which houses all grades, K-12. Participants in this case include the administrator from the arts organization responsible for running the education program, namely the Education Director, and school

administrators, including the superintendent and two coordinating teachers. Other important participants include the teaching artists. Two are included in this study.

Purposive sampling, which is taking a nonrandom sample to locate a highly specific population, was used in the selection of the initial case because it fit the research criteria and because of its ability to provide a large amount of information (Neuman, 2003). I used purposive sampling to select the partner school based on its being one of the few in-depth collaborations of the program, as identified by Salem Art Association's Education Director. I also selected Perrydale School because of the school's ability to generate a large amount of information for the study based on its ongoing arts program, as opposed to an isolated week or month-long arts residency.

#### *Data Collection*

Data collection for this study includes a literature review, in-depth, semi-structured interviews with pertinent arts and school administrators and teaching artists, observation of classroom sessions, and document analysis. There are three collection instruments for interviews: one for the arts administrator, one for school administrators, and one for teaching artists (see Appendices B1, B2, B3). The other collection instruments are for participant observation and document analysis, and they include sections for document analysis and participant observation (see Appendices B4 and B5).

Recruitment instruments consist of an introductory letter for arts organization and school administrators and another letter for the teaching artists (see Appendix C1 and Appendix C2). These were sent both via e-mail and in hard copy form to participants to explain the purpose of the study.

In order to obtain the necessary consent for the interviews, an interviewee consent form (Appendix D) was created to provide the participants with the opportunity to give or withhold consent to reveal certain information, such as information divulged in interviews, their identity, and use of audiotapes. The consent form was also sent via e-mail and in hard copy along with the recruitment letters.

Data has been recorded in the form of handwritten notes, digital recordings, and computer entries. Each interview was digitally recorded and accompanied by handwritten notes. Note taking has been the primary method of recording information for document analysis and participant observation.

#### *Coding and Analysis*

All of the collected data has been analyzed for particular trends. These include such points as evidence of administrator involvement within a program, perceived administrator involvement within a program, evidence of a relationship between participants, evidence of connections or perceived connections between administrators and program outcomes, and evidence of satisfaction or dissatisfaction with the arts education program and its organization. Each of these different categories has been assigned a code in order to see which points appeared and how frequently. This coding system is also used to analyze the information across the different types of participants as well.

#### *Validation of Findings*

Data triangulation is the primary method of validation in this study. Findings from the different data collection methods (interviews, participant observation, and document analysis) were compared for consistency. Data was also triangulated across the different

types of participants, namely school administrators, arts administrators, and teaching artists to see how their perceptions varied or coincided. The arts and school administrators provided member checks as well.

### **Chapter 3: Literature Review**

The purpose of this study is to examine the roles of administrators within collaborative arts education programs. In order to address the research questions concerning administrator's involvement, it is first necessary to explore the issues surrounding arts education and partnerships through a review of current literature. The conceptual framework for this research situates administrators and the arts education programs they manage within the context of arts education policy and funding trends. This section, therefore, moves from the general issues surrounding arts education to the more specific components relevant to collaborations.

The chapter begins with a review of the forces shaping arts education, with an overview of policy issues, the current No Child Left Behind Act (NCLB), arts education content and advocacy strategies, and funding trends. Each of these areas affects arts education offerings and contributes to the current environment in which collaborations between schools, artists, and arts organizations are a common delivery method. The review then focuses on the more specific issues of partnership recommendations and trends, professional development, and the roles of teaching artists. Effective and sustainable collaborations are not easy, leading to yet another challenge for arts education in schools, but recommendations for improving the viability of arts partnerships are appearing more frequently, as educators and advocates continue to work towards keeping the arts in the curriculum (Fineberg, 1994).

#### *Arts Education Policy*

When it comes to arts education policy in the United States, many policies “were not formulated within arts education or by arts education supporters, but rather they were

policies formulated by people outside the field to influence schools, which in turn influence arts education” (Eisner, 2000, p. 4). Because arts education does not have many individual policy initiatives, it is the more general education policies that one must look at to determine the arts’ position within public school education. Given the ever-changing nature of political regimes and subsequently their agendas, the status of the arts in American public school curricula has varied over the last several decades (Oreck, 2004, p. 55). Also, and this still seems to be the case, there have been disconnects between what federal education policies state about the arts and what is actually practiced (Hatfield, 1999).

In looking at arts education policy trends of the 1990s, Hatfield (1999) comments that despite apparent gains in support for the arts, such as arts funding from the Goals 2000 legislation and a policy to assess the arts by the National Assessment of Educational Progress (NAEP), there is still little evidence of sustained, sequential arts learning taking place in the classroom. In fact, there are many obstacles that the arts face within education policy initiatives. The “standards movement” is another example in which arts education supporters have pushed for the arts to be included in national and state standards, but this system “is in many ways predicated on assumptions of uniformity and predictability that are not always congenial to the deeper aims of the field,” namely creativity and individuality (Eisner, 2000, p. 4). Other challenges to the arts include standardized testing, lack of arts requirements for admission to colleges and universities, and a lack of teacher training in the arts (Eisner, 2000; Hatfield, 1999).

Despite these various struggles that arts education seems to be forever facing, there are still strong advocates and public support for the arts’ inclusion in public school

curricula (Finch, 2004). Therefore, educational policies continue to make some note of the arts, such as No Child Left Behind's inclusion in the core curriculum subjects. The arts in education can sometimes benefit from education policy, but more often are still forced to compete with other subjects that are given more credence as core subject areas. Also, varying state and local education policies result in great differences in arts education offerings across locations. The lack of a consistent, institutionalized acceptance of the arts in schools means that arts education supporters must continue to work within education policy at all levels to garner more support for the arts (Remer, 1996).

### *No Child Left Behind*

Current educational policy affecting the arts in education is No Child Left Behind (NCLB). Reaction to this policy from arts educators and advocates is mixed. On the one hand the legislation includes the arts as a core part of the curriculum, but on the other hand it only assesses and holds schools accountable for English, math, and science. The No Child Left Behind Act of 2001 is over two thousand pages long and fairly challenging to navigate (U.S. Congress, 2001). The much shorter executive summary states that the main purpose of the legislation is to serve all children, particularly the "neediest" by establishing increased accountability systems, providing parents with more school choice, and strongly emphasizing reading (USDOE, 2002). While the main thrust of the legislation is to have all children achieve set standards, as Chapman (2004) points out, "in seeking improvements, [NCLB] deploys more sticks than carrots," leaving schools to face strong consequences, even potential closure, if they fail to meet "adequate yearly progress" (AYP) by showing continuous improvement in the designated subjects of reading, math, and science (p. 3). Assessments include tests of the state's design and also



NAEP tests in reading and math at grades 4 and 8; the tests are then used to mark the school's progress, which can range anywhere from schools in need of immediate corrective action to distinguished schools (Chapman, 2004). Where, then, in all of this rather stringent system of monitored progress, do the arts lie?

Although NCLB primarily stresses high-stakes testing in the areas of math and reading, there are some key portions of the legislation that do mention and have some effect on the arts (potentially positive and negative). As many arts advocates are quick to point out, the legislation does mention the arts as one of several "core" subjects along with foreign languages, government, economics, history, and geography; however, researchers also point out that it is only math, reading, and science that the policy really emphasizes and regularly assesses (Chapman, 2004; Colwell, 2005).

In response to the initial outcry from arts education supporters that NCLB creates a curriculum in which the arts are not important, Rod Paige, Secretary of the U.S. Department of Education, stated that "the arts have a significant role in education both for their intrinsic value and for the ways in which they can enhance general academic achievement and improve students' social and emotional development," (Rod Paige, as cited in Ashford, 2004, p. 23). Of course this intrinsic versus extrinsic benefits argument is a sticky issue in itself as arts advocates continue to debate the approach; however, Paige also recently hired Doug Herbert, formerly chair of the NEA, to advise on arts education (Ashford, 2004). Another potential positive impact on the arts that has not always come through from NCLB is its authorization of "arts education activities in research; model school-based arts education programs; development of statewide tests; in-service programs; and unspecified collaborations among federal agencies, arts and arts

education associations;” however, funding for these programs is tenuous and in 2003 was cut due to arts being deemed a lower priority with “limited impact” (Chapman, 2004, p. 12). There are also grants through NCLB that focus on professional development in the arts and other arts in education areas, although these are often similar to grants offered through the NEA (Chapman, 2004).

Overall, the initial effects of NCLB on arts education are mixed. While on the one hand, there are earmarked funds for the arts under the legislation and professional development in the arts is encouraged, the increasing time required for preparation and administration of tests required by NCLB continues to push the arts to the periphery, especially “in the many states already in financial trouble and in public schools where 35 percent or more of students are "at risk" for academic failure” (Chapman, 2004, p. 12). Also, the legislation “clearly includes the arts as a core subject, inspiring more than a few states and school districts to advance the cause by developing competency measures in the arts,” yet whether or not these measures have resulted in increased class offerings is another matter (Colwell, 2005, p. 19). Despite some good intentions, there is still a divide between what is said and what is practiced, or more specifically, what is funded. Even though the arts might be a core part of the curriculum by policy standards, they are not a high funding priority.

#### *Arts Education Content*

Answering the question of what defines a quality arts education is a challenging task. Amongst educators and advocates there is a “continuing lack of agreement on the basic goals of arts education” (Blakeslee, 2004, p. 32). Blakeslee (2004) sees the national standards in arts education as offering consensus on the proper content and offering some

answer to questions, such as: “which is more important, depth of student experience, or the capacity to reach more students?” (Blakeslee, 2004, p. 35). However, even with guiding standards, variation on content will still exist based on the individual case and available resources (Blakeslee, 2004). Currently what passes for arts education consists of a wide array of programs from residencies to integration into other subjects, and Gee (2004) believes that in order to maintain arts education’s integrity, educators “will have to make unpopular distinctions between programs of study that have more or less or no real worth to art learning” (p. 19). A sequential K-12 arts education curriculum might be the ideal, but is not always feasible under particular education policies or limited school budgets, so the definition of quality arts education varies.

Researchers and arts educators debate about how best to use assessment tools, particularly standards and testing. “Not wanting to miss the bandwagon, arts educators have hopped aboard the standards movement,” pushing for the arts to be included in national and state standards (Eisner, 2000, p. 4). No Child Left Behind’s inclusion of the arts has prompted some states and local school districts to develop assessment measures in the arts, and the National Association of State Boards of Education maintains that standards are the foundational key to increasing the arts’ presence in the curriculum (Meyer, 2005). Not all advocates and educators are in agreement on the standards movement, however. Some see standards as incompatible with the creative nature of the arts, leaving little room for individuality, yet the choice to avoid standards could mean further marginalization of the arts (Eisner, 2000; Chapman, 2004).

The debate over testing requirements for the arts is divided along similar lines to the standards argument. Although “virtually every state has adopted standards in the arts,

only a few have incorporated the subject into their state accountability systems,” leaving advocates to subsequently push for the arts to be included as testing requirements (Meyer, 2004, p. 35). Hatfield (1999) sees the 1997 NAEP<sup>1</sup> art assessment report as “confirm[ing] the place of the arts in the regular curriculum” (Hatfield, 1999, p. 3). Again, however, as with standards, testing can be seen as a necessary evil, since under NCLB it is needed as an incentive to include the arts in the curriculum (Ashford, 2004). Even with this acceptance, how the arts should be assessed is still up for debate. The use of standardized tests, similar to requiring standards in the arts, is not necessarily advantageous for a subject that does not easily conform to multiple-choice testing (Eisner, 2000; Meyer, 2005).

Given the limited time that teachers have to devote to the arts, another issue arises over whether or not it is acceptable or useful to promote arts integration with other subject areas. Integration involves using one subject, such as the arts, to edify another area of study, such as social studies. Oreck (2004), for instance, believes that “given the time pressures that most teachers face, it is unlikely that the arts will be added as separate subjects in the regular classroom,” therefore integration into other subject areas is necessitated, as this is students’ only chance to receive arts learning (p. 57). For others, though, integration is seen as a threat to maintaining quality instruction of the subject (Chapman, 2004). Some arts educators fear that when the arts are used to instruct other subjects, the inherent value of the arts is lost because they are only used as tools to instruct as opposed to ends in themselves (Gee, 2004; Chapman, 2004). In order for integration “to have integrity for learning in the arts...collaborative planning time is

required,” and that sort of time is not often available to classroom teachers (Chapman, 2004, p. 12).

Arts education content, then, is difficult to define because of differing viewpoints on how best to teach and assess it. Disagreements over arts education content affect partnerships in which partners from various backgrounds often have different views on what constitutes arts learning (Rademaker, 2003). The discussion concerning how best to deliver arts education, whether as a separate subject (if that is economically feasible) or integrated into other areas also relates to advocacy strategies for the arts and the lines drawn between intrinsic and extrinsic benefits, as many arts educators and advocates worry about the value of the arts getting lost amidst discussion of extrinsic benefits.

#### *Advocacy Strategies*

Besides finding a common definition of arts education, another source of contention is choosing arts education advocacy strategies. While some disagreements reflect those that exist in the arts generally, others are more specific to arts education. One of the most prevalent advocacy debates in the arts and arts education is the use of extrinsic benefit arguments that emphasize instrumental effects, such as economic growth and student learning versus intrinsic benefit arguments that stress the inherent value of the arts (McCarthy, et al., 2004). When speaking on the arts’ place in No Child Left Behind, the Secretary of the U.S. Department of Education emphasizes both the inherent values of the arts and their ability to enhance “general academic achievement” (Rod Paige, as cited in Ashford, 2004, p. 23). The academic achievement argument arises frequently and is often the basis for programs that integrate the arts with other subjects, such as one example touted as a success story in which an Arkansas governor has made

integrating the arts into the K-12 curriculum a top priority because of the arts' ability to boost student achievement (Ashford, 2004). When discussing how arts can benefit other areas, many point to the Arts Education Partnership publication *Critical Links*. This publication is a collection of studies on the arts' ability to affect student learning, such as music's effect on cognitive development and the use of visual arts to increase literacy rates (Deasy, 2002). These "operational" arguments are often stressed in conjunction with inherent benefits as part of the arts advocate's repertoire in the fight to keep arts funded (Blakeslee, 2004). Herbert (1995) sees the use of both extrinsic and intrinsic arguments as necessary for ensuring a more permanent place for the arts. Although many advocates are apt to use extrinsic benefit arguments, some advocates fear that extrinsic advocacy strategies will lead to a further marginalization of the arts, with fewer classes dedicated solely to arts learning (Chapman, 2004).

Gee (2004) comments that arguments, such as the arts' ability to boost test scores, prepare students for the workforce, and improve academic achievement, are "seriously eroding the field's identity, credibility, and purpose" and leaving policy makers and the public uncertain about art's real value (p. 9). Gee (2004) also criticizes the oft-cited *Critical Links* as a vehicle that is more concerned with sustaining public art funding than really advancing quality arts education. While disregarding all extrinsic benefit arguments is a rather extreme position, it is clear that when focusing on how the arts help other subject areas, the unique benefits of the arts and the "learning content of the arts themselves" gets omitted (Hatfield, 1999, p. 3). According to Blakeslee (2004), extrinsic value arguments can result in "soft support" for the arts by the general public, but they do not often result in the more serious support of increased funding or arts education

opportunities for students. These arguments also neglect the inherent benefit of the arts, such as creativity, which is becoming an ever-more important commodity in today's world (Ross, 2005).

Unfortunately, it seems that arts advocates and educators are not getting any closer to reaching a consensus on these essential issues. The "lack of clear answers to questions regarding the future of arts education in the United States" and what it should entail is a major obstacle to arriving at coherent, effective arts education policies (Colwell, 2005, p. 19). The fact that "educators in other subjects do not have to mount ongoing campaigns to justify their place in the curriculum" should point out that advocates are still struggling to convey the true benefits of the arts (Blakeslee, 2004, p. 31). Most likely, as Herbert (1995) points out, the best arguments will emphasize information about the arts' effects on student learning as well as their inherent value.

#### *Arts Education Funding Issues*

Besides policy initiatives and advocacy strategies, funding trends are another important factor affecting arts education, particularly the trend towards more collaboration. Government funding for the arts in general has decreased over the last several decades, especially from the National Endowment for the Arts, to the point where nonprofit arts organizations are no longer relying on federal government as a major source of funding (Wyszomirski, 2002). There are some funding opportunities for the arts through NCLB, and an arts advocacy nonprofit, the Arts Education Partnership, along with several partner organizations has compiled a document, updated yearly, entitled *No Subject Left Behind*, that lists grant opportunities for arts education and current appropriated funds for each. Many grants are under larger categories, such as

supplemental educational services or safe and drug-free schools. Another category is professional development for arts educators, which stresses programs that “use the arts to enhance or improve learning in other subjects” (AEP, 2005, p. 21). While the arts have received nearly \$46 million dollars so far from NCLB grant programs, many of the grants going to arts organizations (about half of the total) have been “indistinguishable from grants under the Arts in Education program of the National Endowment for the Arts” (Chapman, 2004, p. 12).

Because federal funding for the arts is fairly limited, foundations are an important funding source for the arts and education. Although foundation support for the arts has fluctuated in the last several years, grants for arts education have been increasing and support for arts education has grown faster than general arts giving (Renz & Atienza, 2005). There are several reasons for this. One is that “the number of arts education funders rose from 520 in 1999 to close to 580 in 2001 and 2002, before slipping back to 549 in 2003” (Renz & Atienza, 2005, p. 3). Another reason is that as a result of arts being cut out of many school budgets, foundations are looking to arts organizations as providers of arts education both in the schools and as outside programs. Therefore, “arts education giving overwhelmingly targets arts organizations” (Renz & Atienza, 2005, p. 11). Arts organizations are then responsible for disseminating arts education programming. This is an important factor that affects partnering efforts in arts education. However, because foundations are donating considerable amounts of money to arts education, they influence the sorts of projects that take place.

The most popular areas funded by foundations in arts education, in terms of total dollars and number of grants, are performing arts, multi-disciplinary arts (which includes



schools and broad based ethnic programs), visual arts, museum education, and finally literary arts (Renz & Atienza, 2005). While this gives a general picture of the most popular subject areas, a look at one foundation's funding report gives a more detailed view. According to the Annenberg Foundation's recent 15 year summary report, the arts in general and arts in education are top priorities (Annenberg, 2005). Some of the specific arts education programs that have been funded by the foundation include The Center for Arts Education based in New York, elementary school teacher training in the arts in Los Angeles, and an endowed fund for children's education at the Los Angeles Philharmonic Association (Annenberg, 2005). Although these are just a few grant recipients in arts education, they represent a range of activities from specific programs to more policy-based initiatives, such as The Center for Arts Education that works as an advocate for the inclusion of the arts in New York's public schools. Another funder, the Metropolitan Life Foundation, is also interested in funding programs that keep the arts in school curricula. This corporate foundation created a long-running program in 1988, "Partnerships: Arts and the Schools," that specifically gives money to arts organizations working with schools to deliver arts education programming (Jones, 1994).

The types of programs funded by foundations often influences program offerings in arts education, and collaborations are increasingly popular with funders: "Collaboration and partnership are words that have become almost iconic during the past fifteen years" in arts education, and foundations have encouraged the collaborative trend (Fineberg, 1994, p. 9). The Metropolitan Life Foundation's "Partnerships: Arts and Schools," as reflected in the program's name, makes collaboration the prime focus of its arts education initiative. In fact, all of the Annenberg Foundation's arts education initiatives involve

some form of partnership, whether it's between symphonies and schools or elementary educators and universities (Annenberg, 2005).

Debates on the effectiveness of collaborations to deliver arts education continue, but there is no denying that funders, particularly foundations, have an influence on arts education. For example, “arts organizations and school systems are sometimes motivated by the availability of funds that have been earmarked for collaborations” (Fineberg, 1994, p. 10). As a result of this motivation, other issues arise. MetLife has identified the potential problem of a “lack of institutional commitment” due to funding-forced collaborations (Jones, 1994, p. 21). Obviously with limited amounts of money for arts education, schools and organizations are going to pursue fundable programs. It is apparent, therefore, that although foundations contribute a somewhat small percentage of most arts organizations’ assets, they have a fairly significant sway in what sort of arts education programs those organizations pursue (Wyszomirski, 2002).

Given the significant role of foundations, a current issue concerns what role they should play in promoting arts education. Besides advocating for arts education, should foundations fund research, be policy makers, or simply support the projects of those working in the field? Because arts educators must develop their argument for why the arts should be included in school curricula, some see foundations as obligated to fund research that will “help to persuade state legislatures and social systems to allocate more time and money to arts education” (Constantino, 2003, p. 29). Although, the Annenberg Foundation does not focus specifically on funding arts education research, they use the argument that “education *through* the arts allows for the education of subjects areas such as math, literature, or science” (Annenberg, 2005, p. 39). Of course, the usefulness of

research that supports extrinsic benefits of the arts is debated by some arts advocates. What is likely needed is “more qualitative, ethnographic studies of actual arts instruction occurring in classrooms” to give a better view of what arts education can do for students (Constantino, 2003, p. 30). The question still remains, though, of how much of a foundation’s resources for arts education should be put towards research as opposed to programs.

Others see foundations taking on the role of policy maker or policy influencer. Given the effect that foundations have on arts education, it is rather inevitable that they also influence policy. Although, some educators ask whether policy should be the main focus of a foundation. “The prestige of philanthropic organizations gives them a powerful voice with policymakers;” however, with this power comes the responsibility to include arts in the curriculum for the right reasons (Constantino, 2003, p. 32). Gordon Davidson, artistic director from Los Angeles, sees the “economic argument,” which promotes the arts and arts education based on its ability to benefit the economy, as unfortunate but a strong tool that foundations should promote (International Council of Fine Arts Deans, 2002). Constantino (2003) on the other hand, sees the economic development argument as a potential hazard that philanthropists should avoid because it promotes the idea that arts education “is only valuable in terms of its ability to develop skills in other subjects” (p. 32). Foundations, therefore, walk a fine line in their efforts to fund arts education, as they not only provide support to programs but also have a potentially strong influence on how arts education is carried out.

### *Collaborations in Arts Education*

As mentioned, one important influence of foundations on arts education is in their support of partnerships, as many foundations include partnering as part of their granting requirements (Ostrower, 2005). Collaborations are popular in many fields outside the arts, and the recommendations for successful and sustainable partnerships are similar regardless of the subject matter or participants. However, much research exists on partnerships within arts education, and specific recommendations exist for the organization and sustainability of these kinds of collaborations as well. Collaborations in arts education can encompass a variety of different partners, including artists and teachers and arts organizations and schools, but all the recommendations stress similar points, especially communication, flexibility, and equal input (Walker, 2003; Ingram, 2003; Dreeszen et al., 1999).

There are different factors that motivate collaboration besides granting requirements. Others factors include the need to reach different audiences, building new networks, and increased efficiency (Ostrower, 2005). Granting requirements, however, is the most often cited factor leading schools and arts organizations to seek each other out for arts education programs (Ingram, 2003; Ostrower, 2005). In terms of sustainability, this is considered a risky basis for collaboration and one of the potential problems of the increasing popularity of partnerships. Often, when funding runs out, the partnership also ends (Ingram, 2003). Also, when individuals or organizations enter into a partnership for funds rather than common objectives, the partnership itself and arts education offerings can suffer (Jones, 1994; Ostrower, 2005). While funding-forced collaborations are not

ideal, partnerships in arts education can be effective, given that they are used as tools and “not ends in themselves” (Ostrower, 2005, p. 40).

Given that collaboration is the appropriate tool, practitioners and scholars agree that there are important elements that must be present. Although most of the collaboration recommendations seem fairly obvious, it is apparently worth stressing that students and arts learning be at the center of the partnership’s mission (Ingram, 2003; National Forum, 2001). Other important recommendations for arts education partnerships include sharing goals, making sure each partner’s goals are met, sharing leadership of the program, valuing the arts for themselves, and formally documenting and evaluating the program (Dreeszen, et al., 1999). Successful collaborations seem to be those that go beyond the superficial pairing motivated by funds to partnerships that equally involve the efforts and expectations of each participant. In order to sustain the more successful type of collaboration, there is agreement that flexibility and creativity are critical, since each partner must be prepared to face challenges and work effectively together (Dreeszen, et al, 1999; Ingram, 2003; National Forum, 2001). Cultivating relationships is another often-cited key to collaboration. “Given the inevitable and sometimes staggering turnover of key partners (especially principals, superintendents, arts agency directors, and teachers)” it is important that relationships with new participants be cultivated and practices passed on (National Forum, 2001).

Because partnerships in arts education are often formed as an effort to keep the arts in the curriculum, a potentially important task is to demonstrate not only the benefits of the partnership program, but the arts learning as well. Although the means of evaluating arts learning are disputed, educators are frequently asked to “prove” how

students benefit from arts instruction (Remer, 1996). Partnerships can “thrive or falter in direct proportion to the extent that they achieve direct benefits for students and teachers” (National Forum, 2001). Documentation is increasingly important, then to demonstrate progress, and successful collaborations “ultimately require administrative policies and support” to ensure longevity (National Forum, 2001). Also, the more successful collaborations in arts education involve some kind of professional development that will provide arts training to both classroom teachers and teaching artists (Dreeszen, et al., 1999; National Forum, 2001). This kind of training not only reinforces arts learning as part of the classroom teacher’s repertoire, but also gives teachers and artists the opportunity to strengthen their relationships and “participate as colleagues,” thus strengthening the partnership as a whole (Remer, 1996, p. 291).

While the popularity of collaborations in arts education might outweigh discussions of their effectiveness, partnering is a potentially useful tool to deliver arts learning, especially in times of limited resources (Ostrower, 2005). Collaboration is also an important way for arts organizations and artists to contribute to the effort to keep the arts in the curriculum (Remer, 1996). While “sustainability is never certain,” the most successful collaborations will have an equal involvement from each partner and resolve to a common goal that emphasizes arts learning (Ingram, 2003, p. 114).

### *Professional Development*

Of the many programs that make up arts education collaborations, professional development opportunities for classroom teachers and arts educators are stressed as critically important to ensuring a higher quality of arts learning (National Forum, 2001; Oreck, 2004). Professional development addresses the needs of arts specialists as well as

classroom teachers who want to integrate the arts into their curriculum. It also refers to pre-service training in colleges and universities as well as in-service training for teachers already on the job. Many educators and arts advocates emphasize the need for pre-service teacher training that could achieve “a long-term impact on improving arts education in the public schools” (Constantino, 2003, p. 30). Professional development opportunities are valuable and necessary because they can “demonstrate . . . what role the arts might play,” and support the use of arts integration in the classroom for teachers unfamiliar with the benefits of the arts (International Council of Fine Arts Deans, 2002, p. 8).

No Child Left Behind includes professional development as one of its major granting areas in the arts, and the legislation also has a requirement for “highly qualified teachers” in their subject area and required professional development opportunities for those teachers (Chapman, 2004; Conway et al., 2005). The requirements for professional development are fairly stringent, defining it as *not* including short-term workshops or conferences, although these are exactly the sort of development activities in which most educators, arts educators included, take part (Conway et al., 2005). Unfortunately, the means to achieve teacher training effectively and affordably are not spelled out. The exact meaning of a “highly qualified” teacher is also confusing. As the Arts Education Partnership (2005) guide to NCLB explains, arts teachers are included in this requirement since the arts are a defined core subject, but it is up to the states to define which specific arts are included and then what specific certification is required. There are other problems with arts teacher training, since under NCLB “underemployed artists with a college degree in an art form can be recruited as teachers with no pedagogical training beyond that provided by districts” (Chapman, 2004, p. 13).

Because the number of arts specialists employed by schools is steadily decreasing, the burden to provide students an education in the arts, including visual and performing, often falls on the shoulders of classroom teachers and arts organizations as stated earlier (McKean, 2001). While some teachers may be enthusiastic about incorporating the arts into their lessons, many more are reluctant because they feel unequipped due to a lack of training in the arts (Thompson, 1997). Therefore, professional development opportunities are important in providing teachers with new arts knowledge and methods for integration. Of course, without proper certification classroom teachers do not usually fit the “high qualified” standard of NCLB to focus solely on the arts, which prompts the need for more professional development opportunities, particularly classes for graduate credit.

### *Teaching Artists*

Residency programs with teaching artists represent another opportunity for in-service training of classroom teachers to increase their arts skills. Although classroom teachers are often left with the responsibility of teaching the arts, many schools involve teaching artists in place of specialized arts teachers<sup>2</sup>. Teaching artists are an important component to many arts education partnerships, as they work with classroom teachers on their own or as a representative of an arts organization and are often participants in arts education collaborations. Unlike a full-time art teacher employed by the school, different issues of flexibility and pedagogy surround the discussion of teaching artists in education literature.

Teaching artists are also known as artists-in-residence, visiting artists, artist-educators or just artists (Booth, 2003). The time spent by teaching artists at schools can range from a one-day visit to an ongoing partnership and can take place at an arts



organization or in a classroom. Teaching artists also have the option to work directly with a school or through an arts organization, with each having its own advantages. While on the one hand, an arts organization can constrain a teaching artist's lesson plans or methods, an organization can also provide a network of artists and an added credibility as well as relieve some of the pressures of coordinating with schools (Erickson, 2004). The most obvious benefit to having an artist instruct an arts class, is that he or she possesses skills that classroom teachers often do not and can provide an educational experience for teachers as well as students (Silverstein, 2003). Another potential benefit is that with their professional background teaching artists can go beyond teaching "about" a specific medium to "connecting[ing] their art form to other important areas of life" (Booth, 2003, p. 7). Although teaching artists have somewhat more freedom from the traditional school structure, they are not unaffected by issues, such as meeting standards and integrating into other curriculum areas.

Teachers face "pressures...to cope with intensive, time-consuming testing," which leads teaching artists with either limited time for their lessons or the option of integrating the arts into other subject areas (Wasserman, 2003, p. 104). Because of resource and time constraints, flexibility is an increasingly important trait for teaching artists to possess. While teachers and students must also adapt to changing schedules and requirements, teaching artists are "in the least powerful position to dictate what is going to happen," and must therefore be prepared to change plans on a moment's notice (Barry Mann as cited in Erickson, 2004, p. 182). Teaching artists are also affected by funding trends, as one artist comments that best practices and his methods in the classroom continue to change depending on what the granters say (Erickson, 2004).

One of the most critical issues for teaching artists in arts partnerships is reconciling their goals with those of the school or classroom teachers. Ideally, teaching artists will be involved in a longer partnership that can effect “changes in teaching, learning, and school community,” as opposed to short-term residencies, but regardless of the length, teaching artists are faced with the task of matching their aims with the teacher in whose classroom they work (Werner, 2002, p. 6). Although they may have similar goals for the students’ progress, artists and teachers can sometimes conflict on how best to promote quality learning (Wasserman, 2003). However, once classroom teachers can see that an art lesson is not just “one more thing” they must do and does not have to stand in the way of the curriculum, a better understanding can be reached (Werner, 2002). One way to address this issue is for teachers and teaching artists to work together in the planning process and both contribute to the goals of the program (Wasserman, 2003; Silverstein, 2003). “Teacher-artist collaborations have powerful effects on attitudes as well as on instruction,” helping build relationships that will strengthen the overall partnership program (Silverstein, 2003, p. 15).

### *Conclusion*

Teaching artists, classroom teachers, and school and arts organization administrators are all part of the network involved in arts education collaborations. “The arts education community must look inward and outward at the same time” because each of these players is affected by greater education policy and funding trends as well as their personal issues and attempts to build stronger relationships (Herbert, 1995, p. 19). Although obstacles for the arts in schools are many, collaborations are one potential solution to ensure that children’s education in the arts is not neglected.

## Chapter 4: Findings

The findings in this chapter propose a role for administrators within collaborative arts education programs. Following some background information on the program and the participants, this chapter is organized into four sections: a description of the roles and duties of administrators, the commitment and goals of administrators, the relationships amongst program participants, and finally the possible effects of the administrators involvement on the arts program. These sections directly relate to the research questions as stated in Chapter 2:

- What are administrators doing to implement and manage arts education collaborations between public schools and community art centers?
- What is the level of their involvement and dedication to the partnership?
- Do they have time to devote to the management of partnerships?
- Are they building relationships with one another or with other collaboration participants?
- Do other participants feel that administrators play a significant role in the arts education programs?
- Does the administrators' level of involvement influence the partnership program's overall success including its sustainability and viability?

### *Salem Art Association's Arts in Education Program*

Salem Art Association (SAA) is a nonprofit community art center “dedicated to art education, art appreciation, and historic preservation in the greater Salem area” (Salem Art, 2006). The organization comprises multiple departments, including an historic house museum, a studio center for classes, a visual art gallery, and the Arts in Education program. AIE exists to serve the three surrounding counties of Marion, Polk, and Yamhill by facilitating a range of arts activities, including short to long-term residencies, teacher in-service workshops, family art nights, and single performances or presentations. Although the Oregon Arts Commission recognizes SAA as one of the

Regional Arts Education Network partners, AIE is financially independent and receives funding from grants, program fees, and sponsorships.

Every two years the AIE program publishes a catalog containing a roster of teaching artists. Schools are encouraged to contact AIE and request a particular program or artist to suit their needs. AIE then acts as a facilitator by matching schools, which can be public, private, or parochial, with the appropriate teaching artist for a residency or other education program. Currently the only staff member working in Salem Art Association's AIE program is Kathleen Dinges, the Education Director.

#### *Perrydale School*

Perrydale School is a rural, public school located approximately fifteen miles northwest of Salem, Oregon, with 320 students in grades K-12 and 20 teachers. Presently the town of Perrydale consists only of the school, which operates on a four-day schedule, with no school on Fridays. Because the school district is fairly small, consisting of many families with grown children, over half (54%) of the students come from out of district, and the arts program is cited by the superintendent as one of the reasons in addition to their academics that students and parents from outside Perrydale are attracted to the school (personal communication, Robin Stoutt, February 21, 2006). In fact, "Fine Arts" is one of three extracurricular programs highlighted on the school's web site ([www.perrydale.k12.or.us](http://www.perrydale.k12.or.us)). The other two are sports and Future Farmers of America (FFA).

Robin Stoutt, who is the superintendent of Perrydale School District, is also the elementary principal and oversees the arts program. However, two classroom teachers, Misty Matthews, who teaches art and drama, and Becky Lindquist, who teaches 5<sup>th</sup> grade

and visual art, handle the logistics of coordinating the teaching artists' visits. Although Perrydale School includes grades K-12, it is divided into an elementary school, a middle school, and a high school, each with their own building. Last year they received an Award of Excellence from the Oregon Small Schools Association for their art program.

### *Perrydale Arts Program*

This collaborative art program was chosen for the study because of its ongoing and in-depth involvement of administrators from the arts organization and the school. The Perrydale art program began with a community member's offer to sponsor a teaching artist from AIE, and has grown in the last two years into a more serious collaboration with AIE through a full-year, ongoing arts program. After school officials attended a *Critical Links* presentation on the benefits of arts to other academic areas, the school district built up enough money to fund a teaching artist to come year-round for the middle school. The program has now evolved, so that a teaching artist is at the school every day and teaches three classes: an elective for high school students, an elective for middle school students, and a visit to a different elementary class, depending on the topic. The middle school and high school students have class in the designated art room, while the elementary students are taught in their home classrooms.

Many teaching artists are involved throughout the year. Typical residency lengths are one to two weeks. Some artists make one visit to the school, while others teach for a week or two in the fall and return again for another session later in the year. Each teaching artist has his or her own emphasis, such as pottery or painting. The residencies vary according to the styles of the teaching artist with some providing more formal lesson plans than others. I observed and interviewed two teaching artists who each conducted

projects over the course of two weeks. The residencies also vary according to curriculum connections that the school requests of the teaching artist. The teacher coordinators are each present for the middle school and high school class to provide class management and to grade the students' work.

Another important aspect to the Perrydale art program is that the school administrators are working this year to integrate the social studies curriculum into the art classes. This most often takes place in the elementary classroom. For example, a teaching artist helped an elementary group make relief maps of Oregon (R. Stoutt, February 21, 2006, personal communication). However, some residencies focus solely on the art form or integrate with social studies topics for the elementary class and not the middle school or high school electives. It is up to the classroom teachers to sign up to have a teaching artist visit their classroom. The school coordinators of the program also ensure that the teachers and teaching artists are connecting and that the teaching artist understands the social studies topic to be addressed.

### *Findings*

The data in this section comes from six participant interviews, observation of two days of the arts program conducted in the classroom, document analysis, and a literature review.<sup>3</sup> Interviews were conducted with the Education Director from Salem Art Association, the superintendent of Perrydale School, two coordinating classroom teachers from Perrydale, and two teaching artists. Each interviewee was asked similar questions about his or her own role in the program, the roles of other administrators, and the potential effects that administrators' involvement has on the arts program.

### *Administrators' Roles*

There are four administrators of the Perrydale arts program, namely Kathleen Dinges, the Education Director from Salem Art Association (SAA), Robin Stoutt, superintendent and elementary principal of Perrydale School, and Misty Matthews and Becky Lindquist, both classroom teachers. Although Misty and Becky are not administrators per se at the school, they are in charge of coordinating all logistics of the program within the school, so they are included as administrators for this study. What, then, are administrators doing to manage collaborative arts education programs?

Of the four administrators of this program, each has a respective role to play in the coordination of artists and scheduling. These roles are divided between the arts organization's responsibilities and the school's responsibilities, as Kathleen Dinges, Education Director at SAA points out, "I do the art end of it, and they do the school end of it" (personal communication, February 10, 2006). More specifically, as the arts organization representative, Dinges's job is to coordinate the times when each teaching artist will be at the school, whereas the school coordinators focus on curriculum connections and matching the teaching artist with the appropriate elementary teacher.

Another important distinction that Dinges points out is that she may advise a teaching artist to focus on a particular element of design, but because she is not familiar with all of the lessons taught by other classroom teachers, the school coordinators will then advise that teaching artist of the social studies topic within which the artist can frame his or her lesson (personal communication, February 10, 2006). Becky Lindquist and Misty Matthews both acknowledge that they are coordinating the teachers and the teaching artists because they know what kind of curriculum connections are possible and

can more easily communicate with the teachers since they work in the same school. Matthews explains that when the 2<sup>nd</sup> grade teacher wanted to make relief maps, she was the one to locate the appropriate guest artist (personal communication, February 27, 2006). Therefore, each of the administrators focuses on coordinating those aspects of the program that they are most knowledgeable about, so that the roles and responsibilities of administration are evenly divided. Literature on partnerships also confirms that ensuring each partnerships participant understands his or her role and responsibility is important to the partnership's success (Walker, 2003).

The administrative roles at Perrydale School are also divided between Robin Stoutt, who gives general support as the superintendent, and the classroom coordinators, Misty Matthews and Becky Lindquist, who do the hands-on coordinating of the teaching artists and elementary teachers. Literature on partnerships often cites leadership support as a factor contributing to viability, and several interviewees comment on Robin Stoutt's support as a positive factor of their program (Silverstein, 2003; Walker, 2003). Although Stoutt does not directly coordinate the program, her support is important because she is a liaison with the school board and a Perrydale resident who understands the dynamics of that community (K. Dinges, personal communication, February 10, 2006). Stoutt also confirms that her position in the community is important because she can get things accomplished that Kathleen Dinges suggests (personal communication, February 21, 2006). Lindquist also comments that the success of the program is due in part to "support from the administration, school board, and community" (personal communication, April 6, 2006).



Matthews and Lindquist, however, handle the majority of the administration of the art program, including acting as classroom supervisors and graders for the high school class and middle school art class respectively. Research suggests that a coordinator's role is critically important: "Although maintaining coordination and communication is a nuts-and-bolts job, it has powerful and far-reaching consequences that can enhance or undermine a residency's success" (Silverstein, 2003, p. 14). Both Matthews and Lindquist note that good communication and coordination are important factors in a smooth-running program, something for which they each strive. They both keep busy by communicating with the rotating teaching artists and the classroom teachers to find the best connections between the art and the curriculum. They also must ensure that the teaching artist has the appropriate supplies, such as burn barrels for a pottery firing. Matthews points out that "it takes a lot of outside, extra work to make sure [the program] runs smoothly," (personal communication, February 27, 2006).

#### *Administrators' Commitment and Goals*

Given the amount of time needed to coordinate each aspect of the arts program, time management and prioritizing are an issue. Despite each administrator's busy schedule, the commitment to the program remains high. From the arts administrator's perspective, the program is important because it is a deeper collaboration than other programs or residencies that take place through AIE. For the superintendent at Perrydale and Matthews and Lindquist, the coordinators, it is one of many duties but is a high priority because each is a supporter of the arts.

Issues concerning time arose frequently throughout the interviews. One of the greatest challenges to administrators is dealing with competing pressures and

responsibilities (National Forum on Partnerships, 2001). Also, the demands on classroom teachers' time are great because of standards and testing requirements. Many schools have commented on the difficulty of allocating resources to the arts *and* complying with NCLB testing requirements (Ashford, 2004). Stoutt comments that the academic pressures of No Child Left Behind and standardized testing present challenges to integrating the arts and that "scheduling is the most difficult part" (personal communication, February 21, 2006). Last year Stoutt attempted to coordinate the art program herself, but found this to be too much given her other responsibilities, so she assigned Lindquist and Matthews the coordinating job this year. Of course, as classroom teachers Lindquist and Matthews also have other duties, and for Lindquist managing the art program requires setting aside an hour or two each week for planning to ensure the program's success (personal communication, April 6, 2006).

Adaptability and flexibility are also important according to the literature and participant interviews. When discussing her efforts to create a program that meets the schools needs, Dinges repeatedly mentions that flexibility is key in adapting to the student's and teacher's needs (personal communication, February 10, 2006). Soon after I began the study, changes had to be made in the administration of the program, as Lindquist went on maternity leave. In response Matthews has taken over all the coordinating duties in addition to her role as music teacher and overseeing the end of the year musical production. Flexibility is also important in dealing with budgetary constraints, as Perrydale may not have enough money to fund artists for the last month of school, in which case classroom teachers will respond with lessons they have from

attending the Oregon Teacher Arts Institute<sup>4</sup> (R. Stoutt, personal communication, February 21, 2006).

Although each administrator must deal with various logistical challenges, the arts program remains a priority. When questioned about their goals for the arts program, each administrator had a slightly different answer but also commented that they agree on the overall motivation for the program. For Dinges, as an arts administrator, one of her goals for the arts program is to teach students art skills and the basic elements of design (personal communication, February 10, 2006). She also recognizes that she has a different perspective from the school administrators, with their responsibilities to the curriculum and standards, but sees that they're "headed in the same direction" (personal communication, February 10, 2006).

Robin Stoutt, superintendent of Perrydale, also agrees that having a sequential arts program that builds on previous lessons is a worthy goal, but her current aim is to integrate the arts into the social studies curriculum in order to avoid making the teachers tackle "one more thing" (personal communication, February 21, 2006). This again harkens back to the limited amount of time that teachers have to meet standards and testing requirements. Lindquist agrees that the art program should meet the Oregon standards, but also sees it as a creative outlet for the students as well as part of "a well-rounded and diverse education" (personal communication, April 6, 2006). For Matthews, the goal is to expose as many students as possible to the arts and also to expose them to a wide variety of art forms (personal communication, February 27, 2006).

Although each of the administrators mentions different reasons for valuing the arts program, they all make clear that they work well together because they have a similar

vision for the program. Matthews comments that “we’re all working for the same reason, and that’s to make it a really good program” (personal communication, February 27, 2006). Most importantly, each of these collaboration participants is focused on arts learning for the students. One of the consistent recommendations for successful arts partnerships is to place the students’ needs as a top priority (Ingram, 2003, National Forum on Partnerships, 2001). When questioned about the goals of the program, Lindquist emphasizes that the arts program should meet the students’ needs as well as the standards (personal communication, April 6, 2006). Stoutt also mentions that they seek student input into which teaching artists they invite to the school by showing them the AIE catalog<sup>5</sup>, and Matthews and Lindquist gather students’ feedback when considering which artists to invite back (personal communication, February 21, 2006). Each administrator also spoke to the desire to give the students an understanding of different arts skills.

### *Relationships amongst Participants*

One of the most important factors to the success of a viable collaboration is building relationships amongst participants and having a common purpose (Dreeszen et al, 1999; Ingram, 2003). Balancing each partner’s needs is critical, as Dinges comments, long-term, deeper partnerships are more valuable, as “you can achieve common goals that are actually going to take you somewhere as compared to someone who wants you to do something for them” (personal communication, February 10, 2006). Coordinating the aims of classroom teachers and teaching artists is also important, as Lindquist likes to “know that everyone is on the same page about the goals and the plan for the curriculum before the artist is in the classroom” (personal communication, April 6, 2006).

Each of the administrators agree that their relationships are strong and contribute to a better program. When questioned about making a partnership work, Dinges comments that collaborations are easiest when the people involved like each other (personal communication, February 10, 2006). Lindquist also agrees “how well individuals work together always affects how successful a program is” (personal communication, April 6, 2006). Knowing each other well is important too, as Stoutt comments that what’s good about the relationship with Dinges is that she “understands our school and how it works,” so that she can make a well-informed match with the teaching artists and recommend other programs that Perrydale administrators might not know about (personal communication, February 21, 2006). Anne Stecker, a teaching artist, also comments that Dinges knows her repertoire well and can recommend to schools other projects that Stecker does that are not in the AIE roster (personal communication, February 27, 2006).

Building relationships with the teaching artists is also important, according to the administrators. Stoutt, Dinges, and Matthews all speak about making a good “match” between the teaching artists and the school. This is based on intuition as well as feedback from students and artists. Stoutt comments that “some kids respond better to some [artists] than others,” so finding a good match between Perrydale’s students and the artists is key (personal communication, February 21, 2006). Matthews comments as well that “some artists are a better fit than others for our school,” and she and Lindquist continuously evaluate the residencies. Dinges also refers to her role as knowing the school culture and the artists well enough to ensure a good match (personal communication, February 10, 2006). In order to build better relationships with teaching

artists, time is an important factor. Because the program has been in place for two years now, Lindquist comments that she is getting to know the teaching artists well (personal communication, April 6, 2006). Time is also important in having the teaching artists build a relationships with the students. As Stoutt observes, “Once the artist starts coming, sometimes we’ll have them back several different times, and the connection they start making with the kids is incredible” (personal communication, February 21, 2006).

Communication is an important part of the partnership for administrators and teaching artists. For Matthews, Lindquist, and Stoutt communication is easy because they work together at the school. As for communicating with Dinges at Salem Art, Matthews comments that it should probably be more often, but there is only so much time in their busy schedules (personal communication, February 27, 2006). However, Dinges notes that because they have a good working relationships and a smooth-running program, the need for frequent communication is diminished (personal communication, February 10, 2006). Communication with the teaching artists is also critical, as Matthews comments, there is much outside planning and communicating that takes place before the teaching artist arrives for his or her residency (personal communication, February 27, 2006).

From the teaching artists’ perspective, the administrators do play an important part in coordinating the schedule and making sure curriculum connections are made. When questioned about the most important factor in a collaborative arts program, one teaching artist comments, “Communication is key” (R. Seymour<sup>6</sup>, personal communication, March 13, 2006). Preparation and planning are also important to ensure a smooth-running program. Anne Stecker, another teaching artist, speaks about planning before her residency and how she was able to get the school to accommodate her request

for a burn barrel and pit firing, something an urban school might shy away from (personal communication, February 27, 2006). The teaching artists rely on the administrators to inform them of the curriculum connections and what the elementary classroom teachers want to get out of the residency.

### *Administrators and Program Success*

Although it is difficult to measure or prove, the final question for this research project concerns the administrators' effect on collaborative arts education programs. When asked whether their relationships and level of involvement have an effect on the program, each administrator unanimously answered "yes." The teaching artists also affirm that the administrators have an effect on the program, especially in regards to communication and planning. Dinges comments that equal involvement from each partner is "crucial" because the program will fall apart if it is relying on the efforts of one individual (personal communication, February 10, 2006). Matthews also sees a correlation between the involvement of administrators and success of a program, especially dependent on those participants working towards the same goal (personal communication, February 27, 2006). Stoutt as well sees her and her fellow administrators' involvement as a "huge piece of why [the program] is successful" (personal communication, February 10, 2006).

The relationships that the four administrators of this program have built are also important to the program. Dinges speaks of the "congenial and friendly" nature of their relationship and how this makes working together easier (personal communication, February 10, 2006). Stoutt emphasizes that the connection between her and Dinges is important because she has the ability to make things happen at the school after learning

of new ideas from Dinges (personal communication, February 21, 2006). Although the school and arts organization each have different responsibilities, they are able to overlap in this arts education program.

Defining success is another difficult task, and each participant defines it in a different way. For Dinges, the program is successful based on the program running smoothly, the participants doing the best they can with available resources, and the unsolicited positive feedback from those involved (personal communication, February 10, 2006). For Matthews, the program is a success because it is exposing many of the students at Perrydale to the arts (personal communication, February 27, 2006). And for Stoutt, the arts program is successful because they are able to run a full-year arts program on a limited budget without overwhelming the classroom teachers with “one more thing” to do (personal communication, February 10, 2006). Stoutt also comments that they have gone to workshops to present the art program as a model for other small school districts (personal communication, February 21, 2006). Dinges reports as well that she holds the program up as a model for other districts (personal communication, February 10, 2006).

Although the delivery of the arts education program is in the hands of the teaching artists, the structuring, goal-making and basic logistics are the responsibility of the administrators. As many of the interviewees mention, time for planning, coordinating the teaching artists’ visits, and making connections with elementary teachers, is no small task. Therefore, the administrators play a significant part in ensuring a smooth-running program, something for which they all strive. Evaluation and assessment are also tasks that belong to the administrators, and because it is a relatively new program the goals and structuring continue to evolve. As Dinges mentions, even though it has been successful



so far, there is still more work to be done, and she continues to think of ways to improve the program and improve the arts learning (personal communication, February 10, 2006).

### *Summary and Conclusion*

From these findings several important points emerge. The Perrydale arts partnership seems successful based on the relationships the administrators have built with one another and their acknowledgement of assigned responsibilities. Importantly, the arts administrator handles the arts learning objectives, while the school administrators handle curriculum connections and classroom management. Strong relationships amongst partners also contribute to a smoother running program in which the administrators can formally and informally evaluate the program's success and work towards finding teaching artists who are the best "match" with the school and students. Having the support of the community and school board also contributes to the program's financial and overall success, and this support is due in part to the involvement of the superintendent and her position in the community, again highlighting the importance of relationships.

Being able to work together over a longer period of time also contributes to better working relationships, not only between the administrators but also with the teaching artists. Because the program is ongoing, the administrators can continue to evaluate and improve upon it. Finally, all four administrators recognize that having similar goals for the program is critical. Although each administrator articulates the success of the program differently, from reaching more students to getting positive feedback, they all feel that they are working towards a common direction even if the school administrators have different responsibilities than the arts administrator.

## **Chapter 5: Summary and Discussion**

The purpose of this study was to explore the roles of arts and school administrators within arts education collaborations. To do this I looked at a single case involving an arts organization, Salem Art Association, and one of their partners, Perrydale School. I selected this particular program because the two organizations have an in-depth and ongoing partnership in which administrators on both sides work closely together to manage a year-round arts program for K-12 students.

The information garnered from this research reinforces much of the information from current literature on collaborations. Of the findings from this case study, several stand out as particularly important to the roles administrators play in a collaboration's success. Relationships and communication are important, as dynamics between partners can affect the overall program. Establishing common goals as well as assigning responsibilities to participants are also critical to the partnership's viability. Taking time to plan for the program is a factor that cannot be overlooked because planning, although quite time-consuming, can make the difference in how smoothly a program operates. Finally, time is also a critical element in allowing the participants to strengthen their relationships and develop the program more fully. This final chapter presents a summary of the findings and a discussion of their relevance to the field and future study and implications for training future administrators.

### *Summary*

This study was guided by several research questions pertaining to administrators' roles. These questions also provided the framework for the findings chapter and will direct the summary of findings:

1. What are administrators doing to implement and manage arts education collaborations between public schools and community art centers?
2. What is their level of involvement and dedication to the arts partnership?
3. Do they have time to devote to the management of partnerships?
4. Are they building relationships with one another or with other collaboration participants?
5. Do other participants feel that administrators play a significant role in the arts education programs?
6. And finally, does the administrators' level of involvement influence the partnership program's overall success including its sustainability and viability?

In response to this first question it is clear that within the Perrydale arts program administrators, both from the school and the arts organization, are responsible for all of the planning and coordination that makes the program possible. This includes choosing the teaching artists and setting up their schedules for the year, matching the artists with elementary teachers and informing them of curriculum connections to make in their lessons, and most importantly, deciding on the overarching goals for the program and what direction it should take. This final element is particularly important at Perrydale because the program is just finishing its second full year and is responding to the school's needs, in this case integrating the arts into the new social studies standards, so the goals of the program continue to evolve. While teaching artists are responsible for creating their own material that will address these standards as well as art learning goals, it is up to the arts and school administrators to decide on how best to proceed for the year.

In response to the second question, each administrator is involved in a different capacity. The dividing of responsibilities and clarity of roles is another important element to the partnership. The Education Director from Salem Art Association and the administrators from Perrydale School each acknowledge their differing roles in the program based on their different expertise. These roles are divided along arts

organization and school lines, as Kathleen Dinges is responsible for the arts learning elements while Misty Matthews and Becky Lindquist take care of the school logistics and curriculum connections. Robin Stout, superintendent of Perrydale School, has a less hands-on roll, but plays an important part of garnering support from the school board and the community. Coming from the different perspectives of a school versus an arts organization also affects how each administrator views the program.

All four administrators involved are dedicated to the program, although each articulates their goals for it in a slightly different way. This is based on their varying responsibilities, such as Kathleen Dinges's job of advising what kind of arts learning should take place and Robin Stout's job of ensuring that the arts program does not overwhelm the elementary classroom teachers with too much to cover. One of the challenges for the program is that the school administration must ensure that students are meeting benchmarks and standards, which is one motivating factor behind this year's goal of integrating the arts into the social studies curriculum. Despite these differing responsibilities, each administrator also sees that they are in agreement on the overall goal of the program, which is simply delivering a quality arts program to the school's students.

The issue of time as posed in the third question turns out to be a very critical element and another challenge for the busy administrators. Although time is always in short supply, especially for Misty Matthews and Becky Lindquist who must coordinate the art program in addition to their teaching duties, each administrator works to make time for planning and scheduling. This preparation, such as connecting teaching artists with teachers, is key according to all participants because it ensures a smoother-running

program with each participant's needs more likely to be met. Also, all four administrators spend time together at the beginning of the year to plan and at the end of the year to evaluate, but because the program usually runs smoothly and the participants work well together, the need for frequent communication is diminished.

Time is also an important factor in answering the fourth question concerning relationship building. All four administrators agree that they have a good working relationship, and time seems to be a significant part of this because they have had the chance to work together for two years now. The time factor also contributes to the Perrydale program being one of the more in-depth partnerships that Kathleen Dinges has within AIE. Because the program is ongoing the administrators can cultivate their relationships with each other and with the teaching artists. This contrasts with many of the other residencies operating through AIE that usually occur for a week or two out of the year. Those artists also have the chance to build stronger relationships with students when they come back repeatedly, so all of the participants in the program are able to benefit by its ongoing status.

In response to the fifth question, the two teaching artist interviewees both agree that administrators play an important role in the program, particularly in coordinating logistics for their residency and facilitating communication between the artist and the classroom teacher with whom they will be working. As mentioned earlier, coordinating an arts education program is a fairly burdensome task, and it is often one of many responsibilities of the coordinators. The teaching artists in the Perrydale program rely on the arts administrator to coordinate their schedule, and they rely on the school administrators to pass on the information of the curriculum connections they need to

make and how to connect with the elementary teachers, which is important to ensure that both teaching artist and teacher are in agreement about the goals of the project.

Finally, does the involvement of administrators affect the success of the partnership program? In proposing this final question about administrators and their ability to affect a partnership program's overall success, my theory was that it would be answered in the affirmative, and the participant interviews as well as observation of the program confirm that administrators do have a critical role to play in arts education partnerships. After receiving a resound "yes, of course" response from all the interviewees, the question seemed fairly self-evident. The four administrators as well as the teaching artist participants describe the importance of coordination efforts as well as solidifying responsibilities and goals for the program, all of which are the domain of the administrators.

Besides providing the framework for the program and handling daily logistics, the relationships that administrators build with one another are also important because they create an atmosphere of trust in which ideas concerning the program and other arts education opportunities can freely flow. In this way the administrators can work together at evaluating and improving the arts program. Gaining support of key administrators, such as Superintendent Robin Stoutt, also affects how well the program operates because of her ability to get support, financial or otherwise, from the community.

### *Discussion*

Given that administrators play a critical part in arts education partnerships, how does this knowledge affect best practices for collaborations and further research, as well as training for future administrators? Clearly administrators' roles should comprise a

more significant part of research and recommendations on arts education collaborations because of their potential impact on the partnership. Also, training programs should consider the important qualities required of administrators and how to prepare them for a world of increasing collaboration.

Administrators are a vital component of arts education partnerships and as such deserve attention. This case study fit remarkably well within the frameworks laid out by current literature on arts education partnerships. Each of the findings concerning factors that contribute to a viable collaboration, such as assigning responsibilities, relationship building and the time needed to do so, and goal setting is supported by the literature, but this case study is unique in its focus on how administrators play an important part in accomplishing those tasks. There is a substantial amount of literature on arts education collaborations; however, most of it focuses on relationships between teaching artists and classroom teachers or on best practices for a successful collaboration. Those whose responsibility it is to oversee these various elements, namely administrators, are rarely the focus of research. Perhaps this is because they are not in the classroom, but as much of the literature makes clear, the efforts taking place behind the scenes (often done by administrators) are critically important to the overall success of the program.

Issues, such as defining each participant's role and expectations, are worth formalizing into recommendations because it ensures that partnership participants looking for guidance will take note of the most important elements of collaboration's success. Similarly, the importance of administrators seemed fairly obvious to the research participants, but within arts partnership literature, they are absent, or perhaps taken for granted. Therefore, it is equally important to take note of the administrator's part to play.

As this was a single case study, the ability to generalize beyond the case is limited, and therefore more research into administrators roles should take place to further explore how they best manage partnership programs and build relationships with other partnership participants.

This concept of relationship building is also important in regards to training future administrators, for how do university programs prepare arts and culture administrators to work well with managers from different fields and organizations than their own?

Collaboration is increasingly common in a variety of fields across nonprofit and business sectors. Therefore, it seems that training programs should provide their students with hands-on experience at partnering in addition to exploring the theoretical aspects in classes. Experiential learning is particularly important because only in those circumstances can students discover how best they collaborate with others through trial and error, something that most administrators must learn on the job. Perhaps one of the most difficult aspects of partnering is finding people with whom one works well, so students should be prepared to overcome interpersonal conflicts as well. The ability to reconcile differing missions and goals is also important because no matter one's individual responsibilities and aims, partnership programs are unlikely to be successful without a uniting goal and some kind of agreement on how best to achieve that goal.

Time is another important issue that should be addressed in planning for arts education collaborations. The administrators of the Perrydale program do much of the year's work and planning before the school year begins. More research should focus on this important period in partnership formulation, as it is during this time that goals are put in place and the framework for a program set. Funding agencies and schools should also



consider compensating administrators, teachers, and artists for their time spent in this planning phase because the more time and effort put into planning a program before it begins, the more successful it is likely to be.

Time should also be addressed in training programs through longer-term projects that give students a chance to develop more in-depth relationships. Part of the success of the Perrydale program is due to its longevity, which contributes to a smoother running program as well as deeper relationships amongst participants. Administrators who plan programs with a longer time frame in mind will more likely effect greater change within students and teachers and will simply establish a more sustainable arts education program. Of course, sustainability is strived for, but is often elusive, particularly in collaborations that occur because of granting requirements. Research should therefore focus on longer running programs to assess how best sustainable partnerships can be achieved. In this case the program is successful and more rewarding to the administrators and other participants because it is not an isolated residency but an ongoing, everyday program that has the support of the community and school board. Administrators should consider budgeting and planning for more in-depth and ongoing partnerships, and likewise granters should allocate more resources to those programs that are not isolated incidents but longer running. Of course, the time and preparation required to build a more extensive program is great, but hopefully the rewards are clear enough to merit more serious consideration from funders and administrators.

### *Conclusion*

In the current arts education environment scarce resources and high stakes testing that emphasizes “the basics” are pushing the arts to the periphery. These factors are also

present at Perrydale School, but through a partnership with Salem Art Association, they have managed to establish a yearlong program that exposes the students to a variety of art forms. The coordinating efforts and relationships built by the arts and school administrators greatly contribute to the success and longevity of the program. Most importantly, all the administrators share a passion for the arts, which provides them with a common direction. Although the time required for coordination, planning, and evaluation is great, so are the rewards of managing a program touted as a model for other small school districts.

It is my hope that this case study has opened the door to further research on administrators' roles within arts education collaborations. The administrator's ability to influence a range of factors from how smoothly a program operates to how the students learn about the arts is critical to how partnerships and best practices are evaluated. Because arts education continues to be threatened by various factors, from policy initiatives to limited funds, arts administrators and school administrators need to be prepared to work together creatively to solve problems and plan effective programs, so that the arts are included as a valued part of the curriculum.

## Notes

<sup>1</sup> National Assessment of Education Progress is often referred to as the “Nation’s Report Card.” In 1997 NAEP conducted an assessment in the arts of over 6,000 8<sup>th</sup> graders.

<sup>2</sup> Teaching artist is a term that has been in use since the 1970s and refers to professional artists who use his or her experience in an art form to teach in various settings, including the classroom (Booth, 2003).

<sup>3</sup> The researcher also spent the past summer working at Salem Art Association and the Arts in Education Program for an internship.

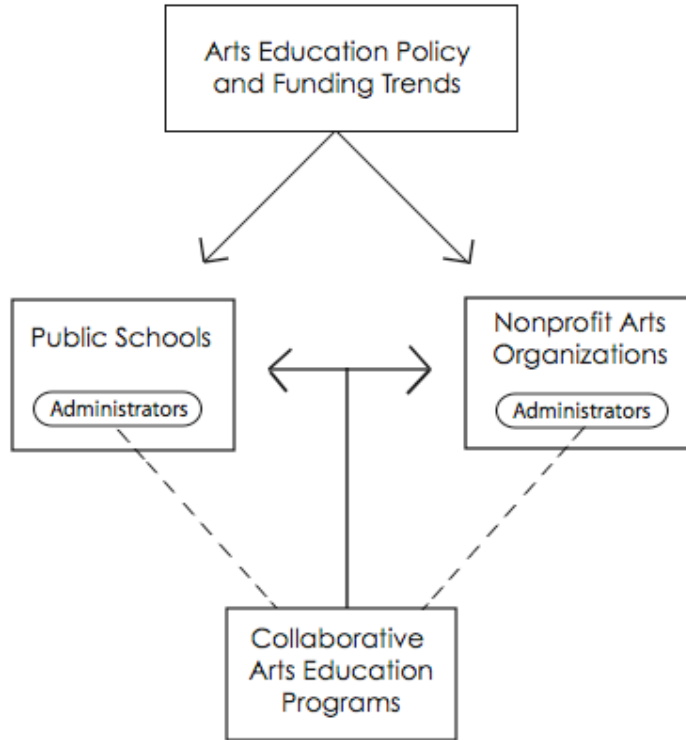
<sup>4</sup> The Oregon Teacher Arts Institute is an annual program offered through the Oregon Alliance for Arts Education and held at Western Oregon University in Monmouth. It is a week-long event offered to elementary teachers throughout Oregon to take professional development workshops in various art forms.

<sup>5</sup> Salem Arts Association’s Arts in Education catalog contains descriptions of their various programs and a roster of their 42 teaching artists and their various specialties.

<sup>6</sup> Pseudonym has been assigned to protect the participant’s confidentiality.

# Appendix A

## Conceptual Framework



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= proposed connection

## Appendix B1

### Interview Sheet for Arts Administrators

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*Organization:*

*Date:* \_\_\_\_\_ *Interview Location:* \_\_\_\_\_

*Interviewee Details:*

*Consent:* \_\_\_\_\_ Oral \_\_\_\_\_ Written (form) \_\_\_\_\_ Audio Recording

\_\_\_\_\_ OK to Quote \_\_\_\_\_ Member Check (form)

*Notes on Interview Context:*

*Key Points:*

CODING

INFORMATION

NOTES

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*Semi-Structured Interview Questions:*

1. What is your role in the Arts in Education program?
2. What are your goals for the overall program?

3. What is your goal for this specific program?
  
4. How many school administrators do you typically work with on a single program and what is your relationship with them usually like?
  
5. Who are the school administrators that you are working with on this particular program and what is your relationship like?
  
6. What sort of communication or meetings have taken place so far in the planning of this particular program?
  
7. Will there be any other meetings during this program or afterwards to evaluate it?
  
8. What is the level of involvement of school administrators within the program as a whole and then for this specific project?
  
9. Do you think that your level of involvement and that of school administrators affects the outcome of the arts education programs?
  
10. Does your relationship with the school administrators have any effect on the program and if so, what?
  
11. What are the other important factors and/or relationships that affect the success of a program?
  
12. What specific lessons have you learned from this program that you will carry on to other projects?

## Appendix B2

### Interview Sheet for School Administrators

---

*School:*

*Date:* \_\_\_\_\_ *Interview Location:* \_\_\_\_\_

*Interviewee Details:*

*Consent:* \_\_\_\_\_ Oral \_\_\_\_\_ Written (form) \_\_\_\_\_ Audio Recording

\_\_\_\_\_ OK to Quote \_\_\_\_\_ Member Check (form)

*Notes on Interview Context:*

*Key Points:*

CODING

INFORMATION

NOTES

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*Semi-Structured Interview Questions:*

1. What is your role in the Arts in Education program?
2. What are your goals for the overall program?
3. What is your goal for this specific artist in residency program and how do you see it taking shape?

4. What sort of time do you have to devote to this particular program and how high of a priority is it compared to your overall duties?
  
5. What is your relationship with the Education Director from Salem Art Association like?
  
6. What sort of communication or meetings have taken place so far in the planning of this program?
  
7. Will there be any other meetings during this program or afterwards to evaluate it?
  
8. Do you think that your level of involvement and that of the Education Director affects the outcome of the artist in residency programs?
  
9. Does your relationship with the Education Director have any effect on the program?
  
10. What are the other important factors and/or relationships that affect the success of a program?
  
11. Are there any lessons that you've learned from this experience that you will carry over to other projects?



## Appendix B3

### Interview Sheet for Teaching Artists

---

*School:*

*Residency:*

*Date:*

*Interview Location:*

*Interviewee Details:*

*Consent:*  Oral  Written (form)  Audio Recording

OK to Quote  Member Check (form)

*Notes on Interview Context:*

*Key Points:*

CODING

INFORMATION

NOTES

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*Semi-Structured Interview Questions:*

1. How long have you been involved in the Arts in Education program through Salem Art Association?

2. What is your relationship like with the Education Director (Kathy) and the school administrator(s)?

3. For the Perrydale program, what sort of communication did you have with Kathy?
  
4. What sort of communication and planning did you have with the school administrators?
  
5. How involved with and dedicated to this program are Kathy and the school administrators?
  
6. Does their involvement have an effect on the program, and did it affect this particular program?
  
7. What do you see as the most important factors that affect the success or failure of a program?
  
8. Were there any other important factors and/or relationships that had an effect on this program at Perrydale?
  
9. Are there any changes to the administration and organization of the Arts in Education program that you would like to see?

## Appendix B4

### Data Collection Sheet for Document Analysis

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*Date:*

*Document Location:*

*Document Type:*     Marketing Material     Web site     E-mail Correspondence  
                           Written Correspondence     Evaluation

*Reference Citation:*

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*CODING*

*INFORMATION*

*NOTES*

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## Appendix B5

### *Data Collection Sheet for Participant Observation*

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*Date:*

*Activity Location:*

*Activity:*    \_\_\_ Meeting    \_\_\_ Classroom Session

*Details:*

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*CODING*

*OBSERVATION*

*NOTES*

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# Appendix C1

## Arts Administrator and School Administrator Recruitment Letter

Date

Name

Address

City/State/Zip

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *Managing Partnerships: Arts Education Collaborations between Community Art Centers and Public Schools* conducted by Emily Morgan from the University of Oregon's Arts and Administration Program. The purpose of this study is to gain a better understanding of school administrators' and arts administrators' roles in partnership programs.

Collaborations between arts organizations and public schools are an increasingly frequent phenomenon. As research in this area accumulates, a definite gap appears in describing the role of the administrator. Administrators are one of many components in an arts education collaboration, and they deserve a closer examination along with all other pertinent elements. This study seeks to examine the degree to which administrators from schools and community art centers are collaborating with each other and affecting the final outcome of the arts education program. This will be a case study that focuses on one arts organization and one or two of its partner schools.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to collaborative arts education programs. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during winter 2006. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at 541-338-8626 or emorgan2@uoregon.edu or Dr. Lori Hager at 541-346-2469. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541-346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Emily Morgan  
1554 Oak Patch Rd  
Eugene, OR 97402

## Appendix C2

### Teaching Artist Recruitment Letter

Date

Name

Address

City/State/Zip

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *Managing Partnerships: Arts Education Collaborations between Community Art Centers and Public Schools* conducted by Emily Morgan from the University of Oregon's Arts and Administration Program. The purpose of this study is to gain a better understanding of school administrators' and arts administrators' roles in partnership programs.

Collaborations between arts organizations and public schools are an increasingly frequent phenomenon. As research in this area accumulates, a definite gap appears in describing the role of the administrator. Administrators are one of many components in an arts education collaboration, and they deserve a closer examination along with all other pertinent elements. This study seeks to examine the degree to which administrators from schools and community art centers are collaborating with each other and affecting the final outcome of the arts education program. This will be a case study that focuses on one arts organization and one or two of its partner schools.

You were selected to participate in this study because of your involvement with <NAME OF RELEVANT CASE STUDY PROGRAM> and your experiences with and expertise pertinent to collaborative arts education programs. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during winter 2006. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF SCHOOL>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at 541-338-8626 or emorgan2@uoregon.edu or Dr. Lori Hager at 541-346-2469. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541-346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Emily Morgan  
1554 Oak Patch Rd  
Eugene, OR 97402

## Appendix D

### Interviewee Consent Form

Research Protocol Number: \_\_\_\_\_  
Managing Partnerships: Arts Education Collaborations between  
Community Art Centers and Public Schools  
Emily Morgan, Principal Investigator  
University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Managing Partnerships: Arts Education Collaborations between Community Art Centers and Public Schools*, conducted by Emily Morgan from the University of Oregon's Arts and Administration Program. The purpose of this study is to gain a better understanding of school administrators' and arts administrators' roles in partnership programs.

Collaborations between arts organizations and public schools are an increasingly frequent phenomenon. As research in this area accumulates, a definite gap appears in describing the role of the administrator. Administrators are one of many components in an arts education collaboration, and they deserve a closer examination along with all other pertinent elements. This study seeks to examine the degree to which administrators from schools and community art centers are collaborating with each other and affecting the final outcome of the arts education program. This will be a case study that focuses on one arts organization and one or two of its partner schools.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to collaborative arts education programs. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during winter 2006. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications and to relinquish confidentiality. If you wish, a pseudonym may be used with all identifiable data that you provide. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission.

I anticipate that the results of this research project will be of value to the field of arts education and continuing research on collaborative programs. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 541-338-8626 or emorgan2@uoregon.edu, or Dr. Lori Hager at 541-346-2469. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

\_\_\_\_\_ I consent to the use of audiotapes and note taking during my interview.

\_\_\_\_\_ I consent to my identification as a participant in this study.

\_\_\_\_\_ I consent to the potential use of quotations from the interview.

\_\_\_\_\_ I consent to the use of information I provide regarding the organization with which I am associated.

\_\_\_\_\_ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

\_\_\_\_\_ I wish to maintain my confidentiality in this study through the use of a pseudonym.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Thank you for your interest and participation in this study.

Sincerely,

Emily Morgan  
1554 Oak Patch Rd  
Eugene, OR 97402  
541-338-8626



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